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REBUILDING THE SOUTH AFRICAN BLACK FAMILY IN *KHUMBUL'EKHAYA*: A TEXTUAL AND RECEPTION STUDY

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A thesis submitted to the faculty of Humanities, University of the Witwatersrand, in fulfillment of the requirements for the Degree of Master of Arts in Media Studies.

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ABSTRACT

This study critically investigates whether or not, and how, the show called *Khumbul'ekhaya* (which is aired on SABC 1 at 9pm on Wednesdays at the time of writing) could be seen as a nation-building programme. This is in line with its concept of uniting estranged families and belief that through healing and building the family, the nation is in turn built up and united.

This is both a textual and reception analysis study. It firstly looks at how the show makes a link between concepts of the family and nation. It then further engages with the SABC's mandate, to explore the extent to which the show meets and fulfils the requirements of being a nation-building programme. It also explores how far the audiences subscribe (if they do) to the ideas and messages encoded by both the show and its producers of family and nation. This is done through randomly selecting and analysing four episodes of the show using critical discourse analysis, semiotic analysis, and also interviewing the audience (young women) about their views of the show.

Therefore, through undertaking both a textual and reception analysis study regarding the concept of nation-building, this study contributes extensively to the field of media studies, as most studies of nation-building focus on the text alone.

The study found that the show could be seen to be a nation-building programme in principle, from the SABC mandate's perspective. However, upon further study, it is revealed that it presents contradictory and questionable images, which in the long term leads to a mixed reaction from the audience about the show's status as a nation-building programme.

PLAGIARISM DECLARATION

I, **Mabogoshi Sylvia Matlala,** student number **0714961f**, am a registered student for Masters of Arts by dissertation in the year **2013**, hereby declare the following:

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CHAPTER 1: INTRODUCTION

1.1. *Khumbul'ekhaya*

The popular docu-reality show called *Khumbul'ekhaya* which premiered on the 28th of November 2006 on SABC 1 has attracted the attention of audiences and social media. It has also stirred debates due to its content and stated intention of uniting families. This has been mainly due to the show's belief that due to the country's history of apartheid, if there is to be success in uniting the nation, we have to first build and unite the family (SABC 1 2012). This belief came as a consequence of the rainbow nation rhetoric that was promoted by politicians after the end of apartheid in South Africa.

1.2. Aim

This project aims to critically analyse the extent to which the docu-reality show called *Khumbul'ekhaya* can be seen as a nation-building programme. This is done through exploring how the show makes a link between family and the nation. Moreover the study also examines the extent to which the show is fulfilling its South African Broadcasting Corporation (SABC) mandate and how the audience relates to the show compared to the producers' intentions.

This study is unique in that firstly, there exists little research on the television genre called docu-reality, especially in South Africa. This genre has proved to be a success as according to TV and film critics it is not flashy or voyeuristic like reality TV we are accustomed to; it is softer and socially conscious (Gauteng Film Commission 2012). Furthermore, through situating the study within the media and nation-building realm, it offers a bottom-up rather than a top-down perspective. Studies on media and nationalism normally focus on the text and its relationship to nationalism, whereas this project focuses on the text, the audience and nation-building.

The research is important for media studies because it looks at docu-reality television from a familial and nation-building perspective. This means that it questions the importance of reality shows to society and towards building a nation. It also contributes extensively to existing literature on audience studies in South Africa. Most importantly, through combining text and reception analysis theories, it shows that reality television (TV) programmes can be used to construct certain ideas to and for the public, and that how they are received by the public is essential. As such, a bottom-up approach to media and nationalism is explored. This

study is also unique through demonstrating the efficiency and practicality of the SABC's mandate to a television programme and how the audience responds to it. The coming chapters will illustrate to what extent the audience subscribes to the idea of the family and nation provided by the producers and seen in *Khumbul'ekhaya*. Through integrating the ideas of scholars such as Dayan and Katz (1992) and Scannell (1996), who focused on television as having the ability to bring citizens of one nation together as a unit, we can view this show as essential and contributing extensively to a project on media and nation-building.

1.3. Background

The show called *Khumbul'ekhaya* – which means remember home in isiZulu – is aired on SABC 1 on Wednesdays at 9pm. Its core agenda is to reconcile and reunite estranged families who have been separated from each other by circumstances such as feuds or migrating to other cities or even countries for various reasons such as the search for job opportunities. Hence the element of the family and its representation in South Africa is deeply exploited. This show is in its eighth season and was first introduced in 2006. This show has grown remarkably and now has a viewership which is estimated to be around three million (SABC 1 2012). This makes the show among the most watched shows on SABC 1 along with local soap opera called *Generations*[1]. The genre of the show is a hybrid of a documentary and reality television show. A normal episode of *Khumbul'ekhaya* features two ordinary South Africans who are seeking to be reunited with their relatives. The camera follows each person's journey and documents their feelings as they travel to a part of the country to reunite with their loved ones. The show also has a third segment, in which it features photographs of missing people whose families are searching for them, and appealing to the nation to assist in finding them.

The show is produced for SABC 1 by Urban Brew Studios. The originator of the idea is John Kani, a well-known South African playwright and theatre actor who, because of his travels around the country, met people who continuously asked if he knew their relatives' whereabouts in Johannesburg and other cities. This made him realise that there is a need to reunite long-lost families and relatives, in light of the social and economic situation that has

[1] Sowetan live (2012) *It's not a job but a mission.* Retrieved on 10 June 2012 from the World Wide Web: http://www.sowetanlive.co.za/goodlife/2012/01/13/it-s-not-a-job-but-a-mission

resulted in the country due to apartheid. This includes migrant workers, absent fathers, poverty and so on. The show is sponsored by Postbank, which assists in delivering the plea letters to the show's studios and the car company *Jeep* which is used for transporting the crew and participants to find their loved ones. The South African Police Services (SAPS) and the Department of Social Development are also involved with the tracing and welfare of the participants during and after the show (Sowetan live 2012).

The show is thus dubbed the truth and reconciliation process of the soul by its producers, which they relate to the work of the Truth and Reconciliation Commission in the early 1990s (SABC 1 2012). The Truth and Reconciliation Commission (TRC) was a platform which was set up after 1994 by the Government of National Unity to help deal with and heal the conflict that was brought about by apartheid. The TRC was primarily concerned with national unity and bringing the nation and races together (Department of Justice 2012). According to McEachern (2002:22), the TRC was a public event that was meant to heal the nation's wounds of apartheid and a platform that encouraged the transition between the old and new South African society. This can be linked to *Khumbul'ekhaya*, which, like the TRC, is a programme that the public can access through viewing or participating in it. *Khumbul'ekhaya* adopted the reconciliation and healing elements from the TRC and brought them to the family structure.

The producers argue that *Khumbul'ekhaya* can be seen to be a commission in the form of a TV show that gives people a platform to reconcile and unite with families, forget about the past, and move forward on a new page of life on camera (SABC 1 2012). The show seems to have been influenced by the country's political past of apartheid which, as the producers argue on the show's website, has resulted in broken down and dysfunctional families. Therefore, this show mediates and facilitates the process of reconciliation and unity. As seen in the show's mission statement:

> The old political system of Apartheid destroyed the African family and rendered it dysfunctional. This dysfunction has spilled over to the broader society and is characterised by broken families and violent relationships. By facilitating reconciliation between estranged family members and televising this process, *Khumbul'ekhaya* inspires viewers to also start the journey towards reconciliation with their own families (SABC 1 2012).

The above quote raises crucial points about how the producers of the show view the show and their intentions. They assume that this show, through encouraging the construction of the family, plays a crucial role in nation-building. They also believe that through televising these stories of reconciliation, the audience can decode and interprete the show the way that they have intended. These two points will be explored extensively in the coming chapters on audiences.

This show is among the most watched shows on SABC1 and thus brings in viewership for the channel (SABC 1 2012). It has been able to bring viewership from different demographics, as the channel predominantly caters for the Nguni-speaking population (SABC 1 2012). The show has an audience share of above 30% on the 9pm time slot on the South African Television space (TAMS 2011). The show attracts more females at 57, 7 % and mostly black people at 95, 8% (TAMS 2011). The ratings of the show and the various debates it evokes on social networking sites suggest that there is a need for this kind of show as seen with some of the comments of praise and gratitude.

1.4. The Research Problem

The show under study raises a number of issues which are worth investigating. For instance, the producers frame the programme in terms of nation-building, so it is a good case study to explore and understand processes of media and nation-building. Most studies such as Tager (1997), Britten (2005) and Dentlinger (1999) have focused on the text in discussions of media and nation-building, and therefore there is still a need for work that tackles this issue from a bottom-up perspective, in which there is an investigation into how audiences imagine the nation through the media they are exposed to.

The theme of family has always played a crucial role within television programmes, as seen with television series and soap operas such as *Dallas*, in which the story is centred around, for instance, on two rich or opposing families (Ang 1992). Therefore this study raises issues of how the different structures of the South African family are constructed in relation to the nation, and represented within the media. Questions around whether there exists a typical South African family, or what an ideal South African family looks like, are essential in understanding these kinds of media constructions of the family and nation. This is explored in light of the nuclear family, which is normally seen as representative of Western or modern family grouping, in which the familial structure is composed of the parents and the children. The nuclear family has been extensively represented by the media within television

programmes like dramas and soap operas as the ideal family structure, as it was seen as an economically viable family unit, unlike the polygamous family for instance. It has also been established and promoted by ideological state apparatuses like the church, which value marriage and the family union.

As an attempt to understand how the South African family is constructed and represented within the *Khumbul'ekhaya* show, there is an assumption that the nuclear family does not truly encompass the many facets of the African family, as traditionalists could argue that the nuclear family is too Western and thus fails to truly depict the African family life and plight. The polygamous family structure as well as the single-parent or the extended family are some of the family structures that one could argue speak to the reality of African communities, as within these structures there exists a history, a story and an identity. Therefore, this study explores these arguments and questions whether these different family units are explored and explained within the show.

The host channel SABC 1 caters mainly for Nguni viewers and its medium of communication is mostly Zulu. As such, most critics argue that through telling and profiling mostly African stories, it is misrepresenting the African family and disrespecting African ways and traditions of handling family issues through publicly intruding and broadcasting private matters. It is also not encompassing in its mention of the nation when it excludes other races and focuses mostly on black families from a certain class. It can also be argued that the show seems to foreground private family issues at the expense of public ones, especially when it comes to working class black families.

This means that a family's private matters and secrets are exposed to the public, while service delivery issues that affect them such as road infrastructure and water go unnoticed, especially as the stories carried out are from rural areas. So one tends to find that the participants live in bad conditions and instead of bettering their lives, the show concentrates on their personal pains and private lives. Hence, in relation to this argument, the nation-building project is essential.

The developmental issues of these rural areas are left unquestioned while the drama and scandals of the families are broadcast to the nation. This relates to what Annette Hill (2005) calls foregrounding private issues at the expense of public ones. Therefore, this study situates *Khumbul'ekhaya* within these debates in order to explore these problems raised. It also explores the debates raised by Thabisani Ndlovu (2013) in his newly published article which

examines a similar programme called *Relate*. Through using this show as a case study, questions around whether television shows use ordinary people's vulnerabilities to provoke emotion and more viewership for advertisers are explored.

The element of foregrounding private issues of individuals at the expense of public matters is an important debate. I argue that part of a nation-building exercise is about providing service delivery and developing society. The literal sense of a nation-building exercise would be bringing unity amongst the races while catering for the welfare of the society through employment, infrastructure and service delivery. Without these resources, the nation as a whole will suffer. Thus, part of this nation-building exercise is to rectify the apartheid legacy's wrongs.

The programme is also about understanding ordinary people and providing them a platform to express themselves. Therefore, if these ordinary South Africans are given a platform to discuss their private lives and not discuss their living conditions, one could argue that this platform is misused, as it could be used as a channel through which politicians are able to communicate with the people and hear their problems in order to provide them with the services that they need. The problems raised above about African families being misrepresented and private issues being televised all relate to ideas of construction and representation and make the study essential to be embarked upon to understand and explore the bottom-up perspective to nation-building.

1.5. The Rationale and Research Questions

There is growing literature about soap operas and their promotion of nation-building (Ives 2007; Tager 2004), but most importantly, about television and its general role in nation-building (Evans 2010). The genre of television drama has also been explored by scholars such as Anderson (2010) and Mhlambi (2012) on *Yizo Yizo,* Smith (2008) and Tager (1997, 2004 and 2010) on soap operas. However, the genre of docu-reality drama has not been interrogated extensively, apart from Ndlovu (2013)'s recently published work which looked at a similar show called *Relate.* This research will therefore contribute to the existing literature on South African television programmes and family studies.

This study on *Khumbul'ekhaya* is crucial firstly due to the claims it articulates about the family and nation which are that through uniting and healing the family, one is building the nation. This is a unique take on nation-building that is often not explored in nation-building

rhetoric and shows. The show, through exploring family unity and nation-building, utilises a strategy that is foreign to reality television, except perhaps for *Big Brother Africa* to a limited extent (Essack 2002). This is because as mentioned above, most reality TV shows follow a voyeuristic, entertaining and highly modified and sensationalized perspective of day-to-day life.

The study as framed above is important to understanding issues of docu-reality television drama and how the South African family is represented within television, but most importantly, how ideas of nation-building are constructed for the audience, and how they are in turn understood and decoded by them. Therefore in understanding the above, the study asks three pertinent questions:

1.6. Research Questions

1. How does *Khumbul'ekhaya* construct the link between the family and the South African nation?
2. To what extent is the show fulfilling the SABC programming mandate of nation-building?
3. How does the audience relate to the show, compared to the producers' intention when creating the show?

This dissertation is divided into seven chapters. Chapter One introduces the study and outlines the background of the show. Chapter Two outlines the theoretical framework of media and nationalism and reception theories, and includes the literature review. The methods used within the study are detailed in Chapter Three. Chapter Four forms the first findings chapter as it tackles the first research question on the show's link between family and nation. Chapter Five expands more on whether the show is fulfilling the SABC programming Mandate of nation-building. Chapter Six concludes the trilogy of findings chapters as it explores the reception part of the study. Chapter Seven concludes the study and offers final remarks and analysis. There are two main concepts that shape this study and which need to be defined. These are nationalism and nation-building. Nationalism according to Smith (2001) has multiple meanings which are: a process of formation or growth of nations. It is also a sentiment or consciousness of belonging to a nation, a doctrine or ideology of a nation. The study will use the latter more. Nation-building in the study's context refers to the project of constructing a single, overarching national culture or identity (Barnett 1999:275).

CHAPTER 2: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1. Introduction

This chapter outlines the literature review and theoretical framework of this research. Within the literature review, this chapter explores the debates surrounding media and nationalism and emotive television. As the research examines *Khumbul'ekhaya* from both a textual and reception studies realm, literature on family and audience such as works by Strelitz (2002; 2004) also becomes essential. As this study is located within the docu-reality genre, which is a sub-genre of reality TV and a hybrid of documentary and reality TV, studies on reality television will also be explored. This chapter also goes on to explore the theories of media and nationalism and reception studies, as it seeks an understanding into the media text at hand and the audience's perspectives of it.

2.2. *Khumbul'ekhaya*, Relate and Reality Television

Reality television is one genre that has grown rapidly on television, and it has become more recognised than other genres (Holms and Jermyn 2004). As much as reality television is amongst the most popular genres, it is very difficult to describe, as it is an ever-changing genre and has often been used to label shows that at times the label does not apply to, and its fundamentally hybrid nature also makes it difficult to describe (Holmes and Jermyn 2004:2). However, Friedman (2002:6) describes the genre of reality TV and its success as such: "It is clear that no genre, form or type of programming has been as actively marketed by producers, or more enthusiastically embraced by viewers, than reality-based TV" (Holmes and Jermyn 2004:1). This quote highlights the rapid success that the reality TV genre enjoys and hints at the point that it is one of the genres that has the ability to attract a large number of viewers. Reality television, as mentioned, consists of sub-genres, and the docu-reality show is one of the genres.

Khumbul'ekhaya is described by its producers as a docu-reality drama. A docu-reality programme can be described as a hybrid genre made up of the combination of documentary and reality programmes. It is also known as a sub-genre of reality television. According to Murray and Ouellette (2009) when discussing discourses of family and the television genre, these debates are complicated by the hybridity between the two genres. This is because the matter is not about capturing normality but capturing reality as it stands (Murray and

Ouellette 2009:106). The scholars further suggest that recent reality shows depict rather than explain reality, and hence docu-reality shows are essential.

Khumbul'ekhaya is one of the three factual or so-called "serious" talk shows that are aired on South African television with the common strand of looking at the family. The other two programmes are *Relate*, and *Forgive and Forget* which airs on *e-tv*, the South African free-to-air channel. Thabisani Ndlovu (2013), in his article "Fixing Families through Television", does a comparative analysis of the three shows, while specifically looking at the sister programme to *Khumbul'ekhaya* called *Relate*. It is also aired on SABC 1 and comes second to the show under study in terms of viewership. Ndlovu's study on *Relate* (2013) relates similar arguments and observations to this study. In his study Ndlovu (2013) discussed *Relate* under the concepts and background of nation-building and the Truth and Reconciliation Commission (TRC).

Relate is a programme on SABC 1 which is produced for SABC 1 by Ochre Media (Ndlovu 2013). It runs inter-changeably with *Khumbul'ekhaya.* The difference with *Relate* is that it assists participants in relating with each other better as families, and helps to solve their issues through giving the participants tasks to do. The show's presenter, Angie Diale, is a psychologist. Unlike *Khumbul'ekhaya*, whose producers assert that it tackles family issues in an sensitive but entertaining manner, this show claims to be serious and has few facets that could be seen to be entertainment (Ndlovu 2013:13). The show is driven by the presenter Diale, who discloses some of her intimate and personal details, such as her position as a single parent who still lives at home. This aspect is included to make her seem ordinary and to make it easy for her audience to identify with her. Her private and public personae are merged in the show. This is very different from the *Khumbul'ekhaya* presenter who does not disclose aspects of her life on screen, but concentrates on assisting individuals who have lost their loved ones by appealing to the public to assist in the search.

Ndlovu (2013:9) offers criticism of *Khumbul'ekhaya* in his article by suggesting that the show fails to conduct follow-ups to see how the re-united people are doing after the show. He also criticises the show's reunion process between lost families as being simplistic and superficial and that that there is no emotional work done by the participants to achieve reconciliation (Ndlovu 2013:9-10). He asserts that: "To tout the show as 'the truth and reconciliation process of the soul' is an overstatement, given that we do not see any real

emotional work being done by any of the parties. The programme offers assertions and not demonstrations of truth and reconciliation (Ndlovu 2013:9-10)."

2.3. *Khumbul'ekhaya* as Emotive Television

Emotive television denotes television programmes which are designed content-wise to arouse emotion from their viewers. Most scholars suggest that television images have the ability to bring about powerful emotional response from its audiences (Morella 1998, Coleman and Denis-Wu 2010). The emotive element within certain television shows could, I argue, be seen as a mode of address and attraction of television audiences. As Ian Ang (1991) suggests that despite television's success in recent years, its constant battle has always been to define, attract and retain audiences. Therefore emotion becomes central to this seeking or quest of audiences (Gorton 2009). Emotions play an important role in most television shows, especially docu-reality shows like the one that is being discussed. Emotions provoke actions in audiences that can lead to change, and they can encourage discussion. For instance, an episode of *Khumbul'ekhaya* brings about significant debate among people in both private and public places, such as on a train to work or within a family at home.

Emotions have to do with people's feelings. They tap into the root of being human and being sympathetic. Within the African context, where men are not supposed to show emotions for instance, these can be seen as private matters. Shows that consist of a lot of emotion can be viewed as depicting true reality because of the effects they bring on audiences. According to scholars such as Foucault (1978) and Lupton (1998), an interest in others' emotions seems to be part of contemporary culture. We live in a confessional society where there exists a pressure to reveal our emotions both in public and in private. Emotions, I argue, validate the reality of what is being depicted and suggest that the shows are a reflection and not a construction of society's reality.

As it was mentioned above, television producers view emotional engagement as a strategy that is capable of attracting and hooking audiences. This is essential as producers sell audiences to advertisers (Morreall 1998). This links to what was said above by Ang (1991) – that audience attention is difficult to keep. Producers are constantly seeking a way to attract audiences in order to sell them to advertisers, who in turn need audiences to become consumers of their products. According to Morreall (1998), the producers' dilemma becomes a conflict between grabbing audience attention long enough for them to view the TV show and the commercials. Thus, TV producers resort to "cheap" emotions in the content to attract

audiences, as they fear that if they deal with deep emotional issues in their programmes, this could sway the audience's absorption of commercial messages (Morreall 1998). This however seems to exist in contrast to *Khumbul'ekhaya* as it deals with hard-core family issues that are extremely emotional.

There exists a play on viewers' emotions in the content of most television shows for ratings and in turn advertising. This is highly visible in some talk shows like *The Jerry Springer Show* and reality TV shows such as *Big Brother* (Morreall 1998; Aslama and Pantti 2006). Some scholars view this as creating an emotional public sphere, in the way that emotional conflict is encouraged and reflected upon in a public platform, as is the expression of personal stories and secrets which are predominant in *Khumbul'ekhay*a (Morreall 1998; Lunt and Steiner 2005). This illustrates that emotions – whichever way they are used by TV producers – manage to entertain and engage the audience. This is seen with how the audience responds to the emotions in the show, which will be illustrated in the forthcoming chapters regarding audiences.

Most television viewers decode television messages differently and are also affected by emotions and issues differently. This speaks to audience consumption of media and proves that the audience actively decodes media messages (Hall 1973). This also suggests, according to Hall (1973), that media messages are polysomic. This leads to the debate regarding how audiences then are affected and view emotion within television shows. It can be argued that audiences are attracted to emotive television as the emotions portrayed seem authentic and in turn they are able to identify with the issues depicted.

The idea of emotive television is one aspect that is pivotal in docu-reality TV. This is because society thrives on others' emotions, as they illustrate to people that they are not alone in what they are going through. (Aslama and Pantti 2006). Emotive television also attracts audience 'sympathy'. Scholars also suggest that reality television exploits the emotive aspects of society or the audience, and that this becomes another mode of capturing attention. The emotions depicted also work to convince the audience of the authenticity of the show its participants. Thus, those shows that use emotion will be categorised not as trash shows, but at times be applauded for representing the ordinary people, being examples of television for social change or being shows that tell real stories. The commercial aspect is consequently side-lined. The emotive element is also seen as therapeutic to the participants within the show, and the emotion goes along with the idea of the participant confession on television.

The television then becomes a medium that mediates emotion between the participant and the audience. (Aslama and Pantti 2006).

Kellner cited in Peck (2006) also reiterates the power that television has, but also indicates that it is a conflictual medium, as while its primary functions range from mediating conflicts between groups to encouraging nation-building, it also exists as a capitalist corporate structure that functions to the end of profit rather than development, at times. Thus, a need to exploit its viewers' emotions would be serving its central purpose of profit-making through attracting advertisers (Peck 2006). It is essential to critically analyse why on television private issues are foregrounded and more important than public ones. For instance, people's private lives and secrets are more interesting to others than their social conditions of unemployment, lack of services etc. Joshua Meyrowitz (1985:26) suggests that more than any other electronic medium, television tends to involve us in issues we once thought were 'none of our businesses', and where people start off as strangers until we hear their stories and identify with them. This is especially true with *Khumbul'ekhaya.*

Another element of emotion in docu-reality television is the way the participants and the show itself addresses the audience. Through the format of a monologue which occurs when a participant addresses the audience in an intimate manner about intimate issues, the show becomes what some scholars call first-person media (Aslama & Pantti 2006). Due to this, docu-reality television is seen as real, as the participants are able to share and accommodate the audience (Aslama & Pantti 2006).

The presence of the emotion in docu-reality television provokes the development of public discussions. This suggests that the emotion present in the show carries the debate about the show further into other spaces, as it is an indication of humanity. The presence of the emotion thus also indicates the power of direct address and the monologue (Aslama & Pantti 2006). This is essential, as the monologue or first-person narrative in reality shows proves the difference between the real and the staged, the non-scripted and the scripted and as seen above proves the reality of the reality television programme. Reality television is about the ideals of authenticity. This is achieved through the use of emotions which most audiences are drawn to as they are seen as real and not rehearsed (Aslama & Pantti 2006). This element of emotive television informs this study as the show thrives on the emotional element of losing and finding one's relative.

Television has become more of a business, and public service broadcasters like the SABC tend to find themselves in conflict, especially with regard to funding. The broadcasting sector has become more competitive than ever before due to the liberalisation of the market, which saw the establishment of *e-tv*, a free-to-air channel, as well as the diversification of ownership that resulted. Thus it has become difficult for a public service broadcaster like the SABC to be able to keep up with the competition under the kind of funding model that it has – that of licence fees and state funding (Barnett 1998). In commercial broadcasting, especially in South Africa, the aim of programming is to attract and produce audiences to advertisers as discussed above, whereas in public service broadcasting, audiences are seen as citizens rather than consumers.

In commercial television producing these audiences, they must be of a certain demographic and class to fit the advertiser's target market. The funding mechanism often influences the content of the programming (Barnett 1998). This is crucial, because the funding crisis in the SABC has forced it to submit to advertising as a significant source of funding, and thus violate its mandate. This suggests that funding influences the content of programming, as shows resort to different modes of address, such as emotions as previously discussed, to attract the audience which they will produce and sell to advertisers. Thus, funding influences content, in that producers will produce shows which appeal to a particular demographic that they know certain advertisers are after, like the black middle class.

The literature on emotion and emotive television is essential in shaping this study because *Khumbul'ekhaya* is an emotionally charged show. Like most reality shows it taps into the emotional psyche and vulnerabilities of participating families by narrating their pain and loss. This explains how and why people identify with or relate to TV shows. It also illustrates that emotions in a show are a strategy and tool that producers use to attract a large share of audiences. Most importantly, they are made to be a scale for measuring who is authentic or fake within society. Emotions can even determine what kind of a nation one lives in, whether it is a sympathetic one that is willing to assist or one that is indifferent and will not react to human suffering.

2.4. Television and Family

Since television was first introduced in South Africa in 1976, it has continued to shape family life, and has become part of the family lifestyle and tradition for most households in South Africa. The critical question that needs to be asked is how the family audiences tend to relate

to TV shows, especially the ones that explicitly illustrate family lives. According to Morley's work on family television (1986), issues of television use and interpretations need to be combined and not analysed separately as was done previously. He also suggests that television use in the domestic set-up of the family has evolved and become multi-layered, as it can be used to organise family gatherings, enhance family conversations or lessen conflict and tensions within the family (Morley 1986:20). Thus Morley (1986) in this study interrogates the uses and gratification theory of audiences and their use of media.

From the above it becomes important to interrogate audience research/studies. Most scholars (Ang 1982; 1996 and Morley 1980; 1992) illustrate the importance of audience in their ability to read media texts. This suggests that the media text has codes and signs that challenge the audience who have a certain kind of knowledge on cultural products to make meaning of the text. The element of the family and television is important in this regard because *Khumbul'ekhaya* is firstly a family-oriented show that the whole family can get involved in watching. Like in soap operas such as *Dallas* and shows like *Nationwide*, family is seen as central and a cradle of human happiness, and thus the show embarks on reuniting family members by tracing lost relatives (Ang 1982). Then, through an analysis of how *Dallas* represents reality and family life, one can argue as Ang (1982) did that the conflict forming the dramatic development of the narrative within *Khumbul'ekhaya* and most shows always deals with difficult family situations; for instance, family feuds driving members away, complicated family relations or strained/estranged family relationships due to external factors and people's behaviours.

Keeping with the concept of the family, one can argue that the idea and representation of the family on television has been an occurring and well-recognised theme. Most family shows, whether reality television shows or sitcoms, even contain in their title the words family as Morgan et al (1991:53) point out. This theme has been explored in various forms in terms of its structure or function. This is because it is the most common theme that any individual can identify and relate with. One, when watching television, aspires to feel included through identifying with a particular show, and the concept of the family provides just that, and hence it is predominant in reality television shows.

A lot of literature and studies that exist about television and the family are usually centred in American lifestyle and family values. For instance, Robinson and Skill (1994) and Skill (1994), Robinson and Wallace (1987) focus on television and its portrayal of family values

and lifestyles. According to scholars such as Robinson and Skill (1987:160), portrayals of the family, especially on the television medium, have become more and more complex. Moreover, these depictions of the family have become less conventional, where there were once only representations of the nuclear family in television shows. There has been an exploration and depiction of different family structures on television whether is it about the nuclear family, the single parent family or even extended family structures. All these shows about different family structures try to showcase that each family is different but in spite of these differences can be successful and happy. This illustrates that the media, especially television, is a socialisation tool and a state apparatus. This is because shows about families, in the process of trying to portray the reflections of a real family, promote a certain kind of ideology. Television always assumes to, through its images, sell us or shape our ideas and realities into what is acceptable and what is not in society. Television tells us how to act; it projects the roles of family members like how a mother or father figure in the family should behave. Through these depictions or acting of the family in TV shows, the family in society is taught and told how to act and relate to one another (Glennon and Butsch 1982).

There have also been questions about the family and its values on television. Some critics have argued for the moral corruption that television promotes through its depicting of troubled families and circumstances such as single parents or the fathering of illegitimate children. Morgan et al (1991) suggest that some critics have commented on how television glorifies, idealises and promotes the nuclear family more than other family structures. However Morgan et al (1991) also highlight how some critics have blamed the deterioration of family moral values on television through the depiction of exactly the same pictures of family structures. During the 1980s and 1990s, with the shift of television shows and its depictions of families and class, as well as families and black people in America, one critic called Jerry Falwell in an interview said that the television industry seemed to be geared towards mocking and ridiculing the family through its portrayals and representations of dysfunctional, estranged or non-nuclear families on television (Morgan et al 1991).

From the above discussion of television and its purpose against the family, one can argue that the family, even today, has continued to provide television with more visual material, content and stories that the producers are able to exploit further, as it proves to be a theme that is continuously relevant and close to social reality. Consequently, the show under study continues to fit into this band of family issues and so it uses and succeeds under the dominant stereotypes of the family and television.

2.5. Television and the Working Class

The issue of class continues to be problematic when one speaks about nation-building. This begins from how generally the working class individual or family is represented on television to how class is discussed in relation to the nation. In the South African context, some scholars believe that although there is an attempt at uniting the nation through the country's nation-building efforts, as seen with the Rugby World Cup and Mandela's inauguration, the reality is that issues of race and class continue to work against this attempt to interpellate citizens as one nation. The economic and political situation of high unemployment rate and poverty in South Africa work against the discourse around nation-building. Efforts at nation-building prove to be insufficient if socio-economic conditions are neglected (Steenveld and Strelitz 1998:624-626).

Class cultures have developed historically where the working class is represented negatively and the middle class is looked at in a positive light. For instance, in the talk show media, the rational style of public participation in which people discuss serious issues about the public and state in a debate and conversational manner has always been associated with the middle class. This is in contrast to the rowdy, irreverent, emotional, unstructured and so-called uncultured way of talking, as shown on lifestyle shows where people discuss their private lives, which has been associated with the working class.

According to Bettie (1999), a culture developed where rationality was associated with the middle class, and emotionality became the strong image that is well known and represents the working class. The assumption that the working class does not have any critical contribution to society has led to this class being portrayed in more entertaining genres on television such as sitcoms. There is a constant portrayal of the black middle class on television that is focused on material consumption, whereas the working class which is mostly black is portrayed in a negative light. This connects with how the government has continuously advocated for a neo-liberal nation in South Africa since 1994. The literature on the representation of the working class on television is essential when analysing *Khumbul'ekhaya*, because the show continuously shows individuals from rural and disadvantaged backgrounds, and it hardly ever features people from affluent backgrounds who are undergoing the same pain of looking for their loved ones. Furthermore, the issue of class in South Africa cuts across race; others criticize the show for not featuring white and

Indian people, but rather poor black people only. Thus issues of race and class are essential to be explored when one discusses the show as a nation-building programme.

2.6. Media and Nationalism in South Africa

When one discusses issues of nationalism in South Africa, the country's history of apartheid cannot be ignored. Apartheid promoted separate racial development; hence the Homeland and Group Areas Act. During the 1990s the media became an important tool used by politicians in nation-building or building what was called a new South Africa: united and democratic and non-discriminatory. This can be discussed further with the concept of interpellation, which was extensively witnessed in the South African media, in advertisements, soap operas and in television. Interpellation is about the hailing/calling upon of the audience to behave in a particular manner or take note of something. Therefore the media during the birth of democracy was used for calling the audience towards nationalism.

For instance, Ebrahim-Valley and Martin's work (2006) on representation of South Africa in advertisements illustrates the constructionist element of the nation in advertisements through representing the nation as unified, harmonious, multiracial and cultured. Barnett's work (1999) on broadcasting and nation-building in South Africa is essential as well, as it discusses the restructuring process within the SABC that shaped ideas of nation-building in programming and agenda. Through the shift of broadcasting media in South Africa from that of being the mouthpiece of government to one of public service illustrates how the media, through communication policies, became essential in nation-building – although challenges existed (Barnett 1999). For instance, cultural divisions that existed due to apartheid laws were difficult to overcome and commercial imperatives like advertisements and funding also complicated the nation-building process undertaken by the SABC.

Sarah Ives (2007) suggests that television especially and its depictions of everyday drama provided a good medium for nation-building. Her focus on soap operas in South Africa illustrate that through the characters and storylines within soap operas, these shows constructed and continue to construct the nation and contribute to nation-building. Social identity in these programmes also proves essential in the audience's terms, as through identifying with the characters and the storylines in the soap operas, it becomes easier for them to be interpelled and hailed in taking part in the construction of and identification with the nation (Ives 2005; Tager 1997; 2004).

From the above discussion of the works done on media and nationalism in South Africa, it becomes obvious that the media was and is still a powerful tool in this process, and television is at the centre of these debates. It becomes important to situate a programme such as *Khumbul'ekhaya* in the works on media and nation-building in South Africa, especially when looking at the SABC and its role as a public broadcaster. These roles include the need to serve citizens' programming needs, and engage with them in a quest to represent and contribute to a national identity. Additionally, the funding model of the public broadcaster should be one that encourages citizens to participate, and thus give them a voice in the content and running of the broadcasting corporation. However, this has proven to be a futile exercise, especially in African countries. Providing accurate and unbiased information to citizens of the nation becomes essential as the public broadcaster becomes a national asset and publicly run institution.

In conclusion, the ideas and perspectives given above are fundamental and relate to my study, as for instance the element of media and memory is essential when speaking of family history and feuds, as the media becomes a tool for documenting experiences. The emotive elements illustrate the different modes of address that the show has on audiences, and how they in return are able to relate to the show. The research seeks to contribute massively to the literature on media and nation-building as it is able to show the link between audience studies and nation-building.

2.7. Ubuntu as a Framework for Nation-Building in the SABC's Mandate

Since television arrived in South Africa in the mid-1970s, it has proved to be an influential entity, and has always been an apparatus of government even after apartheid (Ives 2007; Barnett 1999). Television during the apartheid era was used to communicate the agenda of separate racial development by the regime. Thus the SABC was seen as a mouthpiece of government. After the end of apartheid, television took on a nation-building role and abandoned its mouthpiece agenda, as broadcasting regulation policies were revised to make the SABC more independent from political control (Ives 2007; Barnett 1999).

Historically the National Party secured the control of the SABC which was dominating the broadcasting market in South Africa. Thus, in order to entrench the ideas of separate development, English and Afrikaans became the national broadcasting languages. With the

inception of television in 1976, the National Party saw a platform to promote their rhetoric further (Ives 2007). The Language policy also codified nine ethnic languages that were believed to contribute to the ethnic identity, and thus developed radio stations and TV channels to cater to the black majority of South Africans (Barnett 1999). In sustaining this separate and group broadcasting, it further led to disparity and misappropriation of funds in developing quality shows, as the white minority's programming needs were preferred and catered for (Barnett 1999).

The post-apartheid era presented a different element, where the government's ideology was to form and promote the rainbow nation. Therefore the media was used as indicated above for nation-building purposes (Ives 2007; Barnett 1999; Marx 2000). One of the primary changes in television was the formation of the Independent Broadcasting Act (IBA) which merged with the South African Telecommunications and Regulatory Authority (SATRA). These bodies ensured the plurality within the South African media and the independence of the SABC from commercial markets and the state. Central to broadcasting development was the SABC's mandate of nation-building, and these were enforced by regulators with the introduction of local quotas which compelled the SABC to produce local programmes (Barnett 1999).

The SABC's programming mandate in detail suggests that as a national broadcaster it is committed to providing programming that encourages development of South African expression. Most importantly the public broadcaster aims to provide shows that are identifiably South African and contribute to a sense of national identity, shared experience and promote nation-building (SABC 2010). The SABC (especially SABC1) prides itself in being the South African story-teller, by telling South African stories through its programmes. Therefore the SABC's mandate is essential as a foundation within this research as the show in question will be analysed thoroughly in order to understand whether it meets and represents the requirements and ideas expressed within the mandate.

Through the SABC taking on the role of a nation-building institution, as seen with their programming, one can argue that it also asserts the African values of Ubuntu as it tries to become distinctly African. Therefore most programmes within the SABC could be seen to adopt a philosophy of Ubuntu within their content and story-line in order to appeal to their viewers. Ubuntu or Ubuntuism is an African moral philosophy that is embedded in African culture (Ramose 2002; Shutte 2001; Christian 2004). It is the capacity to express compassion,

reciprocity, humanity and dignity with the overall interest of building a community of peace and mutual caring (Nussbaun 2003; Blankenberg 1999).

According to Blankenberg (1999), Ubuntu can be used in the determination of programming content, and can be essential in accommodating cultural diversity and establishing a strong popular national culture through story-telling. This relates to the media's role of making audiences identify with the programme on television, and this is explicit in *Khumbul'ekhaya* through its content and structure. Blankenberg (1999) further relates Ubuntu in the media to story-telling, and suggests that it brings unity and identification among communities, and most importantly healing. One could argue that the participants who are telling their stories of loss and appealing to the public to help them find their loved ones in *Khumbul'ekhaya* promote unity within the nation as people come together to discuss what they have seen on TV, and if they are able to assist they do, as they can identify with the stories being told. The show can be argued to be a narrative designed to display conflicting and negotiated emotions that engage the audience's attention (White 1990). Ubuntu therefore, in the media, is effective and depends on a strong, united and active citizenship. And this strong unified citizenship is dependent on the programming that in turn promotes nation-building.

The concept of Ubuntu informs this study in various ways. It will be extensively used as an African journalistic ethic that is adhered to by producers of the show. Ubuntu explicitly encompasses the core agenda of *Khumbul'ekhaya*, which is that of communities assisting each other, as it is an African way of living. This concept is essential in explaining the norms and values that form part of the show, and the audience's reaction to and identification with the show and the participants. This concept will also be important in explaining the tensions that exist between commercial imperatives and television shows that are aimed at social change and nation-building in broadcasting.

2.8. Theoretical Framework

This research will be guided by both textual and reception analysis theories. This study takes a closer look at the show *Khumbul'ekhaya* and how it contributes to nation-building in South Africa, and also how audiences relate to the show. The theories of nationalism and the media will be explored as well as the reception theories. This is because these theories will assist the researcher in unpacking issues that exist within the text and how the audiences make meaning. The theories will be useful in understanding issues of audience autonomy against textual determinism as Strelitz (2005:7) demonstrates.

2.8.1. Media and Nationalism

When discussing and theorising identity and nationalism, two approaches become crucial, and they are primordialism and constructionism. Primordialism is an umbrella theory which states that ethnicity and culture legitimate the existence of political nations. Nations are the result of persistent ethnic identities, according to Madianou (2005). This means then that ethnic identity precedes the nation, which could be problematic, as then there is a disregard of certain issues such as globalization and ever-changing identities. Primordialism sees a nation as a naturally occurring social grouping often made up of cultural features that bind it, such as religion, customs, language, tradition or history. Therefore, this theory traces the roots of nations to ancient times, as nations are assumed to be natural, given and organic. This theory sees the nation as a cultural community that has survived space and time.

The challenge with this approach is that it centres on the unchanging element of ethnicity and identity and disregards that people have multiple identities apart from ethnic ones, and hence identities evolve. For instance, culture, ethnicity, language and religion alone cannot be seen as the complete definition of a human being's identity. Aspects of gender and race are also essential. Thus this approach fails to capture and explain the ever-changing human identities. This approach also shows an absence of the role of media in nationalism and one can argue that if identities are given by birth, and nations – according to this approach – are rooted in ancient times, then there is no role that the media can play as it is a new phenomenon which continues to evolve over time.

Constructionism on the other hand suggests that nations are constructed phenomena and thus the nation-state precedes identity. Through the nation being a constructed ideology, this suggests that the media as it has been used previously becomes an ideological state apparatus that aids in the construction of the nation idea or nation-building. Thus the role of the media is more explicit in the constructionist theory than in primordialism. As Anderson (1983) implies, nations are *imagined* communities which further supports the constructionist view of the nation. Within the constructionist theory nations are seen as political entities. This means that nationalism then is an invented ideology; a false consciousness that promotes capitalistic ideas according to scholars like Hobsbawn (Madianou 2005). In relation to aspects of identity, unlike primordialists, the approach accommodates ever-changing identities and does not view them as given.

The constructionist approach has been criticised extensively by scholars such as Gellner (1983; Smith 1998). According to Smith (1998), this approach fails to explain the appeal of nationalism to people. Primordialism, unlike constructionism, explains that people's attachments to the nation are embedded in their ethnic and given identities and thus it becomes easier to understand how people can sacrifice themselves for the nation. This means that their loyalty goes back to ancient times, whereas with constructionism, such human behaviour – sacrifice for the nation – is not explained.

One other criticism that scholars discuss is that primordialism is a top-down perspective on nationalism, and assumes that all nations are constructed the same way (Madianou 2005). This suggests that the approach disregards historical, social and economic aspects and implies that nationalism is a monolithic entity and offers a one size fits all mentality of the nation.

One needs to define the term nationalism in order to understand the theories that exist surrounding it. As nationalism does not consist of one set definition, constructionist scholars view nations as modern constructed phenomena and political more than social communities (Madianou 2005). There exist various arguments about this concept, and thus it is relevant to be explored, especially in relation to this show. For instance, the popular argument by Anderson (1983) exists: that nations are imagined communities, as members will never meet each other regardless of how small their nation is, and so the image of their common association lives in their minds and through the media this idea is relived and reinforced.

Anderson (1983) understands that the idea of nationhood and affinity can be felt during certain events such as the Olympics, and therefore the media plays a role in the imagined community by bring the imaginary into life through broadcasting and disseminating events that aim to enforce ideas of the nation. Thus, the media actually keeps the bond of the nation going, as the members of the nation have not and will not meet each other. Regardless of the social inequalities, the imagined community is secured due to the media that instils the comradeship in society through its work and programmes. This explicitly links with the work done by *Khumbul'ekhaya*, where the South African imagined community is united through the show.

The construction aspect of the nation re-emerges again here in this argument that the media helps to bring out this idea. The reception analysis theory is thus essential, as it seeks to find out whether the audience are able to and do due to the media presence subscribe to this

notion, as scholars have expressed in studies on television and national unity (Scannell 1996; Couldry 2002).

Anderson's concept (1983) of the imagined community takes the constructionist approach, and it shows that the media plays an important role in constructing the nation. According to him, newspapers play an important role in making it possible for people to imagine their world in national terms and to feel that they are part of an extended community. This can be explained in a simpler manner; for instance, by giving an example of community newspapers and even national newspapers, which are easily accessible; in reading about their surroundings the audience becomes aware of what is happening around them. Their lives, through the information that the newspaper offers, become open and less of a vacuum.

This paper focuses on the constructionist approach over the primordial one, due to the various implications that it brings in relation to *Khumbul'ekhaya.* For one, the constructionist approach explicitly includes the role of the media, whereas in primordialism the media is scarce or absent. This approach offers a better explanation in relation to *Khumbul'ekhaya* of what type of South African family the producers wish to build, and in turn the nation. Primordialism in this aspect would dispute the efforts of the producers in their quest to mend the family, and in turn the nation, by suggesting that identities are given by birth and that mending family or ethnic structures would require a bottom-up approach in which the family/nation is mended from the roots, which date back to ancient times. Therefore within the constructionist approach, unlike primordialism, there is an understanding that family identities are not and cannot be static as they were previously, as people get married to people of differing racial and ethnic origins, and thus have family and ancestral identities which are ever-changing.

The theory of media and nationalism illustrates the role that the media plays within issues of the nation. There exist different theories on the nation but most hinge on the role of the media in nation-building. Most scholars, when discussing issues of media and the nation, suggest that identity is essential, and that there exists a relationship between weak identities and strong media in the nation or vice versa (Madianou 2005). This means that the media (meaning the content of it) has the ability to shape individuals' actions, or it can therefore be a catalyst. This means that there is strong emphasis being put on the power of the media while disregarding audience agency (Madianou 2005:18). There is an associated strong emphasis on media texts and a neglect of audience research.

The strong media/weak identities debate is essential when discussing the nation and the media. Most theorists of nationalism and media explicitly argue for the relationship between the media and personal/national identity (Deutsch 1996; Anderson 1983; Hobsbawn 1992). The approach that encourages powerful media at the expense of identities is widely favoured (Madianou 2005). There is an assumption that powerful media shapes weak identities and vice versa. However, the former top-down approach to media and nationalism is more prominent. This approach, which suggests that powerful media shapes weak identities, suggests that the audience are passive consumers of media messages. It puts two important concepts at the forefront, which are cultural imperialism and interpellation. It also gives prominence to the arguments of media as a vehicle of cultural imperialism, as it discusses a one way route of media messages from sender to receiver.

The cultural imperialism debate, which is about the production and dissemination of foreign media texts and in turn values, usually to the South, which in turn compromises the native/indigenous values and cultures of those the values are disseminated to, as through exposure to them, people start to adopt them (Tomlinson 2001). This debate then explicitly ties in with the powerful media/weak identities paradigm, as through local media houses importing international media shows or items for instance, local media content is stifled and in turn foreign cultures and norms are promoted. The powerful media/weak identity debate implies that the media has the ability to call upon the audience towards certain ideologies. The cultural imperialism debate in relation to ideas of media and the nation suggests that other nations' media are more powerful and have the ability to influence foreign audiences and their identities. The weak media/strong identities aspect, on the other hand, suggests that identities are more powerful and that the audience is more active when it is engaging with the media. The approaches of strong media/weak identities and weak media/strong identities are essential when analysing the relationship between the media and audiences because it illustrates the activeness of audiences and also the impact that the media text can bring.

Through unpacking the theories of the nation, it becomes clear that the media can be an essential tool in nation-building. So a show such as *Khumbul'ekhaya* that is established on the idea of uniting the family ties in well with theories of nationalism. The show takes into account the South African history and culture of the family, as for instance apartheid saw a culture of migrant workers who left their families for the cities to find employment to provide for the family. Due to lack of transport and money in this context, the family only got to see their loved ones during national public holidays and Christmas seasons. As a result of these

circumstances, most black fathers (men were seen as providers) missed out on ordinary family life and the growth of their children, thus widening the relationship gap within the family.

This context is important, as it forms the basis of what *Khumbul'ekhaya* is all about: reuniting with long-lost relatives, as some people left for the cities and never came back. Through building families, it in the long term builds the nation as the producers argue, hence the theories of nationalism. This is a crucial point, because through the call to the viewers by the show to "Remember home", especially during national days and holidays as the family needs 'you', the show implies that national days are for spending time with the family (Spath 2012).

Issues of culture and Ubuntu could be seen as indirect issues used to construct the ideal family, and in turn the nation within the show. One can argue that these are actually contributing to the construction of the nation. For instance the show, through featuring people seeking help from the nation to assist them in finding lost relatives, interpellates the viewer to exercise Ubuntu (humility) and assist as it is the African way of living. Issues of media and identity become essential as the emotive element used as a mode of address urges the viewer to identify with and sympathise with the participant within the show seeking help. In conclusion, one can argue that the nationalism theory that is most suited within this discussion is the constructionist approach, as it suggests that nations are constructed phenomena, and the media is instrumental within this construction, as it interpellates audiences towards the myth of the nation. The constructionist theory becomes crucial in seeking to understand how the South African family and the nation is constructed and represented in the show and how the link of family and nation is carried out.

2.8.2. Reception Analysis Theories

The weakness of the constructionist approach, as some critiques suggest, is that it fails to explain the appeal of nationalism and how identities are experienced. The audience's agency is not explored in relation to how they decode the constructed ideologies. It is essential to combine the constructionist approach and reception analysis to gain an audience perspective. The reception analysis is used here as a theory because it is suitable for audience research. This is a process in understanding how the audience makes meaning out of a particular media text (Branston and Stafford 1999). Reception analysis emphasises that the viewers are active audiences who engage critically with the particular text and extract their own meaning – either different or similar to what the producers of the text intended. For instance, if

audiences are able to construct meaning in reality television, reality is constructed rather than reflected within reality TV, and so it becomes subjective. This links to issues of identity formation and meaning (Branston and Stafford 1999). Reception analysis is therefore essential to be used within this study, as it assists in assessing the overall role of media in society, especially with regard to the construction of the family and the nation.

Encoding means the making of messages, and decoding means the interpretation of the messages by the reader (Hall 1980:128-129). Hall's model suggests that a given decoding of the messages by the reader will not necessarily follow the encoder's or producer's views. This is essential, because due to the position of the message, the producers and the receivers of the message, it becomes difficult for the producers to dictate how the reader is supposed to read particular messages. In this model, the audience is seen as active readers of the media. The reader has the ability to make a preferred, negotiated or oppositional reading of a message due to the discrepancy that exists between the encoding and decoding model (Hall 1980).

According to Hall (1993), the reader (or decoder) of the message's ability to read certain messages and the way the reader reads those messages is influenced by social, economic factors and the particular environment or society one comes from. Hall (1993) reflects on the different conventions of language and human behaviour that lead to media audiences reading messages in particular ways. Laws of discourse and semiotics exist and govern things such as the meaning of certain signs, which are read in particular ways due to the reader's background. Therefore, the terms of decoding and encoding become essential within this model, as messages have different meanings, whether they are primary or secondary meanings (Hall 1993:96).

The denotative and connotative meanings of certain messages lead to a discussion around the existence of different meanings to the audience, which include the preferred meaning, the negotiated meaning and the dominant meaning of a text or messages. The audience has the ability to choose to read the messages in any way, whether be it in a preferred, oppositional or negotiated reading. The dominant reading of a text is dictated by the ideology of the party who has produced that text. The preferred reading is developed by those that agree with the ideologies and aim to continue to perpetuate these meanings. The oppositional messages are produced and read by individuals who are against the common dominant ideologies. This

model is crucial when discussing audiences' reading of media messages, and becomes suitable for this study.

Identity plays a crucial part in how the audience encodes and decodes meaning within media text. This is essential, because the audience, due to their background, race and even class can contribute extensively to how they view and interpret text. This becomes the reason why media texts have certain target markets for different shows, as it is understood that the audience is active and has different tastes and needs that should be catered to. Reception theories acknowledge the power that audiences have in relation to media text, and thus oppose the media effects tradition that suggests that audiences are passive consumers of the media (Branston and Stafford 1999).

Through using identity and reception theories in *Khumbul'ekhaya*, the researcher wants to critically engage with both the show and its viewers. As discussed above – that meaning creation is not constant and given, but is according to personal interpretations – this research will interrogate whether audience identities are shaped by the show and its issues of nationalism and Ubuntu. Within reception studies there exist different kinds of audience research and critical media research are more suitable to this study, because it looks at the audience as citizens rather than consumers. Thus it relates the audience to political and social aspects (Morley 1992).

Through analysing both the text and the audiences within this study, I will be utilizing a triangulated research method, which is preferred as it is more thorough and detailed. One cannot discuss reception analysis without bringing up Hall (1980)'s encoding and decoding model, which illustrates that audiences are not passive consumers of the media but are able to decode the messages communicated by the producers in many ways (Morley 1980; 1992). Hall (1980) further discusses the processes of decoding media messages, asserting that it can be done in three ways and that it leads to ideas of hegemony, as the dominant messages that are depicted promote dominant ideologies being foregrounded above the less elite voices.

Media messages also contain codes and signs for the respective audience to unpack and thus this further reiterates the idea that audiences are active consumers of the media, as to unpack these messages one uses their background, identity, race and class (Morley 1980; Hall 1980). Hence, audience research is essential within this study in terms of unpacking meaning. Most importantly, as the show is a family-orientated one, it becomes pivotal to understand the dynamics of television in the family spectrum. In conclusion, reception analysis is important,

as it has to understand and discover whether audiences decode *Khumbul'ekhaya* in the way that the producers have intended.

2.8.3. Reception Analysis in South Africa

Most scholars like Tager (1997) and Strelitz (2004) in South Africa, through their research on audience consumption and reception of media, have proved that the different generations of audience (young and old) consume and identify with media texts differently. Also, according to Strelitz (2004), the environment can also be very influential in how audiences consume media and construct their identities. Strelitz (2004) further suggests that spaces should be seen as areas of interaction where identity can also be influenced. This can be seen within Strelitz's research (2002) on the consumption habits of the 'homeland' viewers. The main point that is central in reception studies in South Africa is how audiences' media consumption habits are linked to their identity. Tager (1997) and Strelitz (2002) are in agreement when it comes to the realism that some shows provide to audiences. They credit this to how audiences make sense of and identify with the media texts that they consume. For the audience, realism exists in media text if and when they are able to relate what is occurring within the text to their lives and surrounding.

The nature of the viewing experience between audiences of different backgrounds and ages differs, but at times, according to Tager (1997), there is consensus of audiences using the media text for escapist purposes. This relates to gratification theory. However, in every viewing experience, there is also the viewers' interpretation, and through this moral conclusions are also drawn as to how the media text relates to reality. Tager (1997) also reflects on the conflicting pleasures that media texts can bring to audiences. For instance, most viewers watch television programmes that they feel are silly and redundant at times, but also do not have the strength to explore other shows due to familiarity. Thus, their loyalty to a particular show at times causes an ambivalent feeling in their consumption habits, showing that once again audiences are very active consumers of media.

From the above discussion, we have learned that the consumption of media messages is generally complex and difficult to unpack. Media messages also speak to broader issues within society, and therefore cannot only be interpreted in one intended by the producers, as different layers influence how and when audiences view and consume these media messages. Therefore, South Africa's urban and rural environments shape audiences and their consumption of South African texts.

2.9. Conclusion

This chapter has offered a critical understanding of the study through situating it in various literary and theoretical frameworks. This chapter examines the literature around reality television as a fast-growing genre in the world. It has also tried to situate and explain the genre of the show under study through the background of reality television which has strands of different hybrids such as docu-reality shows or docu-soap shows as part of its hybridity. The concept of the family in television has also been explored as one of the most well-known elements in various shows, as for instance some shows even have the word family as part of their title, and many shows also normally centre their stories around the family. The study was also situated within studies on media and nationalism, as well as media and Ubuntu as a platform to better explain the structure and phenomena of *Khumbul'ekhaya*. This chapter introduced and examined theories of nationalism such as primordialism and constructionism, which describe the construct of nation according to their definitions. The constructionist approach, which suggests that nations are constructed phenomena, proved to be suitable for this study.

CHAPTER 3: METHODOLOGY

3.1. Introduction

The study discusses the show as a nation-building programme by looking at three strands of textual elements that are different from each other. Firstly the show *Khumbul'ekhaya* itself as a text is crucial to be examined to uncover how through its content and format it can contribute to the nation-building perspective. Moreover the SABC 's mandate is a crucial document that explains the programming structures and expectations set up in order to promote unity ,growth and nation-building amongst South Africans. The mandate is also used to examine whether the show meets its criteria. Therefore it is a crucial document to be analysed in relation to nation-building issues and the show. The third tier is of the audiences and producers of the show. As the study uses the encoding and decoding theory, there is a need to understand whether the audience decode the messages of the show the same way that the producers intended and most importantly whether they subscribe to the messages of nation-building that the show attempts to present.

This methodology section seeks to discuss the research design and methods selected for this study. It first discusses the choice of a qualitative research design instead of a quantitative one. The study also explores the data collection methods of interviews, documents and videos. The choice of these data collection methods for this research is also explained within this section. There is also an exploration of the data analysis methods used, which are those of semiotic analysis and critical discourse analysis for the show *Khumbul'ekhaya*. The study also looks at interpretative analysis for the producers' and audience interviews, whereas the SABC's mandate is analysed using document analysis. The study finally reflects on the limitations encountered when conducting this research.

3.2. The Choice of a Qualitative Approach

As mentioned above, the study is based both on a textual and reception analysis. This means that a qualitative approach is suitable to be used within this study. Qualitative research is research that is done through creating an interactive relationship between people, spaces and objects (Ezzy 2002). A qualitative approach can be used to gain an insight into and understanding of underlying social issues and realities. It is also essential in generating ideas and hypotheses. This approach is about exploring and interpreting social interactions and is concerned with how people understand and interpret their social realities. This approach then

is crucial for this study as through the use of reception analysis, people's ways of making meaning and interpreting reality become easier to unpack (Bryman 1984).

A qualitative research method uses a naturalistic approach which seeks to understand phenomena and people's behaviours, whereas quantitative research uses numbers or statistics to understand certain occurrences in society (Bryman 1984). The qualitative research approach is suitable for use in situations where one seeks to understand phenomena that are strange or yet to be understood. It can also be used in circumstances where one seeks to achieve an insight and perspective into certain issues (Bryman 1984). This approach is thus best suited for this research, as there is a need to understand audiences' understanding of the show *Khumbul'ekhaya.*

3.3. Data Collection Methods

3.3.1. Recorded Video Episodes Of *Khumbul'ekhaya*

The researcher first collected the episodes of the show by recording them on television using a Personal Video Recorder (PVR). Because the show was in its eighth season in 2012, the episodes of the show were recorded between June 30th and August 30th 2012 on Wednesdays at 9pm on the South African Broadcasting Corporation (SABC) channel 1. Four episodes of the show were selected for analysis due to time constraints and accessibility. This is because the researcher was only able to access the episodes of the show in the eighth season that were running at the time of the data collection; episodes of the previous seasons of the show proved to be difficult to acquire through the SABC due to financial concerns. Sampling, according to Bertrand and Hughes (2005), is a method for selecting a smaller group to represent a large one (Bertrand and Hughes 2005:65). Purposive sampling was used in collecting and choosing the shows, as the themes of the show are similar. The purposive sampling method is about strategic choices that a researcher takes for convenient measurements, but also to counter limitations and delays ahead (Bryman 2004). Purposive sampling is a type of non-probability sampling (Bertrand and Hughes 2005). Non-probability sampling is a sampling method that produces a sample which has no relationship to any given population, which means that there is no guarantee that the next sample could present the same results, according to Bertrand and Hughes (2005:65).

From the sample, the study selected four episodes which were transcribed and translated into English, because the show is normally presented in isiZulu and the participants normally use

their vernacular languages when they communicate, and thus the show has subtitles. The study chose four episodes due to the fact that each episode of the show is an hour long and time constraints became a factor. The researcher had also identified four broad themes that the show/episodes usually are guided by. These are (1) parent(s) searching for their children; (2) children searching for their parent(s); (3) relative(s) searching for their loved one(s) and finally (4) family members wanting to reconcile with their family. The primary materials or episodes that were used are the ones from the eighth season as they were easily accessible through PVR (recording).

3.3.2. The SABC's Mandate Document

The SABC's mandate document forms part of this study because, as stated above, it assists in the analysis of whether and to what extent *Khumbul'ekhaya* is a nation-building programme. This document is essential because it is a mandate that governs the SABC especially in terms of programming, and how programmes are commissioned, and the expectations they must meet. A mandate can be described to be an official order or authorisation from a commission to perform a service, and this means that this document is a guiding principle for the SABC in terms of programming. Without engaging further into the SABC's controlling and governing politics, which range from the SABC board to the minister of communication, this mandate serves as the guiding principle in terms of programming. The SABC's mandate document was obtained online on the SABC's website and is also attached as an appendix.

3.3.3. Interviews

The third element of the data collection was conducting interviews with the people (audiences) that normally watch the show. Interviews are essential as according to Bertrand and Hughes (2005:74), they are purposive conversations that are used to elicit and extract information from participants (Bryman 2004:74). This study focused on young black women, mostly from lower and middle income class backgrounds. The reason for this class choice is due to the target market of the show. It targets audiences within the Living Standard Measure[2] (LSM) range of 5 to 8 (TAMS 2011).

[2] The Living Standard Measure (LSM) is developed by SAARF and categorizes people according to their living standards. LSM calculations are based on the ownership of household assets, and other requirements such as cars, electricity, washing machines etc. This measure cuts across race and class. LSM 1-5 are usually working

3.3.3.1. Interviews with Respondents

Overall, ten respondents were interviewed between the ages of 18 to 25, as this is the third biggest target market range in terms of age as according to the 2011 Television measurement survey (TAMS 2011). 24,5% of the show's viewers are in the mentioned age range (TAMS 2011). They were mostly students due to ease of access. It was important that the sample size be appropriate to extract rich and detailed data, unlike large data sets in which there might be a problem of redundancy (Flick 1998; Morse 1995 in Onwuegbuzie and Leech 2007).

As much as this show is watched by different people from different genders, ethnic background and races, the researcher chose to focus the study on young black women because women in South African society are seen to play a crucial part in the creation and nurturing of the family through instilling morals and guidance to children. Additionally, they were more accessible to the researcher than other individuals, so convenience sampling was used. Convenience or availability sampling is the use of what comes to hand, and it is not representative (Bertrand and Hughes 2005:68). This group was also important in terms of issues of history and identity as most grew up during the final years of apartheid and thus their family lives and values could have been influenced in various ways, if at all, by apartheid.

Convenience sampling was used, unlike purposive sampling, in choosing participants. Convenience sampling is part of non-probability sampling which is a technique in which samples are not suggested and dictated probabilistically (Babbie 2010). Convenience sampling is one that is available for the researcher by virtue of accessibility, as discussed above (Bryman 2008). This sampling method brings about a good response rate, as participants are reliably available to the researcher. It also removes the time-consuming exercise of finding participants, especially if one is working under serious time constraints. However, this sampling method also presents some disadvantages, such as the fact that it usually does not allow any control over the representativeness of the sample. This means that variety will be scarce within the sample (Babbie 2010:192).

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class and in SA predominantly black, while 6-10 are usually middle to upper class and predominantly white (TV plus 2013)

The main criteria of selecting participants to interview were their race and gender, but most importantly, that they had watched at least five episodes of the show in order to participate. The race criterion was due to the show's target market and viewership. The reason for the five shows being a prerequisite was because the five shows were seen as the minimum benchmark that covers the themes that were outlined above. Thus, if a participant had at least watched five episodes of the show since its inception, they would have been exposed to at least one of the above-mentioned themes.

The respondents all had a first language other than English. Most of them had links with rural parts of South Africa, and therefore an element of migration for work and education purposes was present, as most were not originally from Johannesburg. Accessing the ten student respondents proved to be very easy, as the researcher is also a student, so I accessed the students at Wits University. I was able to interview the ten female students at the Wits main campus in Braamfontein. These ten students were in their first and second years of Bachelor of Arts degree study at Wits. As much as I observed correct ethical procedure in accessing the respondents and gaining permission, I chose not to use their full names in this study out of respect for their private family lives that they have shared with me.

3.3.3.2. Interviews with the Producers

The researcher also interviewed the Production Manager, Enel Viljoen and Director, Quinton Kgositsile, of the show, in order to gain an insight into their intentions regarding the show and the kinds of messages regarding family and nation that they wish the audience to receive and learn from the show. The producers' interviews are crucial sources of data in the encoding and decoding process of media messages, as they are the senders of the messages that the audience decode and thus their ideologies shape the text.

Conducting interviews is essential qualitative research, as according to Kvale (1996:124), knowledge is created through and within interviews. Interviews are the best avenues to understanding a respondent's world and reality, as they provide an insight into the subject's world through dialogue. Kvale (1996:124) further suggests that interviews are where knowledge evolves through dialogue. This means that the interviewer through conducting interviews is able to gain access to the subject's reality and thoughts. This also provides the interviewer with better observation and understanding of the subject through their gestures, choice of words, posture and facial expressions. This method proved to be essential within

this research, as the study seeks to, among other things, understand the audience's reception of and identity around *Khumbul'ekhaya*.

Semi-structured interviews were conducted with the respondents and producers. This interview method offered latitude for further probing and was appropriate for small-scale interviews. Semi-structured interviews were also essential in eliciting ideas and opinions, as opposed to leading discussions (Bryman 2004; Kvale 1996). As stated above, the researcher conducted ten interviews of the audiences/people who watch the show in order to understand how the audience relates to the show. All the interviews were recorded and later transcribed as the participants' views were essential in forming the core analysis, especially in the reception analysis section.

3.4. Data Analysis

3.4.1. Semiotic Analysis

The television programme *Khumbul'ekhaya* is an important aspect within this study. The choices that producers have taken – about which stories to show, from which parts of the country, and how to broadcast them – are essential for creating meaning. These choices also work towards promoting the producers' agenda of nation-building and uniting the family. They then rely on certain codes and conventions to project the message to the audience. This is why the show needs to be extensively analysed in relation to the audience, to find out whether these codes are understood and identified by the audience. The study chooses to use semiotic analysis when analysing the four chosen episodes of the show. Semiotics is described as the science of signs (Babbie 2010; Bertrand and Hughes 2005).This approach deals with signs and symbols of different kind, which bring about meaning.

The semiotics approach can further be explained as being about how meaning is generated and conveyed to people. A system of signs makes up a text (Berger 2005:7). A sign consists of a signifier and a signified. These concepts relate to denotations and connotations in semiotics, where denotations are the literal meaning of an object and connotations look beyond the literal meaning. Therefore, according to Deacon et al (1999), semiotics assists in depicting certain conventions that may be found in a text. Through these codes and conventions, meaning becomes subjective and reality becomes constructed through these signs.

Semiotic analysis is crucial when analysing *Khumbul'ekhaya* because it is about how signs and images can create meaning. Through an intensive reading of the four episodes, semiotic analysis seem to be one approach that is suitable to explain how, through the images shown in the episodes, the producers construct and represent the South African family in particular ways. Semiotics will look at what kind of visuals and objects the camera focuses on to represent ideas of the family and the South African nation.

3.4.2 **Critical Discourse Analysis**

Critical discourse analysis (CDA) is the study of language and other verbal communication processes. It was developed by a Swiss linguist called Ferdinand Sausaure. This kind of analysis is interdisciplinary, which means that it can be easily used by other disciplines as well, except media studies. (Fairclough 2010:10). Discourse analysis is more problem-solving orientated than focused on linguistic themes. Through the analysis of language within a text using discourse analysis, understanding of people's behaviours and power dynamics is developed. Critical discourse analysis explains why certain meanings in society are predominant and preferred at the expense of others (Bryman 2012:538).

Critical discourse analysis is used in this study when analysing the recorded episodes of the show alongside semiotic analysis. This is essential, because it uses English subtitles, as most participants within the show express themselves in their vernacular languages. The researcher argues for the use of both semiotic analysis and critical discourse analysis in the examination of the show, because the participants' narratives about their search for lost relatives reveal greater socio-economic and socio-political issues that they endure, and thus reflect details of their South African lives. Moreover, the participants' narratives bring about more elements that semiotic analysis overlooks, and critical discourse analysis assists in this regard.

Critical discourse analysis suggests that language is a power resource that is related to social and cultural change, and most importantly ideology (Bryman 2008). Selecting this method to analyse the language used in the interview is also due to the realisation that language, as suggested by Fairclough (1995), is a cause and effect element, and through language there is an ability to exercise power. Through using discourse analysis, one seeks to analyse how language is socially shaping and socially constitutive (Fairclough 1995).

3.4.2. Analysing the Audience Interviews

The audience of a media text means the receiver or decoder of the messages received and contained within the text. As the audience at times is believed to be an imagined concept by other scholars such as Bertrand and Hughes (2005), there existed various ways that the audience were studied, from the "media effects" traditions to the use and gratification theories such as reception analysis or interpretative hermeneutics. This illustrates that studying audiences can prove to be challenging. In this study, transcripts from audience and producer interviews were analysed using reception analysis and interpretative analysis.

3.4.2.1. Reception and Interpretative Analysis

Reception analysis deals with how the audience makes sense of the text that they come across. This means that the audience are seen as readers of media texts. Reception studies award the audience the ability and power to resist or accept media messages in the way that they decode them (Morley 1992). In this study, reception analysis is used to understand whether the audience decodes the show's messages the same way as the producers intended them to or not. Through this, it also examines whether the audience generally subscribes to the show as a nation-building programme, or decodes certain elements about the show that preclude it from being a nation-building programme.

Interpretative analysis deals with the interpretation of meaning within the interview data. This analysis provides a deeper and more critical analysis of the meaning of a particular text, and goes beyond what is directly said (Kvale and Brinkmann 2009:207). Interpretative analysis consists of various approaches, such as multiple interpretations and the hermeneutic approach. This type of analysis also involves coding of the interview data. This is essential when reporting on recurring themes, which are found within the interview data when respondents observe certain elements in society in a similar manner. These two kinds of analysis are predominantly used in order to understand the audience's views about *Khumbul'ekhaya.*

3.5. Document Analysis

Document analysis is a method used to analyse documents and reports of institutions. According to Altheide (1996:2), document analysis is about examining documents for their relevant and significant information. On the other hand others define document analysis as an integral and conceptually informed method, procedure and technique for locating, identifying

and retrieving and analysing documents, for their relevance, significance and meaning (Boyd-Barrett 2002:90). Document analysis can also be seen as a close-reading and analysis of a particular document in order to gain key arguments which relate to the study.

Document analysis is used to read closely the SABC‘s mandate in relation to *Khumbul’ekhaya.* This is crucial, as through evaluating the criteria and values of the programming codes, and comparing them against the show under study, one is able to understand whether and to what extent the show is able to fulfil the SABC’s mandate of programming, especially relating to nation-building.

3.6. Conclusion

This section reflected on the data collection methods and data analysis methods used within this research. It explained why a qualitative research method was used instead of a quantitative research method or a mixed method. This section also explained why and how data in the form of the text and interviews were collected. In addition, the section also provided clarity on which methods of analysis were suitable to analysing the collected data, such as semiotics and discourse analysis.

Just like any other research, this study has certain methodological limitations. For instance, as explained above, convenience sampling in terms of selecting the respondents proves to be a hindrance because it limits flexibility and variety of opinion. The researcher also encountered a number of limitations that influenced how the research could be carried out. Initially, the researcher wished to do a cross-generational study of family members to see how the older generation and the younger one relate and understand the show. This avenue would have brought out the aspect of how the South African family is constructed explicitly, well.

However, I found that the relatives or parents of the student participants that I found lived far away and hence travelling to interview them proved difficult due to time constraints. I also felt that telephonic interview would have been impersonal and yielded worse results, as I would not have been able to extract much relevant information over the phone. The researcher also had to change the focus of the study, due to the availability of the respondents. This is because the researcher could only access female respondents, as most male respondents felt alienated by the show or did not watch it. These limitations could however prove to be an avenue for future research about this show. This suggests that there is still a huge need for this kind of research within the media research fraternity.

CHAPTER 4: *KHUMBUL'EKHAYA* AND CONCEPTS OF FAMILY AND NATION

4.1. Introduction

This chapter examines how the show makes a link between the family and the nation. It illustrates that *Khumbul'ekhaya* makes a link between the two concepts by suggesting that in order for one to build a nation; one must rebuild and heal the family. It begins by defining the concepts of nation and family in order to explore their relationship utilizing family and nation literature from scholars such as Du Plessis (2011) and McClintock (1993). It will then shift deeper into outlining the themes that link the family and the nation within the show. The chapter uses various images from the four shows that were selected and transcribed in its examination and criticism of how the show makes a link between the family and nation. The four episodes of the show being analysed aired on the 15th of August 2012, the 22nd of August 2012, the 12th September 2012 and finally the 31st of October 2012.

4.2. Brief Description of the Shows

As mentioned in the methodology chapter, the study looks at four episodes that were recorded in order to understand whether *Khumbul'ekhaya* can be seen to be a nation-building programme. The episodes are also examined closely in order to determine how *Khumbul'ekhaya* makes the link between the family and the nation.

The episode of the 15th August 2012 featured a young woman called Maria Mdluli from Alverton, who wrote to the show in search of her mother who left her with her father and step-mother, who abused her emotionally. She did find her mother, but she also found out that the man who she stayed with was not her biological father, and was reunited with her real father. The second story featured two brothers, Titos and Oupa, from Delmas, who were looking for their mother who left them with their aunt. The episode also included a letter from Karabo Malopi, who was looking for her mother, and it included photographs of missing people whose relatives were seeking help from the nation to find.

The show which aired on the 22nd August 2012 featured a teenager from Kwa-Zulu Natal called Nobuhle Mcwango who was looking for her mother after her father was killed. This show highlighted issues of abuse, as Nobuhle's mother abandoned her because she was abused by her father. Nobuhle, who lives with her uncle, was reunited with her mother in the

North West. It also featured the regular features of audience letters, photographs of missing people and a family appealing to their missing loved one to return home.

The third show which was aired on the 12th September 2012 was similar to the previous shows. It featured a woman by the name of Libuseng who was searching for her father as she yearned to learn about her identity and roots. The second story was about a man called Christopher Mokoena from White River who was also looking for his father. These two were able to find their fathers through the show.

The last episode that is analysed was that of the 31st October 2012. It featured a woman from Ndwendwe in Kwa-Zulu Natal called Ncamisile Nzama, who was searching for her mother who abandoned her with her father. The second story featured was of a girl called Sylvia De Sausa, who was looking for her family, from which she was separated. Images and phrases from the four shows are selected to assist in determining the extent of the aspect of nation-building in the show.

4.3. Defining the Family and Nation

There exists no single definition for the family, as this differs according to context and society. However, Turner (1999:232) defines a family as a group of individuals who are connected or related to each other, either through marriage, parentage, adoption or other legal bondages. The family could be seen to be the smallest unit in society, and it is characterised by interdependence among its members, maintenance and group identity. This unit appears in different structures, such as the nuclear family, the single parent and the child-headed family. Regardless of these types, it is a hierarchical structure, with for instance the mother and father as the head of the family and the children and extended family members making up the subordinate remainder of the unit (Mattessich and Hill 1987).

The family is charged with the socialization of individuals and the instillation of social and family values. The family is responsible for producing and raising responsible citizens. This means that the family, by raising good citizens, assists in entrenching the government and disseminating national ideologies to its members. Examples of such national ideologies are paying tax, abiding by the law and contributing to the national economy through labour and other methods. The family, as the smallest political unit to the state, with limited powers, is tasked with the socialization of its members regarding the nation-state and its ideologies (Du Plessis 2011).

According to Anderson (1986:15), a nation is an imagined political community. Smith in Ichijo and Uzelac (2005:16) is cited as defining the nation as a named population of people which share the same culture, territory, history and common laws. This grouping possesses the same values and identifies with and to the same homeland (Ichijo and Uzelac 2005:16). The word "nation" is derived from the phrase "natio", which means to be born (McClintock 1993:63). One can take it further and argue that as nationality refers to one's native country, a nation is linked with one's identity and place of birth. By virtue of being born in a certain area in a country, you become *of* that area and nation. The laws of that land govern you and claim you to be their own.

A lot of theorists speak of the nation in various ways. For instance, the constructivist approach to nationalism, or instrumentalists, view the nation as a constructed phenomenon. This means that shared values, territories and other things that constitute the nation are a baseless fallacy as nations are constructed by the social and political elites who are seen as social manufacturers of ideologies that seek to gain more from the masses (Conversi 2005). This relates to Anderson's concept of imagined communities (1986), which suggests that nationhood is abstract. The primordialists, on the other hand, suggest that nations are a result of persistent ethnic identities. For the primordialists, ethnic identities are given and natural, and most importantly identity precedes the nation state.

From the definition of family and nation, the show *Khumbul'ekhaya* seems to put more emphasis on familial unity, while the concept of the nation becomes one that is secondary or almost an expected consequence of the family after reunification. This means that shows such as *Khumbul'ekhaya* in the post-apartheid era aim to call upon the family structure within the nation to re-examine itself as Ndlovu (2013:2) suggests. The show interpellates the institution of the family to take part in the aspect of nation-building from a private point of view by re-evaluating the family. As enumerated above, the show suggests that in order to build and heal a nation, one has to begin with the family. This illustrates a shift from the public to the private realm of family. The family is given the responsibility to mend itself in order to take part in the nation-state. This argument of family and nation provides a bottom-up perspective on nation-building.

4.4. The Relationship Between the Family and Nation

The link between the family and nation, especially post-apartheid, in shows such as *Khumbul'ekhaya* suggests a shift away from the national rhetoric of the rainbow nation and a

focus on the personal and intimate structures of the self. Whereas previously the nation was essential, the self now becomes crucial in order to survive, function and have the ability to succeed within the nation. Hence the producers' suggestions that in order for one to build a nation, one must first build and heal the family.

This aspect is essential as nations are constantly domesticated. This means that issues around the nation are narrated using metaphors of the family. As McClintock (1993) suggests, we speak of motherlands and fatherlands or homelands. For instance, issues of immigration and Identity Documents are dealt with at the Home Affairs Office. Meanwhile, the president of a country and his family are said to be the first family. And most importantly, Winnie Madikizela Mandela, former wife of the first democratically elected president Nelson Mandela was honoured as the mother of the nation. All of these indicate how the nation is and continues to be constantly appropriated by the family. Nations are viewed constantly in domestic genealogies (McClintock 1993). This discussion then illustrates how the family has been linked to the nation in previous literature.

The nation according to feminists is usually portrayed in the feminine sense. For instance the nation is referred to as the motherland. This relate to how women in society are tasked with the aspect of being biological reproducers of the nation. The women in society are expected to become the biological carriers and producers of the nation through giving birth. They are tasked with being the transmitters of culture and national symbols (Athias and Yuval-Davis 1992).This illustrate how the family and nation connect. From the above discussion issues of national identity come out as to how nations and nationalism can be developed.

The definition of South African national identity has been very complex to define especially due to the various changes that the nation has gone through. Starting from the colonial rule, the apartheid era and to the post-apartheid era. National identity during the apartheid era was quiet limited as it lacked the diversity of the South African society (Masenyama 2005).During this period a South African national identity was based on an ethnic background and the state and nation were identified in terms of the white minority. Groups who fell outside of this space were excluded. Hence the state reinforced the ethnic national identity where people were encouraged to identify themselves more with their tribes than with the nation-state. Hence the development of homelands or Bantustans (Masenyama 2005).

The post-apartheid era saw the development of the rainbow nation as the new national identity. This is essential as after the 1994 elections there was a need to create a new form of nation as according to Smith (1986:17),it could be seen as a period of social distress where pressures within and without undermine the process of continuity in terms of the new dispensation. Therefore the rainbow nation was based on a single nation and national identity of multicultural and multiracialism unlike the South Africa during apartheid which has different national identities. Therefore the concept of unity in diversity was embraced and made distinctly South African unlike previously when it was the main element of division. Another essential element is how President Thabo Mbeki with his I am an African speech fostered the idea of the South African national identity where South Africans in their diversity truly belong to the family of the African nations.

It is interesting how the family, while being the smallest political unit of the nation, has been used in metaphors about the nation. The family, as the smallest institution of the state, has no perceived political power over or in relation to the state. However, it remains the central institution that shapes society and the nation. This chapter will proceed to illustrate the various ways in which the show constantly makes a link, illustrates or refers to the relationship between the family and the nation. Through a discussion of this link, a conclusion will be able to be made regarding whether the show can be viewed to truly be a nation-building programme.

4.5. How the Show Makes a Link Between the Family and Nation

The show tries to foster and build a particular national identity that begins with a united family. Masenyama (2005) highlights how the national identity changed from what it was during apartheid to what it is after apartheid. During apartheid, Masenyama (2005:26) suggests that an overarching national identity was complex and never promoted. There was the promotion of an Afrikaner identity mostly, and black identity was motivated through language and ethnic groups, so black people were encouraged to view themselves as Zulus or Xhosas and not as South Africans (Masenyama 2005:26). On the other hand, post-apartheid, the ruling party of the African National Congress promoted a ‘rainbow nation’ national identity. They did this by utilizing the media, and wanted all South Africans to be part of a new democratic nation, and massively promoted unity and reconciliation, as seen with the televised TRC. This national identity of the rainbow nation, although challenged by Mbeki’s African Renaissance rhetoric, persists even today. The rainbow nation refers to the different

languages and cultures that exist within South Africa. Therefore *Khumbul'ekhaya* also tries to build a national identity that is closer to the rainbow nation but also a nation that forgives and has strong family ties .The show also makes a link between the family and nation in various ways that include analysing the genealogy of the nation.

4.5.1. A Nation of Families

Firstly, *Khumbul'ekhaya* is a family-oriented show. It is watched by approximately 3 million people. As we will see in the coming chapter on audiences, because the show is a family show, most viewers watch it with their families. It is thus also able to generate debates in homes and public places, such as mini-bus taxis and train stations. I argue that through the show being a family show and being watched by different families across South Africa, it works at uniting the nation, and the link between the family and the nation is explicitly present in this element of different families across the country uniting and watching one family's loss and joy upon finding their loved ones. The audience, as different families, become one over-arching family as they share and experience one family's pain on the screen, and also at times unite in wishing for the participant to find his/her loved ones.

I argue that the audience imagines themselves as one with the person in search of his/her family. This imagining is similar to when the individuals within a nation imagine themselves as part of a nation, as Anderson (1983) outlines in the *imagined community* literature. This is supported by comments of the audience on social network sites 'and also on the show's Facebook page, as seen with one viewer called Pontsho Modiba, who wrote on the show's Facebook page that: "*Khumbul'ekhaya* you just made my Dad and I share a tear. Poor Emily (the show's subject whose story was aired on one of the episodes). May the lord bless you in your marriage and hope you won't lose contact with your parents." This means then that the South African family is able to identify with the show, which in turn shows that South Africa is a nation that has Ubuntu and cares.

4.5.2. The Presenter's Links During the Show

The show is presented by Andile Galeshewe, who is a founder of a foundation that takes care of rape victims, called the Open Disclosure Foundation (New Age 2013). Therefore, her work makes her suitable to host a show with this kind of emotion, which requires someone who is sympathetic. I argue that some of the links that she makes in the show are crucial in understanding how the show makes a link between family and the nation. She generally opens by reflecting on the social issues that are happening in society, and relates them to the

theme of the day for the show. For instance, on the show's episode of the 22nd August 2012, she opens the show by saying in IsiZulu: "It's women's month; this period serves to remind us that women are mothers of the nation." This comment or reference to women's day as a national day is essential as it unpacks women's roles from a domestic view of bearing children to people who are essential in making the nation grow. Therefore the link between the family and nation is explicitly shown here.

Making another link, she says: "Please viewers, remember that we are because of others. Take care of others so that you can get help when you need it." This quote suggests that she is calling on the viewers to have Ubuntu, the framework that we spoke of in Chapter Two. The fact that she is appealing to the viewers to have Ubuntu and help others indicates that she recognizes Ubuntu as a framework for building a nation. Ubuntu also deals with the aspect of communal care, which is a fundamental element of nation-building.

4.5.3. The Participants' Direct Address to the Public

The show makes the participants look directly at the camera and tell their stories of loss to the nation. This kind of method of uninterrupted monologue and narrative by the participants is another aspect that relates to issues of the nation and family. The show offers a first-hand account of events through the participants, and they become the story-tellers of and about their lives. This is essential as it relates to issues of empowerment and the show being a platform to ordinary people.

There is a section of the show in which people appeal to the public to assist them in finding their loved ones. This brings up an important element, in which one family appeals to the nation to ask for assistance in finding a loved one. During this moment, the family merges with the nation in a quest to find a loved one. Therefore, in terms of moments such as these, the show can be seen to be a nation-building tool, as it provides individuals access to the public platform of television in order for the nation to sympathize and assist each other.

4.5.4. The Use of National Symbols

The show uses various national symbols which could be seen as contributing to reinforcing the link between the family and nation. The show tends to show images of the names of streets, roads and even names of towns. This helps to indicate to the viewer the location of the team, as well as where the participants come from and where they are going in their search for their loved ones. The road signs assist further in illustrating to the viewer the

degree to which the show can reach ordinary people from different backgrounds across South Africa.

The images of the street names or road names are a familiar feature within the show. These names, apart from indicating the location, can also be seen to tell a story about the particular location. Some of these names can relate to historical events or historical struggle heroes, as seen with the first image below, Figure 1 that shows the Elias Motswaledi Road in the Limpopo Province. Elias Motswaledi is one of the anti-apartheid struggle activists, and further, there is a Municipality named after him in the Capricorn region of Limpopo. Some of these street names can be seen as national symbols, as they bear the names of struggle heroes, as seen with the street sign below. I argue that these signs can be seen to be some of the elements used by the show to illustrate the show's link between the family and the nation. By showing these signs bearings national icons, the show further reinforces its aim of rebuilding the nation through first uniting the family.

The show, by focusing on the images of the streets for instance, urges the viewer to reflect on the country's history and what the struggle heroes have achieved for the country. Therefore, there is a hailing of the audience to be inspired by the stories of the participants, as well as to reminisce about the nation's history through the images of the names of the struggle heroes or the events shown.

The second image, Figure 2, is from the episode aired on the 31st October 2012. It featured Ncamisile who was searching for her mother. It illustrates a man, Ncamisile's brother, wearing a Bafana Bafana Jersey. Bafana Bafana is a national soccer team, and usually soccer fans or supporters can be seen wearing similar jerseys to stadiums in support of the national team when it plays. As sports has been used as a nation-building tool, as explained by Evans (2010), the jersey can be seen as another symbol that illustrates the link between the family and nation. The jersey as it is worn in the home here illustrates that South Africans across the country imagine themselves as part of the nation and are patriotic. The image of the jersey can be argued to provide a symbol of identity with the nation of South Africa for the audience. The jersey is a symbol of belonging and association with the country, but most importantly, the jersey can be seen as a tool and a sign for the audience about an overarching national identity regardless of language.

It is a meaningful symbol or sign for the audience watching the show, that regardless of the different participants grappling with issues of identity and selfhood, the nation-state precedes

identity according to the constructionists. In this context, this means that the participants will always know their national identity as South Africans regardless of them struggling with their self-identity. Therefore their national identity is consistent.

The third image of the minibus taxi in Figure 3 is shown during the opening sequence of the show. The minibus taxi is the most common mode of public transport that is used by commuters in South Africa. This image of the taxi within the show can be seen to be a symbol that links the family and the nation, in the sense that although it is a means of public transport, it takes family members from one point to another. It can also be seen to take the loved ones away from each other and again as a source that brings them back home again from work.

The symbols outlined above can be argued to capture ordinary family life in South Africa, and most importantly are aligned to the ideas of the South African nation. These symbols are human constructs, and through dominant ideologies have been made to bear certain meanings of South Africa to South Africans only. These symbols or images embody the characteristics of the South African nation. This means that an outsider cannot identify with them due to a lack of familiar background.

4.5.5. The Show as Commentary on Family and National Issues

The show, while being about the reunification of families, also highlights certain familial and national issues that South Africa as a society is still battling with. The presence of these issues is captured in the show through certain images as well as the dialogue that the participants have with one another. These issues, although they are not focused on, are nonetheless present and cannot be hidden as they capture and encompass the lifestyle of the typical South African family.

Issues of service delivery or lack of essential services can be noticed within the show, irrespective of whether the show wants to highlight these issues or not. However, one can argue that the show concerns itself with the simplistic issue of uniting families and not engaging with the issues of a particular family further. For instance, in Figure 4, a woman is shown with a bucket on her head. It can be assumed that the girl has been collecting water, because usually in rural areas women carry water in buckets on their head and collect the water from the river due to a lack of clean, accessible tap water. The image can be argued to have been included in the show as an attempt to capture the different living conditions across

the country. The image could have been included as a way to communicate with the audience the participants' living conditions, in that they are from rural and not urban places.

The participants in the show, although they tell their life stories, also speak of a shared experience. The participants, in sharing their stories of abuse or suffering, suggest the types of families that exist in South Africa, and hence the type of nation it is. For instance, most participants blame their separation from their loved ones on their lack of employment or money. Others, mostly women, cite their separation from their children as due to fearing their husbands, who were abusive. These kinds of domestic issues suggest that the South African nation, especially black society as they feature black people, is dysfunctional, broken down and not peaceful. This goes against the myth of the rainbow nation that the producers aim to promote.

For instance, Ncamisile's mother Mirriam was asked by Ncamisile in the episode aired on the 31st October 2012 on SABC1 why she left her and never came back to check on her, she said:

> "I did not forget my child. The reason was that your father claimed I wanted to steal you. We had a fight with your father. He did not even want her to escort me saying I will steal her away." (*Khumbul'ekhaya* 2012).

Another woman, Elizabeth, who is Nobuhle's mother in the episode aired on the 22nd August 2012, relates her account of when Nobuhle's father abused her and was forced to flee and leave her children behind.

> If I remember correctly, I left her when she was three and the younger one was four months old. Your father liked hitting me a lot. I hope you understand me. He used to beat me up and I ended up leaving the children and going back home. He used to beat me and I would run with them while they were still young and he would find me and come fetch me. When I reported him to the police, they would arrest him and let him free again. The night I left the children, he came at night. I was asleep with the children. He hit me with a wire. He took me and said that he was going to kill me in the veld. He took off all my clothes, I was naked. And he tied me on a tree for the whole night (*Khumbul'ekhaya* 2012).

The above quote illustrates the presence of violence within families. Words such as 'fight' or 'hit' indicate elements of domestic abuse. This also indicates that in this nation, men are seen

as monsters, rapists and abusers, and that this is not out of the ordinary. I argue also that through showing such stories of domestic violence, especially during Women's month, the show tries to communicate to the nation about the worsening problem of women abuse, especially as South Africa is known to have one of the highest rates of women abuse (All Africa.com 2013). Therefore the show, through its messages, is trying to reconstruct the nation and eliminate the issue of domestic violence.

4.6 Conclusion

In conclusion, this chapter has discussed the ways in which *Khumbul'ekhaya* makes a link between the family and the nation. Through first offering a theoretical background of concepts of family and nation, and outlining the show's episodes, it has illustrated that the link between the family and nation emerges in various ways. At times, these links are not immediately clear to the viewer. For instance, the show links the family and nation through the viewership of the show, as by watching the show, viewers imagine themselves as one family and thus one nation. Similarly, the show's focus on street names of struggle icons hails the viewer to remember the country's history.

Further, through trying to make this link between the family and the nation, the show highlights important social issues such as poverty, unemployment and women abuse, but neglects to explore them in its quest to build and address the fragmented South African nation. As such, I argue that through brushing these issues aside, the show fails to meaningfully succeed in rebuilding the nation, and can be seen to be scratching the surface in terms of nation-building. This illustrates that the destruction of the SA family and nation cannot be blamed on a single aspect of the problem, but that all these aspects should be looked into in order to produce a nuanced and substantial show.



Figure 1:A street named after a political struggle hero



Figure 2: The national soccer team jersey



Figure 3:The minibus taxi, a common means of transport in South Africa



Figure 4:A young woman returning from collecting water

CHAPTER 5: *KHUMBUL'EKHAYA* AND THE SABC'S MANDATE

5.1. Introduction

In this chapter, the SABC's mandate is critically analysed in order to understand whether *Khumbul'ekhaya* is fulfilling this mandate. This is essential in the overall discussion about the extent to which this show could be seen to be a nation-building programme. This chapter begins by defining what is meant by nation-building, especially when contextualizing the concept in South African terms. It also follows by detailing the SABC's mandate and its purpose. Furthermore, it discusses the editorial values and the editorial codes outlined in the SABC's mandate.

It has been argued by scholars such as Ives (2007) that television plays a crucial role in nation-building through its programmes. As was discussed in previous chapters, the SABC became an important institution in projecting the democratic leaders' idea of the 'rainbow' nation after 1994, because it was a public service broadcaster and ideally meant to serve the television needs of the South African public. This concept of nation-building is a common one within the institution's mandate. Hence is important to evaluate *Khumbul'ekhaya* in relation to this mandate and decide whether it fulfils the core values such as nation-building and others that are essential in building a proactive South African citizen.

According to Barnett (1999), the media in South Africa has been used as an ideological tool for the government for both the separation as well as the division of the country according to race during apartheid. Meanwhile, Ndlovu (2013:4) argues that in post-apartheid South Africa, the media has been used as a vehicle for unification and reconstruction especially in the quest for the imagination of the rainbow nation rhetoric. From these two perspectives, one may argue that the welfare of the nation is an essential entity and hence a description of nation-building is needed. Barnett (1999) suggests that:

> Nation-building in the South African context of the 1990s is not officially understood as merely a project of constructing a single, overarching national culture or identity. Policy makers have conceptualized it primarily in terms of facilitating processes of exchange of dialogue between South Africa's different cultural, regional and linguistic communities. And official nation-building ascribes a central role to radio and television as the media of communication through which such exchanges can be facilitated (Barnett 1999:275)

This quote suggests that nation-building is a process and project that aims to construct a particular national identity and culture. This concept of construction relates to the constructionist theory outlined in Chapter Two. It also further proves and reiterates Anderson (1983)'s concept of the imagined community. As the theory suggests that nations are constructed phenomenon, the media plays a crucial role in this construction of the nation, and hence the work of the SABC becomes crucial.

5.2. The SABC's Mandate

The SABC's mandate, which is laid down in Chapter VI of the Broadcasting Act, serves to govern the normal running of the institution, especially in relation to its programming and editorial conduct. The Mandate is essential for the institution to achieve its core values, which are to encourage the development of a South African expression, especially through language (SABC Mandate 2012). Some of the SABC's core values include that it must reflect South African attitudes, ideas and opinions, but most importantly advance a national and public interest. It also aims to heal the divisions of the past caused by apartheid. Consequently, its programmes and other factors should aim to work towards improving the lives of all citizens, but most importantly be able to tell stories from a South African point of view (SABC Mandate 2012).

The above core values suggest that the SABC as a public broadcaster has adopted a role of a nation-builder, and therefore most of the programmes developed must follow in this pattern. The mandate illustrates that the institution acknowledges the events of the past, and has come to understand the country as being one nation in keeping with political leaders' rhetoric after 1994. Therefore, it is essential for most programmes to understand and promote this aspect of nation-building, or the 'rainbow' nation, so that the public can be part of it and subscribe to it. *Khumbul'ekhay*a is created around these same ideologies. As seen with the discussion that follows, one could argue that *Khumbul'ekhaya* fulfils the SABC's mandate to a certain extent.

5.3. How the Show Fulfills the SABC's Mandate

5.3.1. Embracing Official Languages

Khumbul'ekhaya is a show that is broadcasted mainly in IsiZulu; however, it also allows the participants a platform to communicate in their own languages. It is consequently watched by a lot of people from different demographics – approximately 3 million viewers, according to

the producers (interview 11 Jan 2013). I argue that it serves as a show that aligns with the SABC's mandate, that aims to encourage development of the South African expression especially through language. The fact that it is broadcast in an indigenous language and allows the participants the opportunity to express themselves in their own language illustrates that the show recognizes and embraces the official languages that exist in South Africa. It also embraces the uniqueness of the South African rainbow nation, which consists of eleven different cultures and languages. Local content that is produced in an indigenous language is normally used as a benchmark for nation-building and democracy according to Orgeret (2004). Moreover, it provides a sifting of global content and products.

The SABC's mandate is adopted from the values of the charter, which are laid down in Chapter IV of the broadcasting act as discussed above. One of the required values is that the institution through its programmes should reflect South African attitudes and opinions. Although it is not specific regarding which kinds of opinions and towards which issues, one can suggest that the programmes need to be something South Africans can identify with which echo their values and also represent their lives. Looking at *Khumbul'ekhaya*, it tries to highlight the importance of family within the South African society, and hence suggest that South Africans' attitudes towards family are that of deep value, as within the show one sees people searching for their loved ones. The show implies that South Africans are very much family oriented. One can also observe a contrast in this regard, and argue that this show goes against the mandate of reflecting South African opinions and attitudes towards family, but in fact showcases how South Africans' attitudes towards family are that of indifference and individualism, especially when assessing the cases that are covered within the show of a mother, father or relative who leaves his/her family and children for decades. This point aims to emphasize how ambiguous and open to misinterpretation the SABC's mandate is.

The mandate also suggests that the SABC should promote programmes that display South African talent in educational and entertaining programmes. The show under study is very much an educational show, as it educates the viewers about family values and the importance of taking care of and nurturing the relationship that one has with loved ones. This is voiced out through Andile, the presenter's constant remarks in her links about the importance of family, when she reflects on the participants' reunion with their loved ones. The show's website also reiterates this point – that of educating the nation – by suggesting that "By facilitating reconciliation between estranged family members and televising this process,

Khumbul'ekhaya inspires viewers to also start the journey toward reconciliation with their own families" (SABC 1 2013).

The concept of the show in itself can be argued to showcase South African talent in both education and entertainment (i.e. edutainment) shows, in terms of content and format. This is illustrated by John Kani's observation of the South African nation and his creativity in conceptualising the show to create a platform for estranged families to connect. This could be argued to take creativity and understanding of one's nation to come up with an idea that could assist in dealing with or curbing the social ills through connecting family members

5.3.2. Attempting to Heal Divisions of the Past

The mandate further calls for SABC programmes to promote and heal divisions of the past caused by apartheid, and *Khumbul'ekhaya* fits this description. Due to the show's belief that apartheid has broken down and rendered the African family dysfunctional, their efforts at uniting and rebuilding families could be seen as working towards healing the divisions, albeit from a domestic rather than a national perspective. However, just like the core values outlined as part of the mandate, this aim can be critiqued in terms of how it is implemented and made visible within the show. The show's objective of reuniting families who have been separated by circumstances, including apartheid, forms part of the core idea of healing divisions of the past. The show tackles the divisions of the past from a family point of view and neglects the societal part, in which most races are still divided from the past.

The fact that the show focuses on disadvantaged communities of mostly black (and sometimes coloured) people further fail to heal such kinds of racial and social divisions and inequalities that exist within the South African nation. This further falls short on the bigger project of being a nation-builder. This is because nation-building is also about bringing the nation together, regardless of class or race, and fostering unity; and the show, through trying to amend or heal the divisions of the past, neglects the other racial groups. This becomes problematic as apartheid was a system based on separate racial development, and therefore in order to heal the divisions caused, all races should be equally represented. Overall, however, the show tries to adhere to this mandate from a familial point of view.

5.3.3. The Show and Editorial Values of the SABC

Due to the SABC being a public service broadcaster, one of its core values is about providing a plurality of views and a variety of news, information and analysis from a South African

point of view. A plurality of views in this instance means multiple and differing opinions on a particular topic. This is essential as it attempts to be objective and cater for different citizens. The aspect of providing news and information from a South African point of view means that the news or show must be presented in a way that the South African audience can and will identify with and understand. Offering a South African point of view further suggests that because the media across the world competes and sometimes reports similar stories, when a particular show or news bulletin is aired, it must be able to tackle similar news stories that are international differently, by providing a unique element or angle that offers a South African perspective. This is a crucial point, especially due to the SABC 's culture of importing certain shows from overseas and adopting successful shows into South African versions as a way of saving costs, as at times producing shows is expensive. Shows such as *All you need is love, Popstars* are adaptations of overseas shows. *Khumbul'ekhaya* is purely a South African show which may have copied some small elements from other shows overseas and uses the country's history as its backdrop. However, I argue that it fails to offer a plurality and variety of views surrounding issues of reconciliation and lost family members.

For instance, the show fails to offer an explanation of why people leave or have left their loved ones for long periods. The show puts the blame on the apartheid system as the main cause of the family's brokenness and dysfunction. Although the producers have agreed that some of these separations have not been caused by apartheid alone, they fail to show and reflect on some of these aspects within the show. This aspect of the South African point of view in programming content can further be discussed using the SABC 1's slogan or pay-off line of "Mzansi fo sho." This literally means South African for sure or truly South African. Mzansi is a Xhosa word for South meaning South Africa. This means that the channel SABC 1 claims to produce and air shows that mainly represent this slogan. However, through closer examination of the channel and *Khumbul'ekhaya*'s target audience, it is apparent that something that is suggested to be truly South African if it has Black/ethnic elements. Therefore, in an attempt to rectify the wrongs and exclusions that the black society suffered, especially during apartheid where they were not represented and shown on television, the show and the channel seem to be excluding and under-representing other groups such as white and Coloured.

Through analysing the above core elements of the mandate, it becomes clear that although the show fits well and fulfills these aspects in a broader sense of nation-building, one can argue that just like with Ndlovu (2013:5)'s argument, the SABC tries to encourage a segmented

South African expression and nation through *Khumbul'ekhaya*. This becomes problematic because the SABC is meant to be a public broadcaster.

As stated in the SABC's mandate, the institution aligns itself with the constitution of the country. The constitution is driven by democratic values of social justice and human rights (SABC Mandate 2012). The constitution highlights some of the following values, which are:

1. To heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights.
2. To improve the quality of life of all citizens and free the potential of each person, and
3. To build a united and democratic South Africa able to take its rightful place as a sovereign state in the family of nations (SABC Mandate 2012).

In terms of healing the divisions of the past, the show attempts to do this through re-uniting estranged family members. However, evidence of healing and reconciliation is not shown explicitly, as the show fails to delve deeper into the participants' emotional state (Ndlovu 2013). This aspect of improving the quality of life for all citizens can be explained through the educational platform that the show and the SABC try to provide. The show tries to improve the quality of the participants' family life through reconnecting them with their loved ones, which can improve their emotional well-being.

However, one can challenge this statement by suggesting that the show, by concentrating on the emotional well-being of the participants and neglecting their needs as citizens, such as proper water, employment, roads and other services, is exploitative as it uses the participants' private lives for television purposes (Gamson 1998). It is in fact not improving their lives, but commodifying their pain to attract audiences as Gamson (1998:6) argues. Considering that most participants of the show are from disadvantaged backgrounds, the aspect of improving their lives can be debated.

As far as the show attempting, in accordance with the constitution, to build a united and democratic South Africa, it tries to unite families as it believes through fixing families, it can contribute to building a united nation. As discussed above, the show focuses on a particular segment of the nation. From this discussion around the core elements of the constitution, the show, just like with the above values, seems to present problematic elements. It seems that from afar, the show can be viewed as contributing to nation-building initiatives, but when one looks deeper, there are problems that arise as certain lines are blurred.

The SABC is furthermore governed by editorial values of equality, accountability, transparency, human rights, diversity, editorial independence and nation-building. For instance, in terms of equality, the SABC aims to provide programmes for everyone and in all the official languages, and in this way tries to promote universal access to its services (SABC Mandate 2012). The institution is also governed by the Charter of the Corporation, which enshrines the journalistic, creative and programming independence of the staff of the corporation and their constitutionally protected freedom of expression. This means that there is an assumption of editorial agency. In the role of nation-building, the SABC is said to celebrate South Africa's national identity and culture, and provide its citizens with the information they need to participate in building a democracy through its programmes.

This can be translated as the institution being a nation-building tool through its programmes. The SABC in its programmes that it produces aims to reflect the diversity of the South African nation through language, culture and people represented. Moreover, the SABC in terms of human rights, claims to respect the inherent dignity of all South Africans, reflecting them in all their diversity, and not use language or images that convey stereotypical or prejudiced notions of South Africa's races, cultures and sexes. In discharging their editorial responsibilities, SABC management and staff are accountable to the SABC Board, which is charged with ensuring that the corporation complies with the Charter. Furthermore, the SABC attempts to ensure that the principles of honesty, openness and transparency govern every aspect of its relationships with shareholders, stakeholders, suppliers and the public (SABC Mandate 2012).

5.3.4. Criticisms and Complexities of the Mandate in Relation to the Show

Through analysing the above editorial values of the SABC, especially in relation to the show under study, the complexities that arise are evident, especially in looking at whether the show fulfills the mandate or not. For instance, when analysing the diversity of the SABC in relation to the show, one notices that the show offers its viewers diversity of language, as participants are allowed to tell their stories in their own languages. However, when discussing the issue of human rights in the mandate, I argue that the show and the SABC do not observe this important value. For instance, as discussed in other chapters, the show, through airing certain ethnic people exclusively, shows a lack of diversity and could be seen to be perpetuating stereotypes, as it fails to reflect that family conflicts and separation are a general norm which

affects all families – regardless of race – which it could communicate by showcasing different racial families.

The show, by virtue of profiling mainly black families from disadvantaged working to lower class backgrounds, continues to perpetuate stereotypical and prejudicial images of black society. For instance, there is frequent and continuous airing of Xhosa women who are searching for their children. Meanwhile, there is also a continuous display of children searching for their fathers. This provides the stereotypical notion that black men are likely to abandon their children and deny responsibility, while Xhosa women are prone to leaving their children behind. These kinds of stereotypes are resurfaced and perpetuated by the frequency of such stories. This relates to the themes that were discussed in Chapter One, in which there is a theme of children looking for their parents, mothers looking for their children and so on. The mere fact that the audience continuously sees these themes exhorts the audience to notice such a pattern which could be said to be stereotypical. Most of the editorial values are evident within the show but some leave room for criticism.

From the above discussion about stereotypes, we find a degree of irony when analysing the SABC's editorial code in relation to programming, which says that "We are aware of the danger of discrimination being furthered by the media, and avoid promoting discrimination through the SABC's programmes on the grounds of gender, race, language, culture, political persuasion, class, sexual orientation, religious belief, marital status, or disability". The phrase does not detail how, although the institution is aware of the discrimination perpetuated by the media, it aims to deal with or prevent such prejudices and stereotypes. This illustrates that the institution lacks measures to deal with such issues; hence the pattern of cultural stereotypes within the show.

Another aspect presented within the editorial code of programming is that the SABC is circumspect and sensitive in presenting any form of brutality, violence, atrocities or personal grief. This is an important aspect, as the SABC is expected to observe journalistic ethical codes. However, with regards to *Khumbul'ekhaya,* there seems to be conflict in this regard, because the producers, despite citing sensitivity when dealing with participants, clearly treat the emotion, pain and anxiety that the participants go through as the selling and success factors that define the show. The show is thus said to be emotive television in an entertaining manner. Despite the producers' stated intention of balancing emotion with entertainment, one can argue that the show fails to be sensitive.

5.4. Conclusion

This chapter has attempted to illustrate to what degree *Khumbul'ekhaya* fulfills the SABC's mandate. In the process of doing this, it has also defined what the concept of nation-building entails. It has been asserted that nation-building is about the construction of a national culture or identity. From this, the SABC's mandate became an important document in relation to the show under study, because the mandate governs the broadcasting structure and programming of the station. The mandate, which has adopted some elements of the constitution, is essential to analyse, because nation-building since 1994 has become a crucial project aimed at shaping the South African society. The mandate carries some of these values about nation-building in terms of shaping the programmes it governs. Through extensive analysis of the editorial and programme codes that the mandate is made up of, it becomes evident that although the show under study meets some of the mandate's requirements, it cannot be seen as wholly fulfilling the SABC's mandate. As a result of this, *Khumbul'ekhaya* can be seen to be a somewhat nation-building programme. These issues speak to the complexities of the show and its reception and content.

For instance, the show can be seen to be healing the divisions of the past; however, most of the separation between family members was not caused by apartheid, and the healing process is not really evident, unlike the brief reunification. The show assumes that it is healing these divisions from the surface while deep-seated issues are not discussed. The show only scratches the surface of its mandate to improve citizens' lives. Their lives are only improved from a private and familial point, while there remains an assumption that these good, healed and united families assist in building a proper nation. Overall, the show cannot be understood to be extensively fulfilling the mandate.

CHAPTER 6: AUDIENCES AND THEIR IDENTITY IN RELATION TO *KHUMBUL'EKHAYA*

6.1. Introduction

In this chapter, there is an exploration of how the audience relates to the show, especially compared to the producers' intentions when creating the show. The producers' views will be outlined first from the interview and the show's website, in order to present their intentions when creating the show. We will then analyse whether the audience subscribes to these intentions and messages of family and nation by critically analysing the transcripts from the participants' interviews in order to extract their views regarding the show. As mentioned in Chapter Three, reception and interpretation analysis will be essential in unpacking the participants' responses.

6.2. The Producers' Intentions Regarding the Show

6.2.1. The Show as a Truth and Reconciliation Process of the Soul

As was outlined in the earlier chapters, the show's core aim is to reunite and reconcile broken families. The producers believe that through reuniting and mending broken family relationships, this show can inspire the South African audience to begin their journey of reconciliation within their families, and this can act as an agent for national reconciliation. They believe that nation-building has to begin with the family (Kgositsile and Viljoen Interview 11 January 2013).

This belief that through building and reuniting the family, the show is helping in rebuilding the nation, is further explained by the producers when they highlight that South Africa is a wounded nation. They believe that the political history of the country has led to the dismantling of the South African family, but most importantly, that the atrocities that occurred during that apartheid era have traumatised the nation and we have not yet healed – hence their description of a wounded nation.

Consequently, the show is dubbed the truth and reconciliation process of the soul by its producers, which they relate to the work of the Truth and Reconciliation Commission in the early 1990s, as discussed in previous chapters. *Khumbul'ekhaya* adopted the reconciliation and healing elements from the TRC and brought them to the family structure. From the description of the TRC, one notes that the producers view the show as a parallel to the TRC and have modelled the show in this regard. They suggest that the TRC, while championing

healing and reconciliation between blacks and whites, left a void by not tackling the issue from a familial perspective first.

In as much as the producers like to compare the show with the TRC through calling it the truth and reconciliation process of the soul, it could be said that *Khumbul'ekhaya* has proved to be more successful than the TRC in bringing social and familial justice. For instance, some of the problems that arose with the TRC were that most people felt that it failed to achieve reconciliation between blacks and whites (McEachern 2002. Most importantly, the element of the perpetrators gaining amnesty made the victims or their families feel that justice was not obtained. Most felt that justice was a pre-requisite for reconciliation (McEachern 2002). Therefore, the victims never had a sense of closure, and *Khumbul'ekhaya* tries to offer this element of closure to the participants of the show in offering answers to questions of what became of their loved ones. The TRC has been a problematic process and *Khumbul'ekhaya*, according to its producers, tries to deviate from its failures by trying to solve the dysfunctional ties within South African black families caused by the apartheid era, by uniting families. According to the producers, the show has managed to unite 120 families in 2011 alone (Sowetan live 2012). This further shows the success of the show.

The show's producers imply, as indicated in the quote extracted from the show's website above, that the old political system has resulted in the dysfunctionality and breakdown of the South African black family. Through creating *Khumbul'ekhaya*, they try to offer an intervention into these families. Some of the dysfunctionalities include the phenomenon of migrant workers, where people left home in search of work. Economic and social dislocation of individuals can thus be argued to be factors that contribute to the social issues that result today, such as fatherless or motherless children, ill-disciplined children who lack older role models for guidance, or even the class and gender disparities that exist, child-headed households and so on. Thus, the programme is more encompassing of black reality as it explores and cuts across gender and ethnic groups. This show is thus a good case study for a project of media and nation-building.

Although the producers blame the dysfunctionality that is present in the black family today on the apartheid system, in practice, when viewing and analysing the episodes, one realises that there are various challenges present within the black family that are not a result of the apartheid system alone. Some of these issues do not only affect the black family alone and can be found in any family, regardless of their race; for instance, issues of domestic violence

and absent fathers. I argue that the content and format of the show focuses more on black people in working class families and excludes other racial groups. Consequently, this concept of nation-building needs to be critically examined and defined, especially in light of how the producers use it in justifying the concept of the show.

6.2.2. Educating the Nation about Family Values

The producers also suggest that through this show they wish to educate people about family values without losing the drama and entertainment value of television. During an interview, Quinton Kgositsile, who is the show's director, said that "That's our core business; we do not forget that we are here to make television in an entertaining manner, but [also] ....echoing and upholding family values" (Kgositsile and Viljoen 2013).This is important, because through airing people's painful stories about loss and hardships, the show teaches the audience how to treat, respect and protect each other as a family

For instance, Kgositsile reflected on how the stories in the show have taught him different life lessons as they were emotionally charging. He speaks of how certain shows, through the emotional narratives of participants sharing their stories, make him question things such as what it means to be a man or a father. He states that:

> "For me is different shows on different occasions, and the type of discussions we engage with, for instance one case that made me feel small as a man and page through what makes a man was just a case of an old woman who was being raped by 16 year old boys. And the time she was telling the story she was looking at me in the eyes she said youngsters like you would come do these things on top of me leaving their girlfriends. And at that moment we were a team of four guys we just froze and looked down, we couldn't even look at her in the face. So that's why I'm saying they are varied. If you want a case where I got emotional over a child, there are so many and varied. They affect me differently and are hard to pinpoint one. They carry different life lessons." (Kgositsile and Viljoen 2013)

From the above quote by Kgositsile, one could then argue that through the show tackling heavy family issues, the show is also creating awareness about social issues like domestic violence and rape. And through the participants speaking about these issues as a way of healing the rift between their loved ones, they also assist in making the nation aware of the existence of such issues in society, and calling upon government and other relevant

institutions to act in curbing and dealing with these issues. This in the long term leads to nation-building and the development of society.

Kgositsile's account, as stated above, also leads to discussions around the media and Ubuntu, which have been explored in previous chapters. Ubuntu is the concept that suggests that a person is who they are due to others (Blankenberg 1999). It is a philosophy that contains facets such as humility, empathy and understanding. Scholars such as Blankenberg (1999) have suggested that Ubuntu brings healing, and critics have suggested that Ubuntu must be part of an African journalism ethic (Blankenberg 1999; Christians 2004; Fourie 2008). This is an important aspect because it suggests that the media, when reporting, should report in a sensible and humble manner. One can argue that *Khumbul'ekhaya* has adopted this quality of Ubuntu because, for instance, the director also reflects and engages, as indicated above about social issues. Because the show deals with real people and their heavy family troubles, it is essential for the producers to be sensitive in their reporting of certain issues. Therefore, the producers pride themselves in being sensitive and objective when filming and telling the stories of reconciliation and family drama around the participants. According to Enel Viljoen, the Production Manager: "Objectivity sets *Khumbul'ekhaya* apart from other shows, and that makes other competitors fail, as we are always objective. And we are always sensitive without losing the drama and entertainment value'' (Kgositsile and Viljoen 2013). From the above discussions about family values, Ubuntu and sensitivity, it becomes essential through using reception analysis to unpack whether the audience relate and witness these characteristics that the producers are speaking of.

6.2.3. A Platform for People with Family Issues, Not Only a Platform for Black People

One of the most crucial elements about *Khumbul'ekhaya* has been its target participants, and issues of race and class. The producers' response on the aspect of featuring mostly black families on the show has been that: "We do not want to be labelled as a black platform, but a platform for South Africans with family issues, [as] *Khumbul'ekhaya* is a social tool" (Kgositsile and Viljoen 2013). It is understandable that the show may attract a lot of black family viewers because the group has been disadvantaged by the apartheid system, which created the migrant worker system and Group Areas Act that took a lot of black people away from their families. One can argue that the number of people who access this platform who are black further suggest that there is a huge problem within the black family, and especially

that if most of the stories aired lack political connection to the apartheid era, we cannot label the family's dysfunctionality as relating to apartheid and political unrest.

The producers' views can be explained well with the constructionist approach on nationalism that suggests that nations are constructed for political and economic reasons. The theory also suggests that ethnicity and nations are human constructions (Conversi 1995). The producers, through the show, can be seen to be promoting a political and economic agenda in terms of nation-building. For instance, through uniting families and televising the reunifications, the producers assist in promoting the political ideology of the ruling party, the African National Congress. When it took power in 1994, it worked towards building nationhood that was not based on primordial attachments such as the Afrikaner nationalism of the past, but that was built on shared experience and a new dawn of freedom, unity, diversity and reconciliation (Evans 2010). The producers, through the show and their remarks, further reinforce the myth of the rainbow nation. As Britten (2005:18) suggests, the nation is always only an idea and a human construct.

The producers, through the show, wish to construct a nation that is united, by first uniting the family. As the nation is a human construct, they attempt to construct and sell the concept of a united family to the audience. One could argue that in fact the show is selling the picture of a 'perfect family' to its audience. The producers want the audience to aspire towards having a perfect and at times nuclear family structure, through the show's depictions of family. The show is also selling this romantic and naïve idea that fighting within families is unnatural, as families are supposed to be united and stay together or constantly in touch. There is an assumption that a good and successful nation is made up of united and loving families which lack conflict.

Having outlined the producers' intentions about the show, the remainder of the chapter will focus on how and whether the audience subscribes and relates to the producers' intentions regarding the show. The chapter also looks at whether the audience, when watching the show, believe that the show is a nation-building tool.

6.3. How the Audience Relates to the Show

This section explores how the audience relates to the show in reference to the producers' intentions. Through using reception analysis, it categorises the respondents' answers into four themes. These themes cover the audience's viewing space, impressions about the show, how

important they feel the show is to society, and whether they see it as a nation-building programme.

6.3.1. Audience Viewing Space

The show is said to be a family-oriented show, and appropriately all of the respondents that were interviewed indicated that they normally watch the show at home with their families. They also said that the show has become one that their families normally religiously watched together; they have never watched it alone and always watch it with loved ones. It can be said that the show has become part of the South African family lifestyle of television viewing, as for example Marona, one of the respondents, has confirmed that she and her mother go so far as to remind each other to watch the show when it plays on Wednesdays.

It was also interesting to observe that as most of the respondents interviewed were female students, they also said that they only watch the show when they are at home and never when they are away at university. They also indicated that they watched it with their mothers and at times some of the female family members in the house. The show can thus be seen to be more popular among women. For instance, Matshidiso said that she normally watches the show with her mother and grandmother, while Marona indicated that she normally watches it with her mother and aunts, and sometimes cousins if they are around.

One can argue based on the above findings that the audience viewing space meets the expectations of the producers, as they feel this show is family-orientated, and as it aims to bring together families, through families watching it together it will also spark debates and conversations around them and encourage them to rebuild their own families as well. The viewing space of the home that the respondents use in viewing the show also implies that the show succeeds in bringing families together to watch it, and engage in discussions about it. Evidently, by bringing various families together once every weekday night, the show is building a nation through uniting families.

6.3.2. Audience's Impressions of the Show

Three respondents had positive impressions about the show; however, their positive impressions were immediately followed by criticisms and or discomforts about the show. For instance, one respondent, Mamoraka, felt that the concept of *Khumbul'ekhaya* was nice, however it was repetitive in its story-telling, and young people found it funny as the participants in the show "did stupid things" according to her. Matshidiso highlighted that the

show is a good one but it is too personal when it exposes family secrets. She also reflected that the show is only necessary as a platform in society, not on television shows.

The audience of the show relates to the show in two different ways, which is interesting compared to how the producers intended them to as detailed above. The Oxford dictionary defines the word relate as:

> (verb) to show or make a connection between... or to feel sympathy for or identify with.

In this study, the latter definition is crucial, and captures the essence of the audience's encoding and decoding of the show's messages from the producers. As said above, the audience of the show reacts both positively and negatively to the show, and this leads to the debates and comments that result on social media and in public places regarding the show.

Rulani Kubayi posted on the show's Facebook page on 21st August 2012, praising the show that it is:

> "Another nation builder, keep up the good work" (*Khumbul'ekhaya* Facebook page 2012)

Christian Jelly wrote:

> "We thank you guys, you have done a good job to all those who need help. Keep up the good job." (*Khumbul'ekhaya* Facebook page 2012)

Some viewers even go on to suggest that the show is not scripted, unlike other shows that have a storyline and plot, but that it depicts the true reality of ordinary people. This is seen with Melusi Bohloko's comment which reads:

> "Dear *Khumbul'ekhaya*, I'd firstly want to acknowledge you for the wonderful job that you are doing in uniting families. Your show isn't a drama and doesn't have a storyline. I can proudly say that is my favourite show…" (*Khumbul'ekhaya* Facebook page 2012)

Some viewers also comment on the emotional aspect that the show uses in depicting the stories of ordinary people. It can be argued that the emotions within the show are those that hook viewers and make them identify with the subjects. For instance, one viewer called Pontsho Modiba wrote on the show's Facebook page that:

> "*Khumbul'ekhaya* you just made my Dad and I share a tear. Poor Emily (the show's subject whose story was aired on one of the episodes). May the lord bless you in your

> marriage and hope you won't lose contact with your parents." (*Khumbul'ekhaya* Facebook page 2012)

One viewer, Winnie Mdaka, posted that:

> "Some stories make me cry, like this one. I always appreciate happy endings. I love you *Khumbul'ekhaya*." (*Khumbul'ekhaya* Facebook page 2012).

The above comments illustrate how the audience of the show views and relates to the show, and prove the popularity and importance of the show in relation to issues of media and nation-building. This shows why it provides a good case study for this research.

From the interviews conducted, the respondents who watch the show fell under two categories in terms of how they related to the show. The main one was that the respondents find a sense of similarity with the show's participants and can identify with their loss and need to reconcile with family members, as they themselves have absent relatives or family members. One respondent named Memory said:

> "I identify with it (the show) when they bring on normal middle class families because we also lost a cousin and we found her here in Johannesburg many years later so I can identify in the sense that people come here to Jo'burg and families lose touch with them."

Another respondent, Palesa, said:

> "I think I identify with the show as my mother and I have been separated since I can remember, so when it comes to mothers looking for their daughters and needing to reconcile with them, so I think in that sense I can identify with the people in the show."

Most respondents who related positively with the show did so due to them identifying with the participants in the show either through personal experiences of loss, or looking for their loved ones who have left them, or wondering about family members that they have never met, and wishing to meet them in order to understand their identity better.

Some respondents also indicated that they are drawn to the show because they felt the show reflected an aspect of their family reality. One responded even went on to say that "the show is a metaphor for her family". This is because through watching other people's dysfunctional families and feuds, most saw similarities to their families, and that they go through the same personal challenges.

The respondents also agreed with the producers that this show reinforces their view on family values and encourages them to unite with one another. This is seen with Lesego, one of the respondents who suggests that:

> "The show gives me the element that family is important and therefore I watch it because it keeps me grounded and teaches me how important a relationship within the family is."

Another respondent, Nelisa, in agreement with the producers' quest to connect families, affirms that the show leads to personal questions about how one is connecting with one's family who are not missing. From the above comments, one can suggest that the show succeeds in encouraging the audience to make some efforts in connecting with their loved ones, or just enjoying introspection about their relationships with their families. Therefore, one can argue that the show succeeds at inspiring some viewers to unite with their families.

6.3.3. Show's Importance to Society

All the respondents, when asked whether they feel the show is essential to society, said yes. They emphasized the fact that the show represented the reality of ordinary people and offered them the platform to express themselves. This suggests that they agreed with the producers, who said that the show offers a platform to people with family issues. Some respondents, such as Lesego, highlighted the need that South Africans have to find out the truth about their identity and where they come from. This means that the respondents value the show, in that it assists people in finding out about their roots and identity and through this they become more equipped to identify with the South African nationhood.

Another respondent, Nelisa, commented about how the importance of the show to society echoed the producers' sentiments and intentions, which are that the show is an educational tool about family values, and that it encourages the public, through watching the stories of the show's participants, to introspect about themselves and their relationship with their families, and most importantly to get inspired to begin a dialogue about forgiveness with their families. She captures this shared sentiment with the producers by saying that:

> "I think it (the show) is important, in that if you are going to watch it, certain questions come up within yourself, I think if it wasn't there, you wouldn't question. So as a viewer, you ask yourself how you are connecting with your family that is close to you and not missing. Even if the situation in the show applies to you, you will ask yourself how and what you will do to track down that person."

This above quote precisely illustrates that most audiences subscribe to the producers' intention of taking the first step and rebuilding one's family. The above quote proves that the dialogue between family members has begun through individuals trying to reach out to their families. Regardless of the fact that some viewers find the show entertaining, there is an assumption that they know and value the institution of family, and understand its importance. The above response captures what the producers intended, which was for the viewer to become inspired through watching the show to begin a journey of reconciliation with their own families.

Memory, another respondent, reaffirms the above point – although she sounded hesitant and unsure when she said that the show's importance to society depends on how you look at it. She goes on to say that:

> "It is important as it addresses some issues and includes some people that are often left out and represents reality in ways that makes you think about other people's realities."

The aspect of introspection comes up again in this comment, just as in what Nelisa related. This suggests that regardless of the viewer's reasons for watching, the show makes them reflect on their family dynamics and relationships.

Now in order for one to make meaning of how the audience decodes the show's message of family, the core concepts we need to look at are 'reality' and 'platform'. Reality, according to the Oxford dictionary has two meanings. The first one refers to a state of things as they actually exist, as opposed to an idealistic or notional idea of them. The second one refers to a state or quality of having existence or substance (Oxford dictionary 2003). The word originates in the 15th century, through French from Medieval Latin *realitas.* Based on this meaning of reality, we can interpret it as the audience believing that the show represents the truth about ordinary people. The word 'ordinary' can also be examined to mean something normal, not exceptional, having no special features and common. The adjective from Latin *ordinaries*, which means orderly, captures hierarchy when one speaks of ordinary people. This means people at the lowest level, like clergymen with no royal ties (Oxford Dictionary 2003).

From the above explanation of terms such as ordinary and reality, one can argue that the audience feel that the participants in the show possess no special features that distinguish the participants from the audience, and thus through their stories, they actually makes it easier to

identify with them. Thus, the audience finds it easy to relate to the participants, as the only difference is that they are on television – their plights are the same. Hence, they refer to them as ordinary. A show that is essential to society, according to the respondents, must then be real and not fictitious or alien from society, and represent the normal lifestyle for the majority of society.

The respondents further refer to the show as a platform, as seen above, and like the above concepts it consists of different meanings. A platform means a stage used by public speakers to address the audience, or alternatively an opportunity to voice one's views or initiate action, according to the Oxford Dictionary (2013). The concept of a platform referred to by the respondents implies the idea of free and easy accessibility to the show for any ordinary person referred to above. Most respondents, when asked if they have seen the crew of the show in their area, said yes, which illustrates the visibility and accessibility of the show. However when asked if they would ever consider writing to the show, almost all of the participants responded that they would not. This questions the arguments of both the respondents and producers about the show being a platform for ordinary people, if the audience themselves do not feel comfortable approaching the show. This also questions the extent to which the audience relates to the show.

6.3.4. *Khumbul'ekhaya,* Cultural Stereotypes and Nation-Building

The respondents that took part in this study were all black, and this as indicated in the methods section was part of the criteria, because the show is watched by more black people than any other race in the country. It also depicts more black people's stories, contrary to the producers' statement that the show is a platform not for blacks only but all people with family issues, regardless of race. Due to South Africa's multicultural and ethnic dynamic, the respondents were mostly Zulu, Sotho, Tswana or Tsonga speaking, and therefore appreciated that the show was able to draw and represent various demographics, although it was presented in Zulu. When the respondents were asked whether they identified more with a participant's story based on the fact that the participant spoke the same language as them, most said that they related more with the participants who spoke the same language as them, because of their common cultural practices and shared experiences.

One respondent, Marona, summed it up by saying that: "I understand because I am black, but I understand more because I am a Mosotho." This relates to what Matshidiso, another respondent, said: "Africans do things the same way and have the same cultural values by

virtue of being African." This shows that the respondents relate to the show's participants more when they share and speak their vernacular language, but ultimately by virtue of being black they can identify with the battles that the participants are going through. This identification through language also taps into how black people and their languages have been represented on television. Gugulethu says that: "I relate better to someone speaking my language, as I have always felt that I have been othered or ethnically excluded on television." This highlights how English is generally preferred on television shows, and indigenous languages are sidelined in order to cater to a wider audience.

As mentioned above, as much as most audiences identify with the show because of its depiction of ordinary black people, it is this same element that some respondents felt was problematic. One respondent even went on to say that the show is not a nation-builder as it concentrates a lot on black families, and is not inclusive of other races, especially whites and Indians. As Matshidiso said:

> "Is quite funny, it only happens with the blacks, is like the show is saying only black people do this (dysfunctional, separated etc.), I haven't seen white people in the show, it is like is a black people's show."

Another respondent, Marona, highlighted that the absence of other races in the show gives the impression that black people are the ones with destroyed families.

> " We are given the impression that black people are the ones who have destroyed family structures, while we are given the impression that white people are always together and got an aunt in America and have met them before. But with black people we are depicted as people who have families because black men have many wives as they start a family wherever they go as they work in different areas. So I feel it plays at stereotypes of the black family in South Africa."

From the above responses one can argue that the respondents feel that the show, by concentrating on blacks more than other races, cannot be seen as a nation-builder, but rather a show that unites the black nation or ethnic groups alone. However the show at times highlights other races such as coloured mostly and Indians and Whites to a small extent. Then this means that the respondents dispute the statement given by the producers that they are a platform for people with family issues, because through showing a lot of black families on the show, it is heavily implied that blacks in South Africa are the ones with a lot of family issues. Thus the show is not a true reflection of the South African family and nation, as it fails

to illustrate that the familial problems in the show are not only found within black society alone.

The main question that the study wanted to ask the audience was whether they saw *Khumbul'ekhaya* as a nation-building programme or not, especially reflecting on the rainbow nation project that has been promoted since 1994. This is seen with the different television shows that were produced to create and promote multiracialism and the rainbow nation, such as *Suburban Bliss*, a comedy on SABC 2 about a black family that moved into an upmarket suburb. It involves the white neighbours coming to terms with having black neighbours in the post-apartheid context. The SABC's transformation is a significant element to note, as well as the Rugby World Cup which was used as a media event for nation-building (Evans 2010). Therefore there was a need to understand whether the audience subscribed to these notions and ideas of nation-building that were presented to them through the television medium.

In the case of the respondents interviewed for this study, the fact that the show tries to be a nation-building tool was acknowledged. However, two out of the ten respondents agreed that the show was contributing to nation-building, whereas the rest disagreed with the idea of the show being a nation-building programme. Out of the two who felt the show could be or attempts to be a good tool for nation-building, one respondent was not entirely convinced, although she agreed the show was a nation-building programme from her perspective. Lesego's response was as follows:

> "It is contributing but not in the sense of showing all cultures and races. If all the different cultures saw themselves, they would feel that they formed part of the rainbow nation through the show. I would say that it is mainly reaching the black community; if we are talking about the black South African nation, then yes."

Lesego's answer moves from being doubtful to being certain as she says that in terms of representing all the South African races and cultures, the show fails, as nation-building is about inclusivity. She elaborates by saying that the show can only be seen as building a black nation within a multicultural one, which is problematic. Her view on the black nation is similar to other respondents' views, and hence her response can be seen to be suggesting that the show is not really a programme that promotes nation-building and unity in a broader sense.

On the other hand, Matshidiso, another respondent, agrees fully that the show can be seen to be uniting and is essential for nation-building, when she says simply that:

> "The show contributes to nation-building by helping families come together and if the family is together then surely that is nation-building."

Other respondents spoke about the IsiZulu language medium, which is the main language that the show is conducted in, as being problematic, especially if the show aims to bring all the different cultures and ethnic groups together. Memory, on the issue of the show and nation-building, said that:

> "The show does not try to contribute to nation-building because first of all it is in IsiZulu, the presenter would also translate the letters written in English or other languages in isiZulu. I feel at times is not accommodating, it reinforces the notion of knowing and being Zulu is better than other races and tribes."

Marona's response is similar to Memory's in that she says:

> "The show doesn't contribute at all as I know with my dad and aunt do not watch it as they say that it is in IsiZulu so this brings separation within the black community so if you do not understand the language you have to read subtitles and so you won't be able to enjoy it because that takes away from the enjoyment and makes you lose focus and the whole message doesn't come strongly across."

It would seem that according to these respondents, for a show to be viewed as a nation-building tool, it must be all-encompassing, or inclusive of all the different kinds of ethnic groups and races. The fact that the show views the black community as the main group that has been affected negatively and has broken down extensively due to apartheid is the most problematic element about the show for the respondents. They feel that it should also explore white or even Indian family structures to encompass the aspect of nation-building.

Another aspect that comes out about the show is that it mocks South African black society, and its success is elevated by the cultural stereotypes that it creates through showing certain groups. This, according to the respondents, contradicts what the producers say about being sensitive without losing the drama and entertainment value of the show. Sensitivity, according to the Oxford Dictionary, suggests displaying a quick and delicate appreciation of others' feelings (Oxford Dictionary 2013). The meaning of sensitive that the producers refer to illustrates the contradiction that exists; hence the audience's view of the show as not

nation-building, but perpetuating cultural stereotypes. This is seen with the use of the phrase "sensitive but entertaining" by producers, when describing their intentions about the show. One can suggest that through them trying to entertain the audience about people's personal stories of families, they in turn fail to show their sensitivity by dramatizing ordinary people's stories of loss.

From the above discussion about on how the audience relate to the show, one can then suggest that the audience offer an oppositional and negotiated reading of the show. Oppositional reading of a text means that the reader of the text finds him/herself in direct opposition with the dominant ideology that the text is promoting. The study used Hall's encoding and decoding model because it best explains how the audience's decoding of a media text can be different from the producer's intention when encoding it. This means that it is not surprising that the audience read *Khumbul'ekhaya* differently to what the producers intended. Negotiated meanings suggest that the audience agree with certain meanings, while they also create their own meanings about a text. This relates to how, in this study, although some respondents agreed that the show educates them about social and family values, they also felt that the show was representing and depicting black families in a negative light.

Another essential element from the encoding/decoding model is that media reception by the audience is linked to identity. This means that the audience is able to identify with a particular text due to an attachment to it or how it relates to and speaks to their background and their private lives. This has been illustrated in this study in terms of how and why the audience relates to the show they way that they do. For instance, some respondents identified with the show based on language and ethnic groups, but most importantly through the personal experience of losing a loved one. The difference in how the audience views the show and the producers' intentions can be explained further through outlining the strong media/weak identities concept which is outlined by Madianou (2005:18) in discussions on nationalism theories. The strong media/weak identities concept suggests that powerful media shapes weak identities. This means that the media is able to shape society's views on certain issues. As such this aspect can be applied to the intentions of the producers of *Khumbul'ekhaya.* The show uses interpellation to engage with the audience on family and nation issues. It attempts to inspire the audience to begin the journey of family reconciliation and unity as the show suggests on its website.

While the strong media/weak identities paradigm explains the producers' views, the weak media/strong identities paradigm, on the other hand, precisely explains the audience's behaviours and response towards the show and the producers' intentions. As explained in previous chapters, this paradigm refers to how the audience decodes media messages and makes meaning according to their identity and background. The aspect of media reception is a complex and nebulous one.

The respondents views on *Khumbul'ekhaya* and nation-building can be summarised best using Ivor Chipkin's 2007 book called 'Do South Africans Exist?' In the book Chipkin (2007) explores what nationalism, nation and democracy mean in the South African context. He suggest that there is a struggle to understand that every state is in itself cosmopolitan ,indistinct and contingent (Chipkin 2007).He argues that the people of South Africa are still struggling in the process of becoming South African and thus can be referred to as authentic national subjects. This relates to the aspect of national identity and how the audience view themselves in relation to the show and the producers' intentions. For instance the respondents take into consideration elements of culture, language and race when discussing aspects of national identity and nation-building. This suggests the aspect of South African as consisting of many nations within one nation hence the concept of the rainbow nation.

The respondents imagine themselves to be part of the South African nation in relations to their race and tribes as seen with one respondent suggesting that she understand the show more as she is black and a Mosotho speaking South African. This means then that national identity is viewed in relation to the diversity that exists within the South African nation. This reiterates the argument that South Africa is made out of different nations hence the rainbow nation. This stems from Colonialism that saw the promotion of African nationalism and later in South Africa, Afrikanner nationalism (Chipkin 2007).Hence Chipkin (2007)'s argument that the people of South Africa are still in the process of becoming citizens and South African is relevant in relation to the respondents views.

The question asked by Chipkin (2007) in his book about whether South Africans exist or not relate to the idea of what is a South African nation. According to the producers as discussed above, a South African nation is one that forgives and has Ubuntu. A nation that has scars from the past and has inherited a dysfunctional and broken down family structure that needs to be fixed. The respondents however suggest that a South African nation is one that is diverse, multicultural and African. The friend vs. enemy that Chipkin (2007) discusses in the

book is evidently present through the respondents' comments about blacks being seen as the ones having dysfunctional families and represented negatively in the show. In concluding the African nationalism ideology as promoted by President Thabo Mbeki in his 'I am an African' speech also seem to be dictating how the respondents view the South African nation, one that has Ubuntu.

6.4. Conclusion

This chapter is aimed at discussing how the audience relates to the show, compared to the producers' intentions. In doing this, the study wanted to establish whether the audience subscribes to the messages conveyed by the producers about the show and issues of family and nation. This chapter first analysed how the producers view the show. The producers describe the show as a truth and reconciliation process of the soul. This means that they situate the show within the apartheid-era context. They also hint at the idea that most conflict and breakdowns within the family that have resulted have been due to political unrest or intimidation. Thus they contextualize the dysfunctional South African family within the realm of apartheid outcomes and no other factors.

Before outlining the producers' ideas about the show as a nation-building exercise, one must look at the producers' view on the show. The producers seem to be ignorant about sensitive issues around race and class as factors that contribute to why the South African nation is in the state that it is in. For instance, the producers suggest that race does not have a factor in the show, but that the show is a platform for anyone with family issues regardless of race. However, the show attracts predominantly blacks, sometimes coloureds and totally neglects whites. This is problematic if the show wants to be recognized as a nation-building show. The show, it could be argued, is only interested in rebuilding and uniting black communities. I argue that this strategy could alienate and create further gaps between the black and white races and jeopardize the nation-building plan that was drafted.

The producers seem to be concentrating on irrelevant issues instead of actively promoting nation-building through the show. This is because they are proud about the show having high ratings, creating debates in public spaces and trending on social media websites. However, they are not eager to understand how or why the show is popular and sparks debate. This is essential, as this could assist them immensely in understanding whether their show is doing

what it set out to do, which was to build a nation through healing the family. The producers seem concerned with the entertainment factor within the show, which uses and exploits a range of emotions and drama in order to attract audiences. One could argue that the producers assume the show is a nation-building programme mainly due to the fact that it is watched by a large viewership of families, which in turn constitute a nation.

The audiences of the show, as represented by the ten female students – due to the show's target market and viewership demographic, decode the messages of the show in two different ways. Some like and follow the show religiously whereas other laugh about it and watch it for fun. Most respondents interviewed felt the show was essential for society, but also that it was mocking black identity and perpetuating cultural stereotypes. While the producers pride themselves on being sensitive and objective, the audience completely disagrees with this assertion. All of the respondents said they would never approach the show to look for a loved one, for fear that their family would be depicted in negative ways, and have their family secrets exposed to the public.

The show's participants do not decode the show's messages the same way as the producers. They agree in principle about the show being essential to society. However, the emotions within the show, the constant preview of black people and their routine of having different people saying and telling their stories in different ways suggest that the show seems to be stereotyping black society and using their plight and emotions to attract more viewership.

In conclusion, this chapter has critically analysed how the audience relates to or identifies with the show. It has first discussed how the producers view the show and their intentions. It has also outlined that the audience of the show relates to it differently, as some on social media see the show as crucial for society, while some feel that the show mocks black society. Social media networks such as Twitter and Facebook have illustrated, through people's comments about the show, that to some audiences *Khumbul'ekhaya* is essential, while some find it funny and unbelievable. The respondents that were interviewed for this study also illustrated how complex audiences encode and decode the media messages that the producers create. In this chapter, we have learned that at times the audience relates to and understands the producers' intentions, while at other times, though they watch the show, they feel alienated by the content, as seen with how most respondents suggest that the show depicts the black family negatively, and in turn perpetuate cultural stereotypes.

CHAPTER 7: CONCLUSION AND RECOMENDATIONS

Overall, this study aimed to critically analyse whether *Khumbul'ekhaya* is a nation-building programme, through examining the show using the SABC's Mandate and analysing audiences' views as well as the show itself. The study began by outlining the show's background in detail and highlighting the problems associated with it. Chapter Two evaluated the literature review as well as the theoretical framework. The literature illustrated the show to be a reality show, although the producers view it as a docu-reality. The literature explored how the show can be viewed to be part of the emotive television genre, and mapped out the literature on television and the family as one of the key elements that drove the study, as the show is family-oriented and aims to reunite families.

The theories used within the study were the constructionist theory, which is one of the nationalism theories, as well as the reception studies theories of the encoding and decoding model. The constructionist theory highlighted the fact that nations are constructed phenomena. This theory was decided to be suitable as it discusses how the audience are able to imagine themselves as part of the nation through the media. It also assisted in exploring how the producers of the show are able to construct a South African nation that is forgiving, has Ubuntu and is family oriented. The reception studies theories helped to unpack how the audience decodes the messages within the show and how they identify with the show. These theories complemented each other as one supplemented where the other lacked. While the constructionist theories fail to explain how identities are experienced, the reception theories were essential in showcasing audience agency.

The methodology section summarized the tools used in analysing the show. The study used interviews and the collection of the show's videos as part of the data collection methods. Various techniques such as discourse analysis as well as document analysis were utilized to capture the data. These techniques complemented one another, as the research gathered a lot of data, from interviews with audiences and the show's producers to transcripts of the show itself. As such, each one needed a technique that was suitable, in order to derive high-quality results.

The study set out to answer and discuss three pertinent questions which are:

1. How does *Khumbul'ekhaya* construct the link between the family and the South African nation?

2. To what extent is the show fulfilling the SABC programming mandate of nation-building?

3. How do the audience relate to the show, compared to the producers' intention when creating the show?

The findings and analysis chapter were discussed in line with these questions in a chronological manner as the questions are asked. The first findings chapter has presented how *Khumbul'ekhaya* in itself was about constructing the South African family before making the link between the family and nation. The show stance was in order to build a nation, one must first build the family meaning that healthy families in society make for a healthy nation. Therefore the show constructed the link between the family and nation to be a bottom-up one where the family as the smallest unit led to the creation of the nation. Thus the nation existed because of the family and not vice versa.

The link could be seen within the show and how the audience respond to the show. For instance, by the audience watching the show as a family meant that they join into the overarching family of the nation and imagine themselves as one with the participants of the show. The use of national symbols such as the South African soccer team jersey and the streets names within the show also assisted in fostering this link.

In terms of the SABC Mandate and whether the show fits well into it, this study found that the show presents a complex maze of conflicting elements in the nation-building domain. The show does not provide sufficient and convincing elements to support the presumption of nation-building. It at times meets some requirements for nation-building, while at other times it falls short. For instance, it can be seen to be a nation-building tool or programme in terms of the SABC's Mandate; however, it presents complexities.

The study found that *Khumbul'ekhaya* tries to meet the SABC's mandate to a limited extent, while failing to meet other aspects such as the editorial code of conduct. The show excels at being able to broadcast content in the different languages of South Africa, and it can also be seen as a good example of telling South African stories. The show also makes a good link between the family and nation, as it is able to make the audience imagine themselves as one family, and allows them to sympathize with the participants at times. The show, through

suggesting the importance of healthy family dynamics in building a healthy nation, provides a bottom-up approach towards nation-building.

The show also provides social commentary on family and national issues, and in this way shines a light on shared experiences of loss of loved ones and personal struggles that exist within South African society. In this way, it highlights that we are not only a nation that still faces challenges, but also one that continues to have hope and strives for peace despite its differences.

After careful scrutiny, the show was found to not provide adequate elements to qualify as a nation-building programme. This is because it does not fulfill all the core aspects of the SABC's mandate. The emotive aspect found within the show highlights that the show's overriding purpose is to gain viewership. The producers say that at the end of the day they make television, and they make it to be entertaining, which could be seen as a contradiction, considering that the people on the show share their intimate details and secrets with the nation, and are meant to be taken seriously and not as entertainment.

The audience receives the show or decodes the show in different ways, which is problematic for the producers. This is because the audience does not decode the messages of the show the way the producers desire them to. For instance, a large segment of the viewers found the show to be amusing, while the rest find it to be serious and emotional, and love it. The audience refers to the show as mocking black people through continuously featuring them. There is an assumption that the show promotes cultural stereotypes. One can suggest that the amusing element that the audience appreciate could be explained as meeting the producers' intentions of creating an entertaining show. However this still goes back to the aspect of emotion and the preference of private issues to public ones.

The identity of the audience in relation to the show's theme of nation-building can be tied to Ivor Chipkins' 2007 book about the identity and presence of the South African nation. Chipkin (2007) writes about nationalism and whether South Africans exist, and this falls in line with why the respondents of this research watch the show. They want a sense of identity and belonging to the South African state. They wish to feel the element of unity and reconciliation that the Truth and Reconciliation Commission formed and identified to be the basis that defines what being South African is about. The show, through using emotion and family, makes the audience recognise themselves in the show and hence as part of the nation.

Overall the study illustrated how the audience can no longer be seen as passive. It also touched on how then producers use different modes of address such as emotions to attract them. The SABC mandate as well through its quotas instead of uniting the society in the programmes it offers at times could be creating stereotypes and segmented viewers in terms of race, language and class.

The study is important and contributes to the literature on Docu-reality shows, nation-building and audiences. Through focusing on the aspect of family and nation, this study suggest that there is a strong need in the South African media fraternity to not only discuss issues of text but text, audiences and aims of the producers of media text.

Future research on the show could look at why the show is popular and what makes it more attractive than others. Another aspect that could be explored relating to this study is a cross-generational study to find out how young people interpret it differently to their parents and relatives. There is also a need for an exploration of the emerging strand of docu-reality television that is becoming prevalent in South Africa.

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APPENDIX A: SABC MANDATE AND EDITORIAL CODE OF CONDUCT

1. PREAMBLE: THE CORE EDITORIAL VALUES OF THE SABC

Public broadcasters worldwide share many features relating to independence, accountability and diversity. However, the SABC's context has unique facets that also determine its positioning. These relate to South Africa's challenges as a young democracy and a society in transition. The challenges are captured neatly in the preamble to the Constitution, which sets out the objectives of the South African constitution as these:

- To heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights
- To lay the foundations for a democratic and open society in which government is based on the will of the people and every citizen is equally protected by the law
- To improve the quality of life of all citizens and free the potential of each person
- To build a united and democratic South Africa able to take its rightful place as a sovereign state in the family of nations

Those national objectives therefore underpin the values and principles that define the SABC's role as a public broadcaster: to play a part in healing divisions of the past; to promote respect for democratic values and human rights; to supply information that allows citizens to exercise their rights, and to reflect the rich diversity of a united South Africa.

The values articulated in the Constitution — including national development, unity, diversity, non-racism, non-sexism, democracy and human dignity — represent those things that are commonly held by South Africans to be important. They bridge political, class, racial and gender divides, and although we are still at the start of our project of national development, those are what anchor us as a nation. For the public broadcaster, then, they must form the foundations of our editorial policies. 163

20 These values are reflected in several of the SABC's editorial policies, including the policies on programming, news, language, local content and universal service and access.

Among the core editorial values for the SABC are these[20]:

Equality

The SABC provides programmes for everyone, in all the official languages, and promotes universal access to its services.

Editorial Independence

The SABC is governed by the Charter of the Corporation, which enshrines the journalistic, creative and programming independence of the staff of the corporation, and the constitutionally protected freedom of expression.

Nation-Building

The SABC celebrates South Africa's national identity and culture, and provides its citizens with the information they need to participate in building our democracy.

Diversity

The SABC reflects South Africa's diverse languages, cultures, provinces and people in its programmes.

Human Dignity

The SABC respects the inherent dignity of all the South Africans, reflects them in all their diversity, and does not use language or images that convey stereotypical or prejudiced notions of South Africa's races, cultures and sexes.

Accountability

In discharging their editorial responsibilities, SABC management and staff are accountable to the SABC Board, which is charged with ensuring that the corporation complies with the Charter. 164

Transparency

The SABC ensures that the principles of honesty, openness and transparency are core to every aspect of its relationships with shareholder, stakeholders, suppliers and the public.

2. EDITORIAL CODE OF THE SABC – THE CODE OF PRACTICE

The values give rise to an Editorial Code that underpins all the programming. This Code was developed by the SABC Board in 1993, and has now been revised to incorporate recent developments and changes in the law. The Code affirms commitment to the principle of editorial independence as it relates to SABC programmes.

- We are committed to a high standard of accuracy, fairness and impartiality and we therefore report, contextualise, and present news and current affairs honestly by striving to disclose all the essential facts and by not suppressing relevant, available facts, or distorting by wrong or improper emphasis.

- We are committed to fulfilling the rights of all South Africans to receive and impart information and ideas and we further understand that if South Africans are to meet the challenges of building a nation and a strong democracy, they must have access to relevant, reliable, and timely information of the best quality. In covering newsworthy events, we aim to give them what they need in order to make informed decisions about their lives.

- We commission, produce and broadcast programmes in a variety of genres and formats, and strive to ensure that the SABC's core values are upheld in commissioning, acquisition and production of the programmes.

- We are aware of the danger of discrimination being furthered by the media, and therefore, in accordance with the Constitutional principle of equality and our commitment to the equitable treatment of all segments of the South African population, we avoid promoting discrimination through the SABC's programmes on the grounds of gender, race, language, culture, political
165 persuasion, class, sexual orientation, religious belief, marital status, or disability.

- We do not allow advertising, commercial, political or personal considerations to influence our editorial decisions. The SABC is expected to provide information, and as part of this duty should evaluate, analyse and critically appraise government policies and programmes. The SABC is not the mouthpiece of the government of the day, nor should it broadcast its opinion of government policies, unless they relate directly to broadcasting matters.

- We respect individuals' legitimate right to privacy, and should not do anything that entails intrusion into private grief and distress, unless it is justified by overriding considerations of public interest.

- We are circumspect and sensitive in presenting any form of brutality, violence, atrocities or personal grief.

- We seek balance by presenting relevant views on matters of importance, as far as possible. This may not always be achieved in a single programme or news bulletin, but should be done within a reasonable time.

- We are guided by news merit and judgement in reaching editorial decisions. Fairness does not require editorial staff to be unquestioning, nor the SABC to give every side of an issue the same amount of time.

- In serving the public's right to know, we are enterprising in perceiving, pursuing and presenting issues that affect society and individuals.

- We are free from obligation to any interest group, and committed to the public's right to know.

- We do not accept gifts, favours, free travel, special treatment, or privileges that could compromise our integrity, and any such offer is to be disclosed.

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- We identify ourselves and our employer before obtaining any information for broadcasting. As a general rule, journalism should be conducted openly. Covert methods may be used only with due regard to their legality, to considerations such as fairness and invasion of privacy, and to whether the information being sought is so significant that it warrants public disclosure but cannot be obtained by other means.

- We resolutely uphold the principle of journalistic freedom and see the protection of a journalist's sources as an important part of this principle. If the protection of a source were to become a legal matter, the SABC would not advise its employees to refuse to obey a court order, but would make its legal counsel available for advice and to present legal argument in court to protect the source.

- We do our utmost to make a timely correction of any information that was broadcast and is found to be inaccurate.

- We foster open dialogue with our viewers and listeners, as we are accountable to the public for our reports.

- We aim to tell stories from a South African point of view and deal with issues that are important to South Africans. This includes local, African and global issues. We endeavour to contextualise for South Africans their life as global citizens, and to recount the story of South Africa in all its variety and complexity. Given our history, and that South Africa is part of Africa, we see it as our responsibility to endeavour to represent Africa and African stories fairly and diversely.

- We support South African culture and develop programmes that are identifiably South African and contribute to a sense of national identity; to a sense of shared experience and the goal of nation-building.

o We are committed to being a truly national broadcaster, providing a showcase of all South Africa's provinces and peoples.

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o We have a mandate to provide for a wide range of audience interests, beliefs and perspectives. We therefore provide a programme mix that suits a variety of tastes and reflects the diverse make-up of South Africa. This extends to languages, cultures and geographical regions.

o We are committed to being the voice and to telling the story of every South African. Accordingly, we strive to:

-provide a range of distinctive, creative and top quality programmes in all 11 official languages across our radio and television portfolio, and strive to reflect the needs of each language community in our programming

-maintain distinct and separate radio services in each of the 11 official languages

-treat all the official languages equitably on our television services

-integrate South Africa Sign Language into broadcasting as a means of making programming accessible to people with hearing disabilities

-strive to include other non-official languages spoken in South Africa, with particular emphasis on the Khoi, Nama and San languages.

APPENDIX B: PARTICIPANTS'/RESPONDENTS' INTERVIEW QUESTIONS

The show as a text

1. How did you first learn about the show?

2. When did you start watching the Show?

3. Where and who do you usually watch the show with?

4. What are your impressions of the show?

5. Explain in detail why you watch the show?

Family and identity

6. What does family mean to you?

7. According to you, how is the structure of the ideal South African Family?

8. How do you see the South African family being depicted in the show?

9. How do you view the show in relation to your family?

10. To what extent do you think the show offers a representative picture of the South African Family

11. How do you identify with the show?

12. Do you think the show is essential for our society?

13. Would you ever write or have you ever written to the show for help on a family matter or relative missing?

14. Do you know anyone who has appeared on the show before?

15. Has the crew of the show ever been any place in SA that you know?

16. Would you now be able to forgive and live with a family member who has hurt you or has been away from home for years just because they are family?

South Africa and Nation-building

17. What do you think of South Africa as a nation?

18. What do you think of the Rainbow nation project which was initiated in 1994?

19. How do you think the SABC is contributing to this?

20. How does *Khumbul'ekhaya* as a programme enhance or contribute to this project?

21. To what extent do you think the show offers a representative picture of South Africa?

22. How do you see South Africa as a nation in this show?

23. To what extent does this show teach you or inform you about the South African Nation?

24. How important are subtitles in the show for you?

25. Do you find you relate more with participants who speak your language better in the show or with a touching story regardless of the language used?

26. Do you think this show reflects the diverse family structures and in turn the demographics of this show well? If so how and why?

APPENDIX C: PRODUCERS' INTERVIEW AT URBAN BREWS, 11/01/2013 AT 10H30

Quinton Kgositsile(Director) and Enel Viljoen (Production Manager).

Sylvia: How do you read and tackle the audience 's letters?

Quinton: interns do come and help us in categorizing of letters by province by language so we categorize them that way. Every single letter is important to us and there is no single letter that we push aside without reason.

S: How do you then select one which you shoot the show about?

Enel: We have got five researchers, they go through and then they read letters so say is Richmond is one of our researchers, Richmond reads five letters which does not grab him, he is not sure if he can help those people or he reads ten and then he starts looking into them. So is basically about who we can help. And we also look for interesting stories some of the letters we must say that they are sometimes nonsense. People write and say I don't know where my family is and later they would catch themselves saying she lives in 16 Oxford Road in Cosmo City so those letters go into another pile. But then the ones that are real and grab the attention of that researcher, he will start looking into it. So they would work with 50 letters at a time and see where they can make progress. You get to a point where you see that this is going nowhere, as in we can't find this person, we broadcast the picture, we have tried the police, we tried search for them, we went out on the field and it is going nowhere and then we would close that case.

S:Let's say Ntokozo reads a letter and find s it interesting, what is the next step from then?

E: He will start looking for that person. We get a lot of help from a lot of people the SAPS helps us a lot, the department of social development as well. And also community leaders like chiefs help us a lot.

Q: Ordinary people, Also CPF, Community Policing forums

S: What happens once you find them?

Q: From the research phase, after say maybe Ntokozo reads a letter and then decides to do something about the case. What would happen from there is that we have another phase whereby the researcher sit together with myself or Enel to look at their cases and throw in different angles and scrutinize the case to see if all areas have been explored. From that point on it goes to the logistics phase where they would say ok fine this is the idea this is how the story is going to be to assist this individual and then they look at the logistics if those things fit in, only when they have assessed everything and Enel after assessing will say this case will move from this point to this and without affecting the case. She would plan the production movement from that point and we would be engaging with that person from the moment the researcher start considering the case, there would be a constant engagement with that person up until the point when we go to that person's address, introduce ourselves properly and get permission to use our machines and get that person to sign a consent form to say he/she is going to be sharing his/her story without being forced or cornered

E: And we are allowed to broadcast it.

Q: Yes so every area is looked into.

E: it is a big process.

S: How many shows do you produce per month? How many have been a success?

Q: You know there are many stories that we don't get to broadcast but still form part of our success. There is a case like the example she used earlier to say a person would say I am looking for my mother and in the last paragraph the person would mention like the last time I heard about my mother was that she was staying in such and such a place and when you pick up the phone and verify the address you find that that person is actually still there. What you do is professionally phone that person and connect that person and say you know what is actually quite possible, you can still go to that address coz your mother or father is still there.

E: but for us is not a story because that person was not really missing. That entire person needed to do was pick up the phone and call that person or go to that address. So we helped that person but we not going to broadcast it. Sometimes there are moral issues as well, we go and film a story and maybe there is a child involved or something. So we don't broadcast that story but we still help that family. that happens maybe ten times a year where we actually go shoot that story, spent a lot of money and time on it but we can't broadcast it. Due to it being a moral or social issue, cultural ,health as well. Because you don't want to make a person's

life worse than it was before by broadcasting it. And I think that is one of the things that make *Khumbul'eKhaya* so successful is that we are very sensitive without losing the drama and entertainment value.

Q: That's our core business. We don't forget that we are there to make television in a very entertaining manner. Telling the story we have to be very responsible.

E:Another important thing is objectivity which sets *Khumbul'eKhaya* apart from other shows and that makes other competitors fail as we are always objective. An example of objectivity is maybe a mother threw away her child as a young girl and left her child for years and her child looks and finds her, we or Andile never say what a bad mother because we never know what her situation might have been. We can't pass judgement on anyone and try not to but you do want to educate people about family values. So at the same time we would say it is important to look after your children.

Q: Echoing and upholding family values without saying that she is a bad person for doing so.

S: why do you do this?

Q: *Khumbul'ekhaya* is a project where when you engage with it, makes the person you yourself walk away as. Is one project you can never get bored doing as each episodes has a different lesson is more of a calling. is a joy to be part of a life changing experience and that for me is bigger than anything. I grow as a person every time I engage in people's issues.

E: is also about the impact we have for the community as small as we are we can make a difference in the country.

S: what events led to the show?

E:John Kani came up with the concept as during his travels he got people asking him whether he knew the whereabouts of so and so. Therefore he realised a need for a show that unites families.

Q: also our history contributed to the gaps within the family and society and it labels us as a wounded nation. we are a nation of many gaps and this was too south African for John Kani to say I'm from a society where if I have four neighbours and have an opportunity to go to Bloemfontein then the person has been in the area for decades and generations and never been to Bloom and your child gets to go so I can ask you and send you and you would

understand why. So that's the society that we are. And I wish there could be things to help heal the process but *Khumbul'eKhaya* is doing its bit.

S: what are you saying about the SA family as *Khumbul'ekhaya*?

E: we don't want to pass judgement as I have said before as obviously we still as a nation have a lot of social issues that come from different places like poverty, apartheid

S: how are you defining nation-building within the show?

Q: I think it starts at home. for you to have the word nation you should start first with the word family. so as Khumbul'ekhaya we not shying away from things that divides us as a family. we are just upholding and bringing simple family values.eg love and forgiveness.

E: I think if you can build a family you can build a nation

S: How is this show a nation-builder"

E:as we said, by building families, is proven that people in close knit families have less social issues and better able to deal with them. the chances of one from a family ties background with one without one to be a criminal are different for instance.

S: how are you looking at nation-building? from a rainbow racial element or what?

E: we at KK We don't have any racial elements we just try uplift families. we not trying to bring black and white together. but by doing that then it also brings about the colour aspect. if we do a story on Indians a Zulu person would understand better watching that like say oh that's how they live and oh shame they also go through the same thing. just like me his father also left him so it cross cultures.

S: how would you want someone watching the show to know about SA nation?

Q:I want them to say that this show is about family values and the picture that it paints is that south Africans are warm and forgiving nation and we are hurting and that we love each other. If we from a different racial background and me and Enel for instance are able to communicate and share then we can build a nation. we can't say we going to produce a better nation when Quinton is not speaking to his neighbour. we don't want to make a big deal about race. we don't want to be labelled as a black platform but a platform for south Africans with family issues.

S; Do you still keep in touch with the participants after the show?

E: we must remember that at the end of the day we are a television company, we are not counsellors or social development or psychologist. we are supposed to make television that is what we are skilled to do but obviously we care about the people so yes we do call them afterwards and find out how they are, we do get in touch with social development and counsellors and doctors or hospitals and say please help this person. we do help people get IDs .All of that is not supposed to be our job but we do it. like looking for schools for children when they relocate and getting in touch with principals

Q:Just to add on a more personal level as we engage with these people on a personal level, I at times get calls in the middle of the night and an old grandmother is saying 'you know my child this person is doing the same thing again' and you can't say I'm sleeping with my wife and I'm at home and I can't do this, you can't say I'm a television person is aftercare I did what was expected from my side as these people look at you as their child, their brother so you do get such things and is not because of what so and so said that you have to be nice etc,you get involved and there are times when you are still part of the project even when you are at home.

Q: is hard because we are not counsellors but they will call us crying and being hectically emotional is unfair on them. is very hectic and a guy who does a game show for instance doesn't get such calls but because we are real we people and emotions it happens and it is emotionally draining.

E: and one thing that is important for us to say is that we have been trying to get the department of social development on board for a while now, they are also very willing but is administrative stuff. we had a social worker who worked with us for a year and unfortunately that contract expired. so we hoping that very soon in the next three months or so we can get it again. what she used to do was that before when we get the story she would counsel us on how to handle it, hats the best ways and afterwards she would help all the people involved. for instance if they are in Nongoma she will make sure that there is a councillor in Nongoma who will counsel them.

S: what has been your most memorable show?

Q:For me is different shows on different occasions and the type of discussions we engage with, for instance one case that made me feel small as a man and page through what makes a

man was just a case of an old woman who was being raped by 16 year old boys. And the time she was telling the story she was looking at me in the eyes she said youngsters like yourself would come do these things on top of me leaving their girlfriends. And at that moment we were a team of four guys we just froze and looked down, we couldn't even look at her in the face. So that's why I'm saying there are varied if you want a case where I got emotional over a child, there are so many and varied. They affect me differently and is hard to pinpoint one. They carry different life lessons

S: has the show changed ever since 2006?

Q; is like a child. It has grown and I look at it as a social tool unlike an edutainment show. It does not belong to me or anyone but the people.

S: Why do you call it the truth and reconciliation process of the soul?

Q: The culture of addressing family issues starts with the next door neighbour when I have an issue, I do not rush to town and that is Ubuntu if she reaches a T-junction as well she would advice to go to a councillor or priest. That is the culture of black people they would not give up hope, they would say let me try find solutions before I jump.

Let me answer it this way. the TRC approach of the show is about what they did, they would call witnesses and whoever, our approach is different but has the same objectives in the sense that we say stop calling the neighbour and witnesses, what we say is that we encourage the person to take the first step and say I am admitting and this is what I have done. my contribution for these issues is…you looking at what wrongdoing. you can't admit to something that is good. Unlike the TRC thing where you take the victim and perpetrator, us we saying first step is to engage and be able to talk about your issues, take the first step and talk about it. Not like I want 15 witnesses to feel ok.it just sounds ok within yourself.

E; I think the TRC idea was to heal a nation, not necessarily wrongdoing but saying what I did was wrong and to heal a family and through that, heal yourself.

Getting to the stats our audience share was 35% which means people watching TV at that time at 9pm.our LSM range from the poorest of the poor to the celebrities to big businessmen, ministers so we got a huge variety of audiences. And if you look at twitter and Facebook….

Q: We trending this year, in November/ December *khumbul'ekhaya* was the number one show trending, I'm proud to say that, number one programme on South African television. There is no show that trended like it even on DSTV. we trended 8 weeks in a row. It is the most talked about show. You know why because families were together at that time.

APPENDIX D: PARTICIPANTS' INTERVIEWS

Lesego interviewed 28/09/2012

Sylvia: when do you watch khumbul'ekhaya?

Lesego: I normally watch it when I am at home in Pretoria as during the week I am at home.

S: so do you watch it only when you are at home?

L: Yes because it used to be the thing that when it plays I watch it

S: who do you watch it with?

L: I watch it with my mom and brother, my dad doesn't normally watch it

S: Does your mom love KK? Is she a fan of it?

L: Yes for instance if we switch to another channel when watching it, she would ask: isn't today a day when KK plays on TV? And we would be forced to switch back. We all watch it for different reasons. For instance, my brother finds it hilarious and funny, that's why I say we all see it in different ways. Like for some people, there is a reason behind it and for some people is just for fun.

S: so for you, how do you find it?

L: for me personally, I feel that it is a good show in the sense that it gives people hope especially for people that have been trying to find their loved ones or don't have such a good relationship with. It shows there is some kind of hope and reconciliation for families that haven't been close but are part of a family. And then sometimes I feel it kind of mocks at times…coz I remember there was one episode, I don't remember actually what happened on it, where this guy did not want to reconcile with his family, he was like :you guys should have left me alone, the one about, the guy saying he will see you next of next year, yes that one. so I feel that at times it mocks as if for instance a person is watching it at that time with the hope of that there is a chance of reconciliation...is kind of like…you can compare it with forgive and forget…some people did not really forgive. So it kind of shows you that in reality not everything will turn out the way you want to. So is a good thing that they show both sides of people who would reconcile and get back together and those that wouldn't.

S:ok so when did you start watching it?

L:when did it start playing? yho!I wouldn't say that I have been watching it for the past full 6 years, but I have been watching it for a long time coz throughout the years because that lady has grown. maybe for the past 4 years' haven't started watching it since its inception, but I remember there was another similar show about love…all you need is love I think before it think for me it was a thing of I was changing channels and bang I found it, so I found it by chance.

S:So explain in detail why you watch the show?

L:besides the fact that at that time I'm still watching TV as I sleep very late and also don't like watching TV alone coz I like the element of discussing something with people that are around, so I don't think it is a show that you can just sit and you are like. And keep quiet, while it plays I know we have conversations about it.because when I'm watching with my family I know we always fight about the outcome, we talk about what the outcome is going to be so with my brother he is always sceptic so he would probably be like:Ahh this one! They should have just left him or they won't find him and my mom would make a joke and say like maybe I should also go see my family that I have not seen in like forever. So it kind of gives you that element that family is important. so the reason why I watch it is because it kind of keeps me grounded and how important a relationship within family is. I might not know for instance my father's father, I know he lives but I have never seen him or visited him. I think is my fault coz I think my dad feels is not important for me to see him as he lives far in Pietersburg but further from it. But it kind of asks mean question of what is stopping me coz those people…maybe there is a boundary that is separating them. But for me there is nothing, far cannot be an excuse we have a car! So *khumbul'ekhaya* attaches you to other people 's emotions in feeling that…really my family? A guy that I haven't seen in like forever. Is he ok, is he dead, can I still find him?

S:so according to you how is the structure of the ideal South African family?

L:I don't think there is a typical SA family, every family has its own structure, I mean south Africa is very broad now you talking about all types of cultures but I think within a south African family we have a lot of people so we can't say we are a nuclear family as I can easily say you are my family, so in terms of structure No! There isn't a specific one it is just there.

S: how do you see the South African family being depicted?

L:If I think about it, I have never seen KK showing a white family. Coloureds families yes. I know I am not a full time watcher but in my kind of retrospect why is it like that? Because I believe every family has its own kind of problems. there are people who are longing to…I don't know if maybe with them is not based on TV, they don't do the whole black people we saw khumbul'ekhaya and saw that people find their people there, lets text, you know what I mean? In terms of that it kind of shows that even with us we wait a long time before we can actually go and not seek help but goes and find our loved ones.

S: are you saying is like the black element?

L:yes,you know how we are, we have pride, I think those compositions are put in the show, like you get that people have literally haven't seen their families in over ten years or since they were like teenagers and that time they are married and got families and kids you know what I mean?

S:But doesn't it also go back to the structure of the SA black family? That with white families is the nuclear family? Whereas with us we got cousins and all and try to make sure that the extended family gets along

L:Yes coz with white people it doesn't really matter whether you get along with me or not, we both be living in the same country, I get what you mean.

S: So how do you identify with the show then?

L:I think I only identify with the show through the thing about my grandfather, like what if he dies and I don't see him, because I have never seen him and I am about to live for like two decades, I hear about him but I have never seen him. so what I'm saying is that I identify with the fact that even though I won't really go on the show and do this coz I know where he lives and he is ok but I identify with the fact that it bothers me that I haven't tried to get in touch with him, dude I'm old, I can climb whatever and go there.

S: So are you going to pursue this?

L: I'm gonna,holidays are coming up so I might as well

S: why is it so important to you to do this?

L:I know everybody else, I ask my grandma questions like how was my dad when he was younger, and did your kids get along? I want to ask him the same questions, why isn't he

there? Why can't I ask him the same questions and like with characters you know when you say you have taken this and this from your mother or dad I want to see if I have inherited something a virtue/character from him. Like I'm Pedi and I don't even know Pedi and I speak Pretorian language.so what I'm saying is that there comes a point when you hear people talking their languages, I want to also hear mine, my grandma is Pedi but coz we live in the same area she speaks the same Pedi dialect from Pretoria like me

S: so do you practice the Pedi culture at home?

L:No and I am big on culture at home coz we Christians we don't follow culture stuff that much like ancestors, I don't believe in that but what I am saying is that you know when is heritage day and you wear traditional clothes, I wear Venda clothes coz I'm big on trying to understand different cultures but I have never explored the Pedi attire.

S:going back to the show, do you think shows such as these are important in society?

L:everyone needs to know the truth at some point in their lives, do you think if there was no show like KK people could be able to unite with people they haven't spoken to in like 30 years? Or have the need to really find out where they really come from? They wouldn't be questioning themselves, is like if all you need is love was not there where it shows trouble in relationships you would think your relationship needs to be happy every day, you won't understand that you need to go through trials and tribulations in order to get to that perfect relationship that you want, you need to see in order to believe

S: would you ever write to khumbul'ekhaya?

L:I wouldn't write.

S: has the crew been in your area or a place that you know?

L: I think they have, I'm not sure whether is speak out or khumbul'ekhaya where they were in Mamelodi but I think yes they have.

S: do you know anyone who has written or went to the show?

L: I think my mom's friend wanted to write I don't know if it prevailed or was a joke but I haven't seen anyone I know on the show

S: do you think you can forgive or welcome a relative who has left home a long time ago?

L:yes,cos is now or never .the element of blood is thicker than water plays a big role. If you don't forgive, you will want others to forgive you one day, do unto others as you want to be treated.

S: what do you think of South Africa as a nation?

L: we try to be united but there is still no unity, there is still racism, elements of apartheid that made us become apart still play a big role right now.

S: do you think the show is helping in any way?

L: not really. like I said, have they even showed white people there, what I am saying is that black people in the show will always be seen as those people that are in need, needs hand-outs, can't do thing on their own whereas white people are seen as those that can do things and stand on their own.

S: what do you think of the rainbow nation project?

L: it was a good initiative and I think in a way it has succeeded but in another way there is still that 10% that is still lacking as there are individuals, you get people who don't want to be part of da rainbow and those that don't mind. Like I got a white friend and we see each other the same. She can make black jokes and I can make white jokes without offending. Make a black joke then is not funny. I think is good and has succeeded but a certain limitation.

S: do you think the SABC is doing a good job of promoting the rainbow nation project?

L:SABC shows mainly the black community, so in a way is one sided, if you look at most shows they are not applicable or appealing to white people although they include them in it, is just that they can't relate to them. But looking back I change my mind SABC does try to accommodate everyone like shows such as efsonders,7de laan etc. and if you think about it most shows are in English even though they speak vernac.

S: how do you think Khumbul'eKhaya is contributing to this nation-building project?

L:it is contributing but not in the sense of showing all cultures and races, if the diff cultures saw themselves they would feel that they form part of the nation, I would say is mainly reaching the black community. If we talking about the black SA nation then yes.

S: to what extend does the show offer a representative picture on SA:

L: is offering a representative picture but not to a large extent

S: how do you see the SA nation within the show?

L:I see us as united, caring as showing that you not the only one that is going through this, togetherness, even though they are not including other races, the show gives you a sense of sympathy. And Ubuntu. Perfect word to put it.

S: how does the show inform or teach you about the SA nation?

L: people come with stories there, it shows you that people go through hell, if Khumbul'ekhaya was a radio show it wouldn't have much impact. You see people taking long journeys like KZN. You also see the emotion and pain.

S:what about stereotypes, do you think it perpetuate certain stereotypes>

L:I think stereotypes would be in the sense of the rural and the urban as this creates divisions as those people are always in the rural so we saying that rural people don't have resources to find their loved ones until they saw khumbul'ekhaya.

S: how important are subtitles in the show for you?

L:im very good at listening to other languages so I can hear them but can't respond.so I know most languages. Subtitles are important but I don't read them on the show coz I think the picture that they are showing I can be able to read it in depth without subtitles

S: do you find you relate more with people that speak your language on the show?

L: I relate regardless

S: do you think the show depicts the diverse family structures in SA?

L: Yes, it does, cultures come with diff customs and rituals for example when they go to KZN you will find that the children react in a different way

GUGULETHU BALOYI 28/09/2012

S: How did you first learn about the show?

Gugulethu:I was channel surfing coz at 9pm there is usually nothing interesting to watch.

S: When did you start watching the Show?

G: I have been watching it ever since it started in 2006,I do not watch it alone, and I have watched it alone once.

S: Where and who do you usually watch the show with?

G: I normally watch it at home with my family.

S: What are your impressions of the show?

S: Explain in detail why you watch the show?

G: I watch it coz is normally sad how people go searching for their families and identity. I also feel that the presenter forces her opinion on people watching and she judges people. Like for instance someone hasn't gone home for 20 years and their families are looking for them. She will practically shout at that person to go home. Like for instance the person's name is joseph, she would say: Joseph!Buyele khaya (go home!).She is telling the person to go home.do you know what I'm saying? She privileges one side over the other. She doesn't think that maybe the other person may not want to go home due to circumstances or embarrassment or something.

S: do you think the show brings elements of the family well?

G:I think in the beginning they were on the right track, they were bringing in elements of the family especially the black family where people just vanished claiming that they were going to look for jobs. It was a good platform where people could go there to look for their families and be reunited with their families. It was something relevant at the time. But then the entertainment factor came in, and then it overtook everything, right now they are more entertaining, they would drag out stuff from the past, they would make sure that they can't find people, you know, before people used to be able to find their families. I would say it is 92% entertainment. The other eight is the original concept. The original idea of getting the family together.

S: what demographics do you think are people who watch the show?

G:I would say the majority are from the townships, black and don't have enough money so they watch it for sentimental values. You would think that a lot of people in the township came to live there coz in the past they came to find jobs and settled there and a lot of them are from the homelands. And probably have relatives missing somewhere.so a lot of people probably watched it because of that identity element.

S:. What does family mean to you?

S: According to you, how is the structure of the ideal South African Family?

G: When I think family, I think of the nuclear family but in the broader sense I would say is more communal, a standard extended family living under one roof. I think SA having more of the nuclear family will depend on the side of the economy you are in. I think people who are upscale in the economy, let's say the economic scale was on 50, the people that fall above 50 are the ones leaning towards becoming the nuclear family coz they can afford and while the people below 50 will probably lean towards the extended family as everyone tries to take care of each other and you need a joint income to do that. So looking at the SA economy I would say the structure of the SA family is still an extended one.

S: How do you see the South African family being depicted in the show?

G: The show makes not even the family but the SA black family to look dysfunctional.I'm not even going to lie. The thing is I have noticed that they target certain ethnic groups. Are always people from Limpopo or people from KZN.you not going to get white people that don't have that much money looking for their families? I feel like they are saying: Ah look at these black people on TV, half their family members are missing. I feel like the show is misrepresenting the SA black family to a large extent. And especially certain ethnic groups are being way misrepresented. Like the Xhosa people. Like Zulu people they always find their relatives dead while Xhosas can't find they and Pedi's and Tsongas come to Joburg and suddenly they can't speak their language anaymore.they always show them as if there is something wrong with the place that they are from. So the show is perpetuating cultural stereotypes.

S: would you say then that KK is building the nation?

G: in theory it should be building the nation but it is not according to me especially what the presenter is saying and the people who participate on the show with the stereotypes like people are always from the homelands and so it can never be nation-building from a practical sense.

S: What would you want KK to do in relation to nation-building?

G: I guess they should have more variety with the people on the show and then they shouldn't target specific areas. And the presenter must go coz you can't be telling people about nation-building and family when you got blonde hair. The hair contradicts everything she is trying to say on the show. And she knows her audience so she can say she is appealing to the white and black market when her viewers are black. If you want to build a nation you can't have someone bias there.

S: How do you view the show in relation to your family?

S: to what extent do you think the show offers a representative picture of the South African Family?

S: How do you identify with the show?

G:I do identify with it as I got family or relatives missing and we never managed to track down and at times I feel I could approach Khumbul'ekhaya when my aunt was missing but I watched it more and I felt like wow they going to make my family look dysfunctional. They are going to capture all the fights that are happening in my family and disappointments and all. They basically going to plaster me on television and frame my family in a particular way. although the participants of the show know what they getting into in exchange to finding their relatives the missing people or family don't and get shocked twice, one by the cameras and two by their long lost relatives being alive and present. And that's when the entertainment factor comes in when they feed off the reactions of the people who do not know.

S: Do you agree with Zizi Kodwa 's statements that the show should be canned?

G:I think he is taking it a bit far, he can't bring culture into this though we got traditional people. He doesn't take into cognisance that culture is changing. We part of the MTV global generation where we see white kids talking back to their parents. I don't think it should be canned

S: Do you think the show is essential for our society?

G:it is a very important show and the idea of Khumbul'ekhaya is very important. It is an amazing idea in terms of television and nation-building. The idea is good but the practicality of it is a different story.

S: Would you ever write or have you ever written to the show for help on a family matter or relative missing?

G:not right now, if it changed maybe.

S: Do you know anyone who has appeared on the show before?

G:No,I thought I did once but it turned out not to be them.

S: Has the crew of the show ever been any place in SA that you know?

G:Yes actually and they were not very far away from my house.

S: Would you now be able to forgive and live with a family member who has hurt you or has been away from home for years just because they are family?

S:What do you think of South Africa as a nation?

G:I think we are ok, we have been growing at the same pace. But we still dealing with more or less the same issues we have been dealing with since 94 although some say a lot of things have changed

S: What do you think of the Rainbow nation project which was initiated in 1994?

S: How do you think the SABC is contributing to this?

S: How does *Khumbul'ekhaya* as a programme enhance or contribute to this project?

G:I think No, because I mean like, what rainbow nation? KK is far off the mark when it comes to the idea of the rainbow nation. When I think rainbow I think variety, I think of different ethnic groups and races' think of different people of class formations but when I think of KK I think black people, rural and townships. And the odd coloured people here and there.

S: To what extent do you think the show offers a representative picture of South Africa?

G:is a representative of not South Africa as a whole but a certain but of South Africa. It is also representing people from a certain area with a certain class level. I think the show is foregrounding private issues in an effort to entertain and not help people. And people get entertained but other people's miseries think Khumbul'eKhaya is doing all this for commercial reasons otherwise why would they keep coming back?

S:How do you see South Africa as a nation in this show?

S:To what extent does this show teach you or inform you about the South African Nation?

G:wathing it made me realise that there are a lot of people living below the bread line. people will talk about how they struggled without their parents and look at their life and journey and realise that this is not just a personal issue but a social one's watch one show where this woman from Limpopo was saying she is looking for her daughter coz she is struggling and has to collect water and chop firewood by herself while instead of looking at why she has to chop wood in the 21st century we don't.

S:How important are subtitles in the show for you?

G:they're important coz I privilege reading over writing.

S:. Do you find you relate more with participants who speak your language better in the show or with a touching story regardless of the language used?

G:of course I do coz I always felt that I have been othered and marginalised and ethnically excluded. Coz as a Tsonga person I feel excluded and they are poorly represented so when a Tsonga person speaks I stand up and listen coz the language is not privileged on SABC.

S:. Do you think this show reflects the diverse family structures and in turn the demographics of this show well? If so how and why?

G:I think they try but not hard enough. I think it is showing the same type of people over and over again.

Memory interview

S: How did you first learn about the show?

M:I remember this one year, I was just watching TV at home and I think it was a repeat episode, so that's how I came across it. I think it was two thousand and….when it just started remember I was still in high school that time

S: When did you start watching the Show?

M:I started watching from then and continue watching because it was very interesting you know.

S: Where and who do you usually watch the show with?

M:at home with my sister

S: What are your impressions of the show?

M:I understand Khumbul'ekhaya is a Zulu show just by the name khumbul'ekhaya also when you watch the show you can see is for a black audience. But what I do not like about Khumbul'ekhaya is that they always present to a black audience the rural areas and they usually show families who are not well off. they give a negative idea about black people sometimes especially about people who live in the rural areas sometimes as they always show them and hardly ever go to up market or show upper class families. Because it also happens there, those people also look for their relatives. And oh ya when they look for people is always people who have some cultural background or something. Let's say when they go to a specific family and look for a relative is always due to the ancestors or they have to do some ritual. So it always bugs me as their identity is reliant on someone they do not know or haven't seen.

S:so with you if you were looking for someone, do you think is wrong to look for someone based on your roots and identity?

M:I think it is important to, let's say if you didn't grow up with your mother or father. Obviously you would want to determine your identity but I do not think it should be the main point why people are looking for people. Sometimes you shouldn't look for people to fill in empty space. Always when I watch the show is always about identity. And it is always in the rural areas and thus gives this impression that people in the rural areas practice this custom.

S: why do you think this is so, why do you think they zoom in on rural people?

M:I think is to give attention to rural areas, that's my opinion and also to make people aware that people still practice their tradition and still live this way. Even though we are modernised and globalised but people still live this way and are content with which they are despite the idea of the modern society. And it also give poor people a platform.

S: Explain in detail why you watch the show?

S: What does family mean to you?

N:family is where I learn and get my characteristics, my foundation and where I get my morals and values. Is where I learn the habits of society and where I learn what is wrong and what is right. For me family builds character.

S: when it comes to family, do you think blood is thicker than water?

M:blood is really thicker than water but you find that there are other relationships that are important than your relatives for instance I did not grow up with a father so I may have someone close to me as a father figure or see qualities in someone that are of a father.

S: where are you from originally?

M: I'm from Kimberly, I live with my mother and my sister, and only the three of us. I do not know my grandmother and anyone from my father's side.

S: According to you, how is the structure of the ideal South African Family?

S: How do you see the South African family being depicted in the show?

M: In general I have issues about it. I would say absent fathers are the norm in the typical South African family structure. But also independent single mothers with kids are visible. But also the grandmothers in the extended family and all the grandchildren under the same roof.

S: How do you view the show in relation to your family?

S: To what extent do you think the show offers a representative picture of the South African Family?

S: How do you identify with the show?

M:I identify with it when they bring on normal middle class families because we also lost a cousin and we found her here in Joburg many years later so I can identify in the sense that people come here to joburg and families lose touch with them.

S: Do you think the show is essential for our society?

M:it depends on how you look at it. It is important as it does address some issues and include people that are often left out. It represent reality in ways that makes you think about other people's realities.

S: Would you ever write or have you ever written to the show for help on a family matter or relative missing?

M:I would never write to the show as I do not like attention. And I do not know anyone who has written to the show.

S: Do you know anyone who has appeared on the show before?

M:No.

S: Has the crew of the show ever been any place in SA that you know?

M: yes they went to Kimberley once. It was about this woman and who was living in a shack, I don't know why they always show…is like they choose their specific audience. And with that choice it gives an idea that black people are poor.

S: Would you now be able to forgive and live with a family member who has hurt you or has been away from home for years just because they are family?

M: forgiveness depends on how you were raised. If my relative or dad comes after 10 years I cannot be angry because I did not suffer first of all. I was never raised in a way that showed I was suffering. I will ask a lot of questions and it will be hard to accept. I think it depends on who you are and your situation. But is very unrealistic at times as for instance some people do not even disclose like for instance that your mother left 5 years ago.

S: What do you think of South Africa as a nation?

M:I think South Africans cannot be seen as one nation if we haven't addressed issues of the past and our differences. I doubt we could have a one nation. This division can even be seen

with the slip of the tongue when people are speaking and shows that it is still passed on from one generation to another.

S: What do you think of the Rainbow nation project which was initiated in 1994?

M: I think is just a superficial term and that does not address issues and there exist a lot of cultural dominance with the Zulu culture dominating on our screens especially. Multiculturalism does not exist in joburg as Zulu people just by forcing to use their language alone continue to dominate.

S:How do you think the SABC is contributing to this?

S: How does *Khumbul'ekhaya* as a programme enhance or contribute to this project?

M:it does not try as first of all it is in Zulu. The presenter would also translate the letters written in English or other languages in Zulu. I feel at times is not accommodating, it reinforces the notion of knowing and being Zulu or understanding it at least

S: To what extent do you think the show offers a representative picture of South Africa?

M: is not as it focuses a lot on the rural areas, it does not show other races like whites and Indians

S: How do you see South Africa as a nation in this show?

M:i do not see it as multicultural the way that we are

S: To what extent does this show teach you or inform you about the South African Nation?

M:it teaches me that there is a lot of issues that we still need to sort out as a nation. It seems we have not attained democracy in the physical sense or form but in the ideal sense. Watching the show it makes you aware of what some people are living years after democracy. They are still living in the same conditions that they lived back then before democracy.

S: How important are subtitles in the show for you?

M: they are important as if I am going to watch the show, I need to understand what they are saying and it also make me learn other languages.

S: Do you find you relate more with participants who speak your language better in the show or with a touching story regardless of the language used?

M: Yes, I'm not going to lie, I identify because now I assume because we speak the same language, and there lies a commonality between us

My final thoughts about the show is that I wish the show could be inclusive as is not only black people that watch it.

MATSHIDISO INTERVIEW

Sylvia: How did you first learn about the show?

Matshidiso: When they were advertising it on TV.

S:When did you start watching the Show? How long have you been watching it?

M:for quite a while, sometimes it gets boring and I do not watch it. The stories are quiet the same and is like we never learn. I used to watch it every week back then but then now I hardly watch it but I watch it sometimes. What attracted me to the show was that I was still very young and I had a sister which I have never met. I was hoping maybe she would see the show and come looking for us.

S: Where and who do you usually watch the show with?

M:I watch it with my mom and Gran.even if we do not watch it on Wednesday we watch the repeat in the afternoon and we all sit and watch it.

S: What are your impressions of the show?

M:I think is generally a good show but sometimes some personal stuff is revealed you know and is at times some personal stuff that the world should not see. Like if my sister wanted to contact us she shouldn't go via khumbul'ekhaya you know. She must try find where we live and come to us straight. I don't want to appear on TV coz it would look like our family is negligent.

S: Explain in detail why you watch the show?

Matshidiso: I watch it for entertainment. The people and the stories that they show are quite funny because some stories are quiet ridiculous. Is quiet funny and sad at the same time, how does a mother go and leave her children and never return or call or send money for them? So is quiet sad in that sense. Is funny in da way that a mother can leave her own kids. A lot of things are happening around us and we are ignorant about it. it is an eye opener and as I am growing up one day I'm going to have a family of my own so it shows that I wouldn't want to get into such situations where I would leave my children because if a lot of people would do that than what are we saying for the future? Is mind-opening.

S: What does family mean to you?

Matshidiso: family is a very important aspect of life is like breathing for me as I cannot imagine life without my family. Everyone needs to be with their families as friends can come and go and boyfriends too but your family is the one aspect that is constant. So for me blood is thicker than water.

S: According to you, how is the structure of the ideal South African Family?

S: How do you see the South African family being depicted in the show?

Tshidi: It is showing some families and actually how some families don't have that element of love or closeness and the bond you know because some people leave home for years without ever contacting their families.im sure there are ways of tracing them or getting in touch with them like I'm sure if I'm lost there are ways like going to the police station and telling them who I am and where I'm from or write a letter. So what is showing is that the families in SA are not close at all.

S. How do you view the show in relation to your family?

Tshidi:i think when they interview the people they should also focus on the external factors of why they left, coz they are telling us the stories of what happened and don't give us reasons why people would consider leaving home. They are just showing us people crying and hugging and you know you will see that in the show but they do not give us reasons as to why people leave. We need to find out why as it could be similar with other families and maybe we could address that issue

S: To what extent do you think the show offers a representative picture of the South African Family?

Tshidi: True I think it is because why is there so many episodes of the show? Why is it continuing and is the same storyline and it gets boring after a while as what happens this week is going to happen next week, the only difference is that is going to happen with someone different. Is like in SA this is what happens. People in other traditional countries like Ireland they value their families.

S; how do you identify with the show?

Tshidi: I don't think I do as it portrays black people as not irresponsible but that they are not united in a way. Because I make sure I have strong bonds with the people that I am close to. Can you imagine if someone leaves home what does it say about them?

S: Do you think the show is essential for our society?

Tshidi: Well for some people it is important as they find their lost loved ones through it as no one else provides the tools and initiative to go find your family. Sometimes a person leaves home and you have no contact, no one has seen them leave, no one knows where they are and you find that they are not working where they are, how do you find someone who is from KZN and left for Joburg and lives in downtown joburg?

S: Would you ever write or have you ever written to the show for help on a family matter or relative missing?

Tshidi: No, there are other ways of finding family, somewhere somehow someone has to have information about your brother or sister so I would take an initiative of finding them. Rather than going to *khumbul'ekhaya* as some private things cannot be revealed on TV, can you imagine what the neighbours would say? I really do not want to be getting into a taxi and people saying we saw her on *khumbul'ekhaya*. I have heard where my sister is but have not made an initiative to find her. Is like my mom and dad were married and my dad had a child outside so that is the sister I'm talking about so such things are private. So the pain that is going to be caused for my mom and the embarrassment that is going to come over her family. So I have her numbers and we call each other once in a while so we have a bit of contact.

S: Do you know anyone who has appeared on the show before?

Tshidi: No

S: Has the crew of the show ever been any place in SA that you know?

Tshidi: Yes. I stay in Tembisa so I have seen quite a lot of familiar places like Ivory Park. Is that element where you even recognise the place and the house.

S: Would you now be able to forgive and live with a family member who has hurt you or has been away from home for years just because they are family?

Tshidi: Yes I would forgive them let's say my mom left home and tried to find us or we tried to find her. I would be upset at them as to why we had to go out and find them. They knew

where they left us so is like a shame you know, imagine telling that story and people don't forget as I would bump into them and ...I would be upset as to why they had to go so far when they knew where they left us.

S: What do you think of South Africa as a nation?

Tshidi: We keep saying things like we are united but is not happening however the show does assist in terms of finding families. But you know when they go back and do follow ups some people leave again so is like a step back and there is no progress so I think when it comes to nation-building is going to take a long time still. We still have shackles in our mind as we refer to each other by race and colour not as people

S: do you think the show is addressing these issues?

Tshidi; is quiet funny it only happens with the blacks, is like is saying only black people do this, I haven't seen white people on the show is like is a black people's show.

S: What do you think of the Rainbow nation project which was initiated in 1994?

Tshidi: Is not quite effective and I think

S: How do you think the SABC is contributing to this?

T: it brings in how people live and exposes different issues like in home affairs they would show how poor people live how business people live, how Indians live and so it is intergrading everything and in generations they were showing gays so is helping us accept other people. So SABC is really playing a role there.

S: How does *Khumbul'ekhaya* as a programme enhance or contribute to this project?

T: By helping families come together and building it and if the family is together then surely it is nation-building.

S: To what extent do you think the show offers a representative picture of South Africa?

T: I think they are misrepresenting us sometimes, it is just that the show shows the poor and marginalised. So is portraying that black people are still marginalised and poor but reflect the truth aspect of the SA nation as most black people still live of less than a rand a day and are unemployed.

S: How do you see South Africa as a nation in this show?

It teaches me not to make mistakes that others have made and that I should learn from them and that I should make a difference. I'm growing up and will soon have my own family and so it teaches me not to leave my family behind.

S: To what extent does this show teach you or inform you about the South African Nation?

T: it teaches us that there is a big gap between the rich and the poor. But it brings in the issue of crime as some people are lost as they went somewhere to look for jobs and got arrested. It tells us that our history plays an important role.

S: How important are subtitles in the show for you?

T: if they bring a Venda person on the show, I do not understand it so English subtitles are better as they help me understand

S: Do you find you relate more with participants who speak your language better in the show or with a touching story regardless of the language used?

T: Not quite as us Africans do things in a similar way and the difference is usually the language but the visuals tell you the story as well.

S: Do you think this show reflects the diverse family structures and in turn the demographics of this show well? If so how and why?

T: No it does show the diversity as it shows poor old men is not only the men that run away but the women as well so is quiet diverse