

**TOWARDS A NEW THEORETICAL FRAMEWORK OF MULTICULTURAL
MARKETING IN SOUTH AFRICA**

A Thematic Analysis of SABC 1 Prime Time

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DECLARATION

I hereby declare that the Research Report submitted for the Bachelor of Arts Honours in Strategic Brand Communication degree to The Independent Institute of Education is my own work and has not previously been submitted to another University or Higher Education Institution for degree purposes.

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A handwritten signature in black ink, appearing to read 'Oliver Hathorn', with a stylized, cursive script.

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Abstract

Multicultural Marketing is not a well understood field in South Africa, despite being a highly diverse society. This study has established a new framework from which to understand multicultural marketing through an analysis of advertisements found on SABC 1 during peak viewing hours. Broad multicultural themes were established through reviewing the literature on the topic and a thematic analysis of the advertisements which aired on SABC was undertaken. The thematic analysis allowed the researcher to compare and contrast themes from the literature to themes which appeared in the advertising. It was found that multicultural elements exist heavily within the South African advertising communications, but it was other filmic elements which distinguished those which simply existed on the multicultural spectrum and the advertisements which were definitively multicultural. This resulted in the creation of the Multicultural Spectrum Model, in order to highlight fluidity of multicultural marketing and depart from the compartmentalised structure of international literature.

Introduction

“If you are not doing multicultural marketing...you’re not doing marketing.” – Proctor & Gamble’s Marc Pritchard (Visard, 2018)

There has been important discourse since the inception of marketing as a field in academia on the slow progress of marketing theory (Burton, 2005). In addition to this, the fact that people of colour have only been meaningfully included in marketing research samples since the 1980’s (Burton, 2002) results in a significant gap in not only the literature but also the knowledge of emerging consumer market’s multicultural landscape. In post-apartheid South Africa, inter-African migration, globalisation, and rural-urban migration are just some of the factors that have contributed the diverse population of the so-called “Rainbow Nation”. Marketing in South Africa is intentionally and ideally multicultural (Johnson, Elliott, and Grier, 2010), yet despite the research into consumer perspective of multicultural advertisements, there is a distinct gap in what specific characteristics, or combination of characteristics, make an advertisement, multicultural.

¹ This research paper has explored this question through the use of a thematic analysis of advertisements which aired on SABC 1 during its peak hours, or ‘prime time’. The SABC states that prime time is between the hours of 5-10pm (SABC, 2014). This research paper sought to explore what characteristics of multicultural marketing were present on the channel and attempted the construction of a multicultural framework based on these findings. SABC 1 is South Africa’s most watched national television channel that reaches an average of 9.6 million viewers a night (SABC, 2014). The state-owned television channel states its demographics as predominantly mature black Nguni / Sotho speaking males earning over R8000 per month (SABC, 2014). While this demographic may seem specific, the reach of the channel means it is consumed by a diverse, multicultural range of South Africans from a variety of backgrounds (SABC, 2014). If the above holds, advertisements aired during peak times should therefore be targeting a wide range of viewers in order to maximise their return on investment and reduce wastage. Advertisements produced by a South African advertising agency or

South African film production studio were identified and coded in order to identify multicultural themes. Based on the viewership of the SABC and the demographics of South Africa, multicultural advertising was evident during peak times on SABC 1.

Context

Post-apartheid South Africa is a prominent example of an emerging consumer market and an ideal setting to build the multicultural marketing framework as it exemplifies a multicultural society (Johnson, Elliott, and Grier, 2010). Not only does South Africa have multiple diasporas of people from across Africa and globally, but also multiple indigenous groups of people – which explains the need for South Africa's 11 national languages and several unofficial languages. (Burton, 2002). In addition to this, the country is experiencing an increase in diversity through both immigration and urbanisation as well as increased buying power across traditionally economically disadvantaged groups (Jain, 2006). The ever growing ethnoscape of SA has introduced interesting and important challenges for media marketers (Burton, 2002).

Three key characteristics have emerged from the existing research on multicultural advertising, namely Symbolism, Representation and Language. These three characteristics will be used as the basis of the theoretical framework.

Rationale

² Despite research into South Africa's multicultural landscape, and multicultural advertising at an international level, a distinct framework from which to classify and explore the multicultural advertising present in South Africa has never been created (Johnson, Elliott, and Grier, 2010). A framework for this purpose would be based on South African advertising which is targeting a multicultural audience, a target market consisting of multiple culturally diverse demographics. These multicultural advertisements serve as a starting point on which to build the framework, as advertisements could then be compared to the themes uncovered in the baseline

advertisements. This study intended to build this baseline and put forward a potential starting point to classify multicultural advertisements in South Africa, based on advertisements which have aired on the SABC.

This contribution to the study of marketing progressed the understanding of multicultural advertising in South Africa within different societal contexts. For the average consumer of advertising, this study intended to enhance their understanding of the advertiser's intentions. In addition, this study intended to improve their relationship with the marketing material by making it more relevant and applicable to their lived experiences.

Within the field of academia, this study put forward a multicultural framework based on international research but created within a South African context, to be built upon, critiqued and adapted into other markets. This research also fills a gap in the literature for South African marketing theory, as South African multicultural marketing has not been explored to the extent of other markets.

Within marketing and advertising, feedback into what the advertisers, their peers and competitors are doing progresses the industry and allows for marketing communication to be more relevant to their target market. In addition, a better understanding of multicultural advertising within a multicultural context could yield a more effective marketing strategy, as multicultural marketing is a cost-effective mass communication method if 'felt targetedness' is achieved (Aaker, et al, 2000. Johnson, Elliott, and Grier, 2010). Felt targetedness can be defined the consumers opinion of the ads target market, in relation to how they do or do not fit within that perceived segment (Johnson, Elliott, and Grier, 2010).

Problem Statement

South Africa is a multicultural society, which has exhibited evidence of multicultural marketing communications (Johnson, Elliott, and Grier, 2010).³ Despite this, there is a significant gap in the literature on multicultural advertising in a South African context.

Marketers in South Africa are therefore not being fully informed about the multicultural landscape of their target market due to this gap in the literature. Marketers in South Africa take a large risk in alienating a large portion of their target market when they produce advertisements that do not embrace a multicultural perspective. It is possibly even worse when advertisers produce advertising that tokenises or appropriates culture and face significant backlash due to being misinformed or uninformed about the intricacies of these cultural issues. From a consumer perspective, an advertising landscape that produces advertisements that resonate with the audience and target them should be more effective (Johnson, and Grier, 2011).

In addition to the benefits for consumers and producers of advertising in South Africa, a fundamental advancement in understanding of multiple cultures in South Africa could lead to a more inclusive and diverse marketing industry, furthering the cycle of creating more culturally relevant and culturally sensitive marketing.

Research Goal

The overall goal of this research was to contribute to the discussion of multicultural marketing in an emerging consumer market context, through the creation of a multicultural advertising framework based on multicultural advertisements aired during the most viewed times on South Africa's most widely viewed network (SABC, 2014). More specifically, the aim of the research was to expand upon the limited body of knowledge surrounding multicultural marketing within a South African market, as well as contribute to a growing body of research on multicultural marketing in other emerging consumer markets.

This study has deconstructed multicultural marketing in order to demystify the core characteristics of which it comprises. This has been accomplished by using existing international literature on the topic, due to the limited literature specific to South Africa. These core characteristics have been used to identify and thematically analyse advertisements that have aired on SABC 1 during prime time. These advertisements

serve as the building blocks, in combination with the identified literature on the topic, for a framework which can be further modified to fit within the current multicultural landscape of South African advertising. This has been undertaken to explore what a more inclusive and diverse multicultural marketing landscape in South Africa could achieve.

Research Question

This study consists of two primary research questions, directly related to the aforementioned goal, problem and rationale. The questions are interlinked but will be answered separately based on what the research findings indicate.

⁵ Question 1: What evidence is there of multicultural marketing on SABC 1 during prime time?

This question is specific as it outlines the topic and frames the data collection. It is for this reason it is posed first, and leads into the second research question:

Question 2: What are the themes that signify multicultural marketing in South Africa within the context of SABC 1 prime time?

Following on from the first question, question two is more general, however it also suggests that the characteristics collected from secondary research will be applied to SABC 1 prime time. This is due to the intention of the research to be broader than the medium on which the advertisements are broadcast. In other words, this research has not been a case study of the SABC's advertisements, but rather advertisements intended to be viewed by a diverse range of South Africa's population.

Hypotheses

H1: South African advertisements aired during SABC 1 primetime exhibits multicultural marketing.

H2: The themes suggested by international literature: Language, Representation and Symbolism, are all evident within the South African advertisements aired during SABC 1 primetime.

Theoretical Foundation

Critical Multicultural Marketing Theory

The theoretical foundation of this study will be rooted in Critical Multicultural Marketing Theory which is a subset of critical theory. Critical multicultural marketing theory critiques contemporary society and strives to develop new ways of perceiving or understanding marketing for the betterment of society. This theory fundamentally rejects positivist methodology and embraces self-reflexivity and importance of language as a site of meaning (Burton, 2002)

This study will follow the central tenets of critical theory, which are: the importance of exploring the current issues in society, identifying ways in which to transform them, and provide crucial critique as well as practical goals for social change. (Burton, 2002)

Moreover, Critical theory emphasises the importance of situating research within the relevant historical, cultural and socio-political context rather than seeing it in isolation. This is an important consideration for marketing agencies in South Africa, where the legacy of Apartheid and the socio-political imbalances are still evident between racial groups (Burton, 2002)

Literature Review

Existing literature (Catwood & Du Toit, 2006. Crockett, 2008. Johnson, Elliott, & Grier, 2010. Johnson & Grier, 2011.) on Multicultural Marketing suggests that the dominant cultural signifiers in these advertisements are conveyed through Language, Cultural Symbolism and Representation, and these characteristics all contribute to the “felt-targetedness” of the viewer (Aaker, et al, 2000. Johnson, Elliott, & Grier, 2010.). The literature in this review has been categorised according to these characteristics in order to better understand how they have been explored in academia. It must also be noted that these concepts are not mutually exclusive, and Multicultural Marketing should thematically incorporate elements from all of the categories.

Language

Catwood and Du Toit (2006) offer a detailed insight into the use of language in advertising in a multicultural South African context, and they offer a succinct macro view of the linguistic intricacies of a multilingual target market. They found that despite the very clearly multilingual market, advertisements produced in South Africa offer very little in terms of multilingualism, with advertising agencies mainly relying on the client to specify the dominant language of the produced communication (Catwood & Du Toit, 2006). They fail to offer a solution for a more multilingual inclusive advertising industry and offer valid critiques on regulation, translation and the lack of transformation in marketing communication in post-apartheid South Africa (Catwood & Du Toit, 2006). The study proves that in their sample, multilingualism was prevalent amongst consumers, but not in the advertisements targeting them.

An interesting counterpoint to Catwood and Du Toit’s (2006) research is in the form of Blackledge and Pavlenko’s (2000) article on the negotiation of identities in multilingual contexts. They offer a perspective that is fundamentally in opposition to Catwood and Du Toit (2006), arguing that the ideological assertion that one language equals one culture or one nation, ignores the complexity of multilingual societies. This is a crucial observation, backed up with the evidence they present of language assimilation, that

multicultural multilingual societies often communicate in the culturally dominant language, evident in the Americanisation of immigrants to the USA (Blackledge & Pavlenko, 2000). In this instance communities of multilingual foreign nationals were expected to become fluent in English, despite coming from diverse cultural backgrounds. Blackledge and Pavlenko (2000:253) make it clear that in a world of global communication and migration, “the ideological assertion that one language equals one culture or one nation ignores the complexity of multilingual societies.” is no longer adequate for analysis. Their study poses a significant problem for the proposed framework for multicultural advertising, as language is a crucial signifier of multiculturalism. If, in South Africa’s case, advertising can be multiculturally relevant without the use of multilingualism, then the inclusion of language as a multicultural signifier must be questioned in relation to this study. It can be argued however, that English is the dominant language in South Africa, and advertisements that incorporate other aspects of multicultural marketing are still multicultural despite not being multilingual, but multilingual advertisements would be classified as multicultural. In other words, not all multicultural advertisements are multilingual, but all multilingual advertisements are multicultural to some extent (Blackledge & Pavlenko, 2000).

Another key element of language in South African advertisements, according to Dowling and Griener (2015) is code switching. Conradie and van Niekerk (2015) unpack this process of code switching and illustrate how it is strategically deployed to invoke an association with the culture of the language that is being used and the brand or product the client is attempting to promote. This practice is critiqued by Conradie and Van Niekerk (2015), who show that it can reinforce harmful stereotypes if inappropriately used. In addition, they find that the code switching used between English and indigenous African languages can be seen as linguistic tokenism, as the audience is not assumed to be fluent in both languages, which is often assumed when code switching between English and Afrikaans (Conradie & Van Niekerk, 2015). The problems of code switching can then be attributed to systematic production of the advertisements making decisions without adequately interrogating their impact on the cultures which are being appropriated for advertising. Code switching is inherently a multilingual and multicultural

process evident in South African advertising and if appropriately implemented, could be a viable and cost-effective solution to the predominantly monolingual advertising in South Africa, as observed by Cawood and Du Toit (2006), despite the simple act of codeswitching showing evidence of multiculturalism, it would not automatically make the communication accessible to speakers of both languages.

Symbolism

Language is not the only way to convey meaning through the medium of television (Crockett, D., 2008), and a key component on cultural identity is common cultural symbols (Johnson, and Grier, 2011). Cultural symbols in television advertisements is not a widely explored topic, especially within a South African context, however its inclusion is paramount to explain the elements which contribute to an advertisement being received as multicultural not through language or representation. Johnson and Grier (2011) define cultural cues, which include values, symbols, ethics, rituals, traditions, material objects and services produced or valued by members of society, which activate shared cultural knowledge, and stimulate when, where and how they respond. In their study, the cultural cue, which is varied in order to determine 'felt targetedness', is the dress of a model. The model wears a boubou, or traditional African dress, in some instances, and a typical European dress in others (Johnson & Grier, 2011). Johnson and Grier (2011) then analyse the reactions to the advertisement by those familiar with the symbol and those who are not. Their results showed that individuals who were familiar with the cultural cues exhibited a higher level of 'felt targetedness', whereas the individuals who were unfamiliar with the cues were not affected by the change in the model's dress. This shows the power of implicit cultural signifiers on enhancing inclusivity and 'felt targetedness' while avoiding alienating other groups of people. The 'felt targetedness' of the viewer depends on the relationship between the stimuli (the cultural symbol) and the cultural identity of the viewer (Johnson & Grier, 2011). Johnson and Grier (2011) also unpack the risks associated with the inclusion of explicit cultural symbols within multicultural advertising, as targeting minority groups has become a necessity, advertisers do so at the risk of alienating the majority

viewer, unfamiliar with the cultural symbols. As mentioned before, an effective means to circumvent alienation is implicit symbolism, which allows for those within the targeted cultural segment to understand and receive the intended message, while those who are unaware of the symbolic meaning still grasp the communication, albeit to a lesser extent, but are unaffected by the lack of meaning (Johnson & Grier, 2011).

Furthermore, Oyedele and Minor (2012) also explored the use of implicit cultural symbols in advertisements. They illustrate how cultural symbolism can be implicitly portrayed through a narrative within television advertisements as well as through the use of humour to negotiate interracial relations (Oyedele & Minor, 2012). The plots unpacked within their study show how global brands can unintentionally promote a foreign western lifestyle when there is a lack of knowledge about the culture of the market the brands are advertising within. (Oyedele and Minor 2012). The plot or the events of the advertisement is an explicit medium of communication, however the intricacies of the cultural link is implicit.

Representation

Representation within the South African advertising landscape is a topic covered extensively by a variety of authors: representation across race (Crockett, 2008; Milner, 2007; Mastro, and Stern, 2003.), gender (Nassif, and Gunter, 2008), ethnicity (Licsandru, and Cui, 2019) sex and gender (Schroeder, and Zwick, 2004) have been written about extensively within the context of multicultural advertising, and some within a South African context. A significant limitation to many of these research papers is rooted in their research goals. The papers intend to look into the representations of the chosen demographic, often critiquing how advertising communication have misrepresented minorities. While this criticism is valid and the goals are not problematic, the papers fail to look into why the minorities are being represented and attribute their inclusion to globalisation and Multicultural Marketing. Uncovering why, or for what purpose the representation of a multicultural society is, is partially beyond the scope of this research paper, however it seeks to explore representation in a more general

sense, beyond the compartmentalisation of other research. This study will thus strive to understand the purpose of representation in a multicultural context rather than merely providing critique.

Unlike previous studies, Crockett (2008) explores the underlying reasons of representation within a multicultural context in their writing on representations of blackness within the USA. While the racial and cultural landscape is significantly different to that of South Africa, Crockett's (2008) exploration of representation, from the reasoning of inclusivity to suggestions of improvement, serve as a benchmark for writings on representation from a holistic perspective. Crockett's (2008) framework for the inclusion of blackness is a useful resource when undertaking study on representation. In terms of Crockett's (2008) work in relation to this study, there are significant limitations. Crockett's (2008) work, like much of the writing on representation, only focuses on a single element of intersectional identity - race. In addition to this, racial representation in other areas was beyond the scope of Crockett's (2008) work, thus encouraging further research into broad representations in localised multicultural societies. Critically analysing representation in South African advertising in a multicultural context opens the doors for a deeper and more accurate understanding of issues surrounding representation. Following on from Crockett's (2008) call for research focusing not only on numerical representation in advertisements but research focusing on the role of those being represented in advertising is justification for this research.

Conclusion

The literature suggests that a theoretical framework for Multicultural Marketing in South Africa could potentially aid in enhancing the benefits of multicultural marketing while also assessing the consequences or risks that it has for both producers and consumers. A better understanding of language, cultural symbolism and representation within a multicultural market will allow for producers of these advertisements to critically assess the media which they are creating and distributing. This understanding could lead to a

more inclusive and diverse advertising landscape within South Africa, avoiding controversies surrounding tokenism appropriation and insensitivity towards disadvantaged markets. This is appealing not only from a social justice perspective, but also saves public relations spend and overall creates more effective advertising that speaks to the consumer. For the consumers of advertising, this research will deepen the knowledge of the paid media that is served to them on a daily basis and improving their experience with multicultural marketing.

In addition, the literature shows a significant gap in the research in regard to thematic analysis of multicultural advertising, especially within a South African context, yet supports the foundations of the research and gives a diverse base on which to build upon.

Conceptualisation

Multicultural Marketing: a type of marketing that aims to simultaneously reach a culturally diverse target audience through the use of cultural representations in a single campaign or communication (Johnson, Elliott, and Grier, 2010).

Code Switching: The use of at least two distinct languages during one interaction, as well as the interaction and variable meaning of this use (Olson, 2016).

Cultural Cue: Values, symbols, ethics, rituals, traditions, material objects and services produced or valued by members of society, which activate shared cultural knowledge, and stimulate when, where and how they respond (Johnson and Grier, 2011).

Appropriation: The commodification of a minority culture by a more dominant culture, thereby othering the minority and lessening their values though framing them as an accessory to the ordinary (Hooks, 2012) .

Tokenism: The inclusion of minority groups for the impression of social inclusiveness and to defer accusations of discrimination (Williamson and DeSouza, 2006).

Methodology

Research Paradigm

While the foundation for the theoretical framework is based in critical theory, the approach which was used for methodological data collection and analysis was an interpretivist approach. Interpretivism's main claim is that human action is inherently meaningful. This has two implications - firstly, that actions contain within them meaning or intention and secondly, actions can be understood within a system of meanings to which they belong.

On both accounts, language, both speech and body, is central here as a site, system or structure within which meaning must be deduced. However, making meaning is a complex process since meaning is mediated by the context- or situation and the intentions (motives, desires, and beliefs) of the actors. This means that to interpret is to decode the emergent intersubjective meanings of language in a particular context taking into account the person's intentions. The product of this process would be the understanding of human action (Ryan, 2018).

This study has dealt with subjective meaning and interpretation this meaning from works without explicit meaning, and thus relied on the interpretation of the research to derive this meaning. In other words, advertisements meaningful link with multiculturalism and multicultural theory has to be interpreted as it is not explicitly communicated, but rather implicitly shown through the characteristics uncovered by literature such as language, symbolism and representation. It can be shown that these characteristics and advertisements as a medium derive meaning from human action, though both the production process (advertisements are directly created through intentional human

action) and the final product (advertisements contain meaning through human action, in the form of an audio visual television experience), thus in attempting to deepen the understanding of the medium, this interpretivist research is deepening understanding of human action and interaction (Ryan, 2018).

Design/ Conceptual Approach

This study employed a deductive interdisciplinary exploratory approach to qualitative research. The use of qualitative research is fundamentally necessary as the topic revolves around the interpretation of visual data and is concerned with the subjective interpretation of this visual data (Maree, 2007). The study was critically focused on the characteristics of multicultural advertisements in South Africa, and using this to build a framework, while a quantitative study could be used to measure the frequency of multicultural themes, for example, it could not be applicable in this context, where understanding both the meaning of the advertisements and the implications of this meaning is paramount.

A deductive approach is the use of research to back up an established claim, since the preliminary research has established a broad definition of multicultural marketing, this study has been established with pre-existing generalisations, and seeks to see if these generalisations apply to specific instances (Hyde, 2000). More specifically, a definition for generalisation regarding multicultural marketing themes was established in the preliminary research through literature, and the research sought to explore how this generalisation relates to multicultural television advertising in South Africa.

The study is defined as interdisciplinary as it uses multiple areas of knowledge from multiple disciplines in order to explore a single discipline, marketing. Marketing is commonly an interdisciplinary field of study borrowing from economics, psychology, sociology and cultural studies (Burton, 2005). This study followed that interdisciplinary convention through the consultation of literature in psychology, sociology, economics and gender studies.

An exploratory approach was relevant to this research as the problem of multicultural advertising in a South African context has not been explored in detail. An exploratory approach deals with this through the careful establishing of priorities and development of operational definitions (Shields, and Rangarajan, 2013). Since the data is new, as multicultural television advertisements in a South African context have not been explored in this manner, an exploratory approach allows for the researcher to develop updated definitions and not be concerned with prioritising the drawing of definitive conclusions. This approach encouraged the research to establish preliminary steps into a new topic, which lacked specificity relevant research.

Population

The population of this study can be broadly defined as television advertisements in South Africa, as this is where the sample of data will be drawn. Populations in studies which do not sample from the societal population will use non-human or object populations. While some research guides (Maree, 2007) do not make a note of this, it is a generally accepted practice when using sources such as archival data, the data group which advertisements belong. The target population, thus, is “the collection of elements or objects that possess the information sought by the researcher and about which inferences have to be made” (Malhotra and Dash, 2011). South African advertisements are previously defined in this study as advertisements that have south African creative direction during the production of the advertisement, advertising for a South African brand, or advertising for an international brand which is a client of advertising agency with a presence in South Africa. In the case of South African television advertisements, there are a multitude of shared characteristics that define the group as a population. The advertisements are all paid media that intends to promote a brand, sell a product or deliver a message to a targeted human audience, within the country of South Africa

Sampling

Purposive non-probability sampling was used to pull archival, data in the form of advertisements, from the population of television advertisements defined in the previous section. Non-probability sampling is a selection process applicable to qualitative research that allows the researcher to ensure that the particular categories of cases within a population are represented in the final sample of a project (Robinson, 2014). Non-probability sampling is simply being able to define the parameters of data collection in order to find specific instances of an occurrence. Purposive sampling fits within non-probability sampling as a sampling method, allows the researcher to find instances of multicultural television marketing communication and analyse the themes evident in those samples, which define it as multicultural marketing.

In this study, clear parameters were defined in order to find examples of multicultural marketing, and the literature consulted suggested that multicultural marketing will be present in advertisements intended to be viewed by a wide audience (SABC, 2014). Thus, the research was conducted on the most viewed network in South Africa (SABC, 2014). It was not clear, however, if examples of multicultural marketing would be present in the sample and thus a large portion of SABC prime time was recorded, 3 hours, and scrubbed through to find possible examples of multicultural advertising.

It was difficult to pre-determine sample size in this qualitative research, as the point of saturation was unknown until it was reached. The sample size was dependent on the amount of multicultural advertisements that are observed within the 3-hour recording. 42 advertisements were collected in total, over 7 ad breaks.

Data-collection method

One entire segment of prime time was viewed and recorded. SABC defines prime time as 5pm – 10pm every day. Thus, it was intended to have 5 hours, an entire session of primetime, to analyse for this study. However, due to load shedding the recording was stopped 3 hours into the prime-time session. Despite this the study continued, as if

multicultural advertising was being broadcast to the extent it had been hypothesised, then examples should still be evident in the 3 hours of SABC footage that was recorded.

SABC 1 was accessed through DStv now, an online subscription service that allows for the viewing of satellite television on the internet. DStv now is a sub brand and additional feature of a premium DStv subscription. DStv is a sub-Saharan African direct broadcast satellite television subscription service. The researcher has access to their premium offering, and thus can access SABC 1 via their online service.

The content was observed on a computer with a stable internet connection and running a screen recording software, Open Broadcast Software, an open source free to use platform with high quality screen recording capabilities. The entire viewing was recorded, but cut off due to power restrictions in South Africa. The recording was halted, but otherwise unaffected by the loadshedding. VLC media player's file converter was used to convert the MKV file to a MP4 file, this was due to the MKV file being unreadable by Adobe Premier Pro. When power was restored, the footage was transferred into Adobe Premier Pro and only the advertisement breaks were kept. Adobe Premier Pro was chosen as the editing software as it has a free trial period. The other footage, of the television programmes, was kept in the master recording but deleted from the edit. This was for the sake of time and to prevent software crashes if the file size was too large for NVivo to handle. The 3-hour footage was edited down to 20 minutes, with proximately 2 minutes of television programme recorded as a buffer between advertisement breaks. The remaining 18 minutes of recorded footage contained 42 prime time advertisements.

This 20-minute recording was then transferred into NVivo for transcription, coding and analysis. Once this was finished, according to the thematic data analysis method outlined below. The data was transferred into Microsoft Excel for ease of access.

Data analysis method

This study used a thematic analysis for analysing the collected advertisements, furthermore, Braun and Clarke's (2006) six step approach to content analyses was followed.

Thematic analysis is a method for identifying, analysing, and reporting patterns (themes) within data. It minimally organises and describes the data set in detail. However, it also went further than this, and interpreted various aspects of the research topic. There are two distinct types of thematic analysis inductive and deductive, an inductive approach analyses the data without a pre-existing coding framework. In this study, a deductive thematic analysis was used, as the characteristics of multicultural marketing have already been suggested by international literature, namely; representation, symbolism and language. These characteristics were used to uncover multicultural advertisements, but the advertisements which were uncovered broadened the definition of multicultural advertisements in South Africa. It fits within this study's aims to see to what extent South African advertisements adhere to this framework.

Following Braun and Clarke's six step approach the researcher will first become familiar with the data that has been collected, it is recommended that the researcher reads and re-reads the data, as such the 20-minute recording was viewed twice before beginning the analysis. The advertisements were also transcribed, every advertisement collected was written about in detail, focusing on verbal and non-verbal communication. NVivo was used to timestamp these transcriptions to the recording.

Then in step two, initial codes were developed, making note of the most basic familiar characteristics that appear in the data. NVivo was also utilised in this step, by tagging and naming sections of text within the software. NVivo also allowed the video timeline to be coded in addition to the transcription. Both features were used in conjunction to create nodes, NVivo's term for codes, in the data.

Step three involved looking for themes within the data, by organising the codes that have been highlighted in the previous step into overarching themes. It was in this step that the three seminal themes, symbolism, representation and language were not entirely appropriate, and the conceptualisation of the Multicultural Spectrum Model began.

The fourth step required reviewing of the collected themes and refining what codes fit under which themes and if the code/theme relationship is suitable. This step also allows the researcher to go back and find missing themes or expand on the codes (Braun and Clarke, 2006).

The naming and defining of themes happened in step 5, as well as writing a detailed analysis of every theme. This step also allows for the narrative or story of each theme to be explored. In terms of South African advertising themes, this step would include the comparison between the characteristics identified by the literature - Language Representation and Symbolism - to be compared to the themes, subthemes and codes produced by the analysis (Braun and Clarke, 2006).

The final step is the production of the report, which in this research paper would include a possible framework for South African advertising themes, and if they differ from the characteristics uncovered by the literature, how and why they differ (Braun and Clarke, 2006).

A key element of the analysis will be the software which is used to code and extract themes from the transcribed data, NVivo has been chosen due to its free 1-month trial availability, its ubiquitous use for thematic analysis in academia and the researchers familiarity with the software (Braun and Clarke, 2006).

Findings and Interpretation

Findings

As uncovered in the literature review, three key themes of multicultural marketing emerged, namely representation, language and symbolism. Due to the deductive approach of the research, these themes were preestablished in order to test their relevance and applicability in a South African marketing context, thus establishing a base from which to build a better understanding of multicultural marketing in a diverse emerging consumer market.

Of the 42 advertisements analysed 7 were definitive examples of multicultural marketing, and 2 were possible examples of multicultural marketing. This uncertainty is due to the researcher not understanding Zulu, and the two advertisements were predominantly in Zulu. 15 Advertisements did not display any overt examples of multicultural advertising.

Definitively multicultural advertisements were advertisements which not only included 1 or more multicultural element, but also reinforced this multicultural approach with the media contained within the advertisement itself.

Multicultural interaction was coded for and found in 8 of the 42 advertisements. Multicultural interaction was defined as the interaction between two or more identifiable cultures within the advertisement. Due to the nature of race and culture in South Africa, these instances were also multiracial interactions as it was the most obvious and convenient identifier of different cultures.

Dance was found in 8 advertisements while diegetic music was found in 7. These were considered symbolic themes. Diegetic music was specified due to the ubiquity of background music in the advertisements. Diegetic music was defined as music that is created in the advertisement or that the characters within the advert can hear.

In terms of language, English was used in every advertisement either spoken or written. The only other language that was used was Zulu. Code switching was apparent in every advertisement which used Zulu as it was interspersed with brief phrases of English.

Discussion

During analysing the data, it became apparent that the working definition for multicultural advertisements, as provided by (Johnson, Elliott, and Grier, 2010), was not specific enough for this study. What defines the 7 definitive examples of multicultural advertisements is not a single element of multicultural marketing, such as code switching or multicultural interaction, it is a combination of these factors. In addition, multicultural marketing in South Africa seems to constitute spectrum, in which most advertisements do fall.

The two research questions which this study intended to answer were: firstly, what evidence is there of multicultural marketing on SABC 1 during prime time, and secondly, what are the themes that signify multicultural marketing in South Africa within the context of SABC 1 prime time. In response to the first question, it has already partially been answered by the findings presented, there is a multitude of evidence of multicultural marketing on SABC 1 during primetime. The evidence can be unpacked through answering the second question. As the themes include code switching between English and Zulu, representations of multicultural interaction and symbolism which crosses cultural barriers and focuses on the commonality of South African culture such as displays of sport, dance and music.

The evidence presented in the findings therefore corroborate H1, and prove that South African advertisements aired during SABC 1 primetime exhibits multicultural marketing. Evidence was found in multiple advertisements and only a few did not exhibit any evidence of multicultural advertising. H2 is more complex and while the findings do indicate that this hypothesis is correct, it was flawed when applied to a South African context. The themes which were suggested by international literature: Language,

representation and symbolism were all evident within the South African advertisements aired during SABC 1 prime time, however these three elements are not the full extent of multicultural marketing in a South African context.

Representation of different cultures was so ubiquitous in the advertisements, that it was no longer an indication of multicultural intention, and a new marker, 'multicultural interaction' had to be coded for. It must be noted that this conflation of race being synonymous with culture is highly flawed, but within the audio-visual medium of television advertisements it is the most convenient measure. In addition to race; class, gender and age representation was so commonly found that they did not carry significant enough meaning to be considered as multicultural factors. The Eurocentric view that representation of the minority black population simply does not apply in South Africa, and attempting to find representations of different cultures proved nearly impossible without accounting for race. Race was still assumed to denote culture, but the focus was not on the cultures but rather the interaction between these race and culture lines. This speaks to the highly diverse nature of South Africa, as having an absence of multicultural themes was less common than having elements of multicultural marketing.

This research suggests that simply existing on the spectrum of multicultural marketing is not sufficient to be considered definitively multicultural. A single multicultural element or even combination of elements should place the advertisement on the multicultural spectrum, but not over the threshold to be considered definitively multicultural. Instead the suggested framework for what constitutes a multicultural advertisement is the existence of those features, in addition to a film or audio-visual element which supports this multicultural approach. This filmic element does not have to be multicultural, but as long as it is broadly appreciated by the culture(s) which the advertisement is attempting to target. An example of this being advertisement 16. It was in English exclusively for an international product, but used local celebrities with international relevance to convey the narrative. In doing so it had multicultural interaction between these cultural icons

and showed a diverse cast. It's a combination of these factors which resulted in the advertisement being classified as multicultural.

Code switching by itself is a multicultural practice, but its existence within the advertisement does not automatically mean the advertisement is multicultural. Although code switching was present in 19% of the adverts reviewed, it was determined that this alone was not sufficient to produce a multicultural advert. Typically, code switching was paired with various other features of multiculturalism. For instance, advert 17 employed code switching between English and Zulu alongside a humorous narrative which aided in enhancing the multicultural relevance of the advertisement. For example, Advertisement 17 incorporated code switching between English and Zulu but also had an easy to follow humorous narrative which could appeal to viewers across cultural barriers.

Symbolism was the most complicated to code for as the intricacies of cultural symbolism are difficult, if not impossible to find if one if a person does not exist within that culture. Despite this, two major symbolic codes emerged within the data, sport and dance. Sports were referenced or displayed in 6 of the 42 advertisements and 7 of the advertisements contained a form of dance. These two elements are not necessarily multicultural if existing alone, however they do speak into the culture of south Africa's national identity and the nature of multicultural advertising in South Africa. The advertisements which were identified as multicultural, did so not through clear appeals to multiple target audiences, such as middle income white females and high income black males, but did so by focusing on the commonality of culture between these demographics. This was achieved in different ways depending on the advert. Advertisement 12 did this through its use of dance and creation of diegetic music within its 30 second run time. Both of these actions have no inherent ties to a single culture, but have symbolic relevance to multiple cultural demographics. Therefore, it appeals not to a single culture per cultural element, but attempts to appeal on the commonality which exists between cultures.

The multicultural spectrum model that this study puts forward consists of all advertisements which contain a single cultural element, such as dance or code switching. With the inclusion of more cultural elements, the advertisement moves higher on the spectrum. All cultural elements cannot be listed and accounted for due to the complex and subjective nature of culture, and these elements would have to be case specific. The spectrum would have to have a threshold which, despite the inclusion of multiple elements, prevents advertisements which filmic elements do not support this multicultural intention. For example, having a widely relatable narrative or humorous plot. This preventative measure would have to exist to exclude advertisements which appropriate and tokenise different cultural elements. While this conceptualisation of the spectrum is valuable in and of itself, it is recommended that more research with a wider sample size plots their sample on the spectrum, which is beyond the scope of this study,

Trustworthiness

Trustworthiness can be broken down into 4 key aspects, transferability, dependability, confirmability, and credibility (Nowell, et al. 2017). This study has attempted to meet all of the aspects as to meet the standard for trustworthiness in a qualitative thematic analysis.

Transferability

This study aims to create a framework built from a South African context but strives to be applicable in an international context. This requires a high level of transferability. In order to reach this, the study has created a multicultural marketing spectrum framework from the thematic analysis on South African multicultural marketing, this framework will be not only informed by the available international literature on multicultural marketing but the primary research conducted on advertisements on SABC 1. However, this framework is intended to be applicable in a South African context, and thus will require

additional research and possible modification to be applied seamlessly to another context (Nowell, et al. 2017).

Dependability

Dependability relies on the study providing sufficient detail, and a significant enough sample size in order to ensure that the study could be repeated with a different data set. This is especially difficult when dealing with qualitative data, and qualitative data which relates to culture and subjective interpretation. Despite this, the study has attempted to achieve full transparency in how the research was carried out and if it were repeated with a larger sample size then the differences should allow for a deeper discussion and analysis of why these differences exist (Nowell, et al. 2017).

Confirmability

To achieve confirmability the research will ensure that the data is not skewed by personal bias by providing every step of the data analysis. This study has taken into account personal bias however even doing so only mitigates its effect, and the positionality of the researchers has been explored as a limitation. Much like the previous section, this study's full transparency in relation to every step which was taken allows for the study to be independently confirmed in necessary (Nowell, et al. 2017).

Credibility

Credibility will be achieved by strict adherence to the clear parameters set throughout the study. Despite some of the parameters dealing with subjective human concepts such as culture, other parameters such as the time in which data collection happened, or the run time of the advertisements were not subjective. In both cases, the study was fully transparent in what parameters were being followed and stuck to them throughout the study (Nowell, et al. 2017).

The combination of these elements as suggested by Nowell, et al (2017) have resulted in a study which does meet the criteria to be considered trustworthy.

Conclusion

Multicultural marketing elements were found in many of the advertisements which aired on SABC 1 prime-time. These elements included code switching, dance, diegetic music and multicultural interaction. However, it was also found that the simple inclusion of one of these elements was not enough to classify an advertisement as definitively multicultural. There were other elements, such as narrative and cast, which played an important role in elevating an advertisement to multicultural status.

In response to this dilemma the study put forward a new framework for measuring and classifying multicultural advertisements, the Multicultural Spectrum Model. In which depending on the number of case specific multicultural elements an advertisement could reach a certain point on the spectrum. In order to progress past that point, the other filmic elements as outlined above would have to be present.

This is due to the discovery that there is no definitive combination of multicultural variables which will always lead to an advert which can be classified as multicultural. Adverts which are more successful will not rely solely on the elements of multiculturalism but will incorporate factors to enhance them as well such as narrative or casting choice. The Multicultural Spectrum Model was proposed in an attempt to capture the fluidity of multicultural advertising. Moving away from the compartmentalized frameworks from prior international literature. While it is clear that elements of Representation, Symbolism, and Language are important factors - they cannot be analysed in isolation and must be considered alongside the other filmic elements

Anticipated contribution

The aforementioned framework will allow South African society as well as the South African media industry to critically assess the benefits and detriments to adopting or attempting to adopt a multicultural marketing perspective. Furthermore, it enables the

risks associated with multicultural advertising to diminish and increases the inclusivity within the advertising landscape.

Though the suggestion that multicultural marketing in South Africa exists within a spectrum, the study seeks to broaden the definition of multicultural marketing and encourage its adoption within South Africa's advertising industry.

Ethical Considerations

Due to the use of an in-depth thematic analysis, no participants were used throughout the study, thus ensuring that no individuals were harmed nor deceived, and their privacy was in no way violated. Ethical considerations also encompass the researcher's data analysis and reporting and ensuring trustworthiness of these elements is ethically required. As outlined above, the trustworthiness of this study will be upheld.

Advertisements from SABC 1 were used for the thematic analysis for this study, therefore ensuring that the content originated from a reliable source with their own set of ethical guidelines.

Recording of copywritten materials for the purpose of education and not for public broadcast is both ethical and legally protected by fair use policy.

Limitations

A major limitation of this study is the small sample size as well as the limited generalisability it has to the entirety of the South African media industry. However, this research is intended to establish a framework for multicultural marketing in SA which will hopefully aid in the execution of future more expansive research.

The positionality of the researcher became a significant limitation as finding intricate cultural symbolism is highly challenging when it is being approached from outside of that culture. In addition to this, the researcher was only able to transcribe and analyse advertisements which were in English or used phrases which were common proverbs in

Zulu, such as in Advertisement #32. It is possible that there are significant gaps in identifying cultural symbolism during the advertisements due to this.

Loadshedding, or scheduled power cuts in South Africa were also a significant limitation. The power was cut off at the place of research while the recording of primetime was running, and thus only 3 hours of the full 5-hour prime time slot were recoded. Despite this, the study was able to move forward with a limited sample size.

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ANNEXURE 1

Transcription of advertisements

0:00.0 - 0:30.0 Doubling your cashback when you buy 6 boxer baked beans 14 gram Only 40 Rand,

Chilli Russians 4 kg And Imana soya mince 200g Buy both for 129 rand,

Shibobo maize meal 5 kg And lucky star pilchards 400g Buy both for only 38 Rand.

With every 300 you spend You get not 10 But now 20 Rand Double cash back. Double reason to shop at boxer today

0:31.2 - 0:45.8 Launch...We have lift off

What the-?

Cadbury 5 Star. Get lost in the taste

0:45.4 - 0:55.4 I got this

Chew (Text)

Stimerol, Enjoy every chew

0:51.3 - 1:10.0 You took an ordinary cough syrup for your cough, that's why you only feel half better and she only gets half a hug. Take Vicks ActaPlus cough syrup, it gives two in one relief from wet and dry cough. So she gets a full bear hug. Vicks Actaplus.

1:10.0 - 1:40.0 Do you want some?

I made it for you!

Hey you, come here.

Share that blue ribbon taste (text)

1:40.0 - 1:55.0 Success Tastes better shared

Enjoy Responsibly. Not for sale for persons under the age of 18. (Text)

1:55.0 - 2:10.0 "The new greenbacks is a money management programme"

"ya"

"It helps you to manage your money better and rewards you on top of that"

"Thats different"

See money differently

Download the nedbank money App

To join Greenbacks Today (Text)

2:10.0 - 2:20.0 One, Two, Three, Four.

Unleash your inner foodie

Unleash your inner FOODIE with the chicken foldover (text)

2:35.0 - 2:45.0 Back like a boss (Text)

"..Boss? Maybe I am the boss."

The streetwise bucket for 1 is back, get it for 29,90 like a boss.

KFC, Its finger licking good.

2:45.0 - 3:05.0 New Yogueta Milky Pops

"what do you have there?"

"its the new yogueta Milky Pops, delicious powdered milk - with popping sensation"

"Its confiscated ... mmm!"

New Yogueta Milky Pops with milk. I can eat it directly, or by putting it in my cereal.

"New Yogueta Milky Pops, Milky pops!"

3:05.0 - 3:25.0 I like to express myself in many different ways, depends what version I want to be when I wake up. Being 100% true is the only option. I wouldn't know how to be anyone else. If you love it, it doesn't matter what other people think.

Made with care, worn without (Text)

Adidas (Text)

3:25.0 - 3:55.0 Ya ma summa ma

3:55.0 - 4:25.0 We know it's not just a car, it's the look on your daughters face when you drop her off on her first day of school.

It's not just a motorcycle, it's the feel of the open road.

At Myway, we know its more than just insurance. That is why we go out of our way to protect the things that make your life special because when we say, "live your way," we mean it.

4:25.0 - 4:55.0 Not for persons under the age of 18. Enjoy responsibly. (Text)

"Timeless stuff"

Not for persons under the age of 18. Enjoy responsibly.

5:10.0 - 5:50.0 AVBOB gives its members cash back and a free funeral up to the value of R16000 (text)

A funeral, for free. Could it be?

No matter who we are we all want to get the most out of life for our loved ones. Think about funeral insurance, you hope you'll get the full value of your pay out. That's what you pay for, right? But with Avbob, that's just the beginning. You get a free basic funeral on top of your full policy pay out. You get 2500 rand up front to spend as you please and free transport of the deceased. All up to that value of 16000 rand - all of it, free!

Avbob, we're here for you. To get an Avbob policy, SMS Avbob to 3 0 double 7 6 at no cost, and we'll call you.

5:50.0 - 6:10.0 I took a walk on my own path. I challenged the world. That fire inside me said, "go all in, live a lot, less talk - more walk." I took a walk. Keep walking

Not for persons under the age of 18. Enjoy responsibly.

6:10.0 - 6:40.0 "This place is nice, debza! Sho, who cooks for you, boy? Pelawena, you know you need to find one from a very good family...Its her, ist it? Ha, Tebogo! Why didn't you tell me?"

"No, no mama."

"But he's so nice, boy! When will I meet his parents?"

Nobody impresses gogo like we do. Download the app. UberEats

6:40.0 - 7:10.0 That's a bit unconventional.

mhmm. Savana nonalcoholic lemon -breaks all the rules

Savana nonalcoholic lemon.

Not for persons under the age of 18

7:10.0 - 7:25.0 In his dream he's about to win employee of the year. And our little hero - he's going to save the world. Aww, there goes that dream. Vicks vapour rub gives relief in 1 minute and lasts for hours, so you can keep on dreaming.

7:25.0 - 7:45.0 Hey whats up, whats up! Yo yo yo! So I bought the on the double stack. They are now stacking two pizzas, each with two layers - with cream cheese. Agh I love cream cheese. You like cream cheese? I love cream cheese and cream chee-mmm.

The new on the double stacked is a mouthful, get it for only 199, 90.
Debonairs Pizza, try something amazing.

7:50.0 - 8:10.0 Discover nivea men deep espresso. Now in a new magnetic fragrance with powerful active charcoal for 48hr protection. Change your game with Novias trusted protection. Try the superior fragrance. Deep espresso. Nivea Men. It starts with you.

And for a deep clean against oil and impurities, try Nivea Men deep cleanse.

8:10.0 - 9:10.0 Yoh yoh yoh exonati maches
Easy, small
Bula matches
Bula Pool

Bula Festive with DStv compact. For the best of local and international entertainment.
Kumnandi Kiya

9:10.0 - 9:30.0 Beware the brilliance of Harpic white and shine. Unlike other thick bleaches it also contains baking soda, for a blinding bright and germ-free clean.

9:30.0 - 9:45.0 "And that's what flying fish tastes like."

Flying fish, add some flavour.

9:50.0 - 10:45.0 Game! What is game? Is it being good with english?

"-we look like a rabbit that can not bounce"

Or is it making like you understand the coach?

Is it preparing to have a baby?

...or is it preparing to have a baby..?

Is it putting up with Gogo asking,

"Ubani okhulumayo"

Who is speaking (text)

Or is it getting her a brand new 65"?

ohh gogo jabulile!

Is it power?

"I love power and I want power!"

Truth is, its all these things! It's about making orange juice when life throws you lemons and letting the world wonder how you did it. It's about living the high life on unbeatable low prices because you, yes wena mana, you've got Game. You've got Game.

10:45.0 - 11:05.0 The kids of today. They all want more. They want to be more. For them, more isn't just a word. More is what they do. We want the kids of today to never stop doing more. To reach their great. That's why we've improved Kelloggs, giving them more vitamins and nutrients to keep them alert. Kelloggs, nourish your great.

11:05.0 - 11:35.0 "hmm"

"Are you okay?"

"Why don't you try this pickled chilli, godfree?"

New Eno with cool sensation gives you cool relief and gets to work in just 6 seconds.

"mmm - you should try some."

When heartburn strikes, keep your cool. New Eno with cool sensation

11:35.0 - 12:05.0 Breaking news! We are waiting for somebody very special! -yoh. To celebrate our number one taxi driver.

DStv Access

12:05.0 - 12:35.0 Any short sharp pain is a sign of something being not quite right with the tooth and that's usually the first sign of sensitivity. I would definitely say please don't ignore any signs or symptoms. The likelihood is the condition is probably going to get worse if you do nothing about it. That's why I recommend Sensodyne in my practice. Sensodyne works at the very heart of the problem and it actually goes inside the tooth and helps calm down the nerve right where we need it to act. Sensodyne is a brand I know works.

12:45.0 - 13:00.0 Try the new dry. Strongbow apple ciders, the power to refresh. Not for persons under the age of 18. Enjoy responsibly.

13:00.0 - 13:30.0 The makro mega dishwasher sale. Exclusive weekly deals on all dishwashers. Save a massive 1000 rand on the Bosch 12 place dishwasher, now only 4999. Save a cool 300 rand on this frey defy manhattan dishwasher, now only 3999. Or get it in white for only 3699. Join the dishwasher revolution.

13:30.0 - 14:00.0 Based on a true kasi story.

There are people in our community whose helping hands always brighten the day. Caring, selfless and always there when you need them. Just like grandpa's fast acting pain relief that you can always trust. It's ready to work in 10 seconds. For muscle ache, back ache, toothache or headache. So that you can get through your day. Ngoba umuntu ngu muntu nga bantu. Grandpa, trusted for over 100 years.

14:00.0 - 14:30.0 During winter the germs cause illnesses, including colds and flu can spread easily. Let's see just how easily.

And Tshepo gets the germs; he quickly passes to solly; solly passes to ryan; ryan to thabo; but well played by umama. Dettol original soap can help prevent the spread of infections because dettol cleans and protects against 100 illness causing germs. Kids need strong dettol protection.

Dettol, be 100% sure.

14:30.0 - 14:45.0 Parenting is not easy: some days you've gotta be tough mom; other days - gentle mom. When it comes to fever, you've got to be both. Capol starts to work on fever in 15 minutes and is gentle on the tummy. Calpol, tough on fever general on your child.

14:45.0 - 15:00.0 "goodmorn-eish"

New E45 lotions range helps lock and retain moisture, giving dry skin what it needs to feel good and its suitable for the whole family. E45, for healthy feeling skin every day.

15:00.0 - 15:40.0 JET

15:40.0 - 16:00.0 If you lie down after eating, there no getting around heartburn and indigestion. Be prepared with gaviscon double action. It soothes from 3 minutes and lasts up to 2 times longer than antacids. Gaviscon double action, many causes one solution. This braai season avoid heartburn and indigestion with Gaviscon

16:00.0 - 16:30.0 Many people with sensitivity have a gum problem they are not aware of and that concerns me. I often see both problems going hand-in-hand. They have a short, sharp sensation when they are eating, drinking and gum problems definitely don't solve themselves. They need to address both issues. I definitely recommend the new Sensodyne sensitivity and gum. It helps reduce sensitivity and it

will improve their gum health. It's great to have a dual action toothpaste like this because its addressing two big issues that come into my surgery everyday, in one product,

16:30.0 - 17:00.0 Based on a true kasi story.

There are people in our community who's helping hands always brighten the day. Caring, selfless and always there when you need them. Just like grandpas fast acting pain relief that you can always trust. Its ready to work in 10 seconds. For muscle ache, back ache, toothache or headache. So that you can get through your day. Ngoba umuntu ngu muntu nga bantu. Grandpa, trusted for over 100 years.

17:00.0 - 17:50.0 Good Morning joburg, are you ready to see something amazing? You, yes you sisi please won't you come up here for a minute? What have you bought today? Very nice! But what if it gets stained? Chocolate, a little bit of wine, let me add some ink. Now lets really iron those stains in. Should we try bleaching?

Nosichupmiyan!

That's right, the label will tell you never to use bleach on colours, but vanish is bleach free. It gets rid of the toughest stains and protects colours. With 3 times more benefits than bleach Vanish won't damage your fabrics. See, Vanish has removed the stain.

This looks new again!

Vanish, 3 times more effective than bleach. Thank you, Johannesburg.
Vanish, trust pink. Forget stains.

17:50.0 - 18:20.0 When you want to look after your families teeth, look out for Captain Aquafresh! With superhero protection he helps care for your gums to keep

them healthy. He strengthens enamel. He freshens your breath. He has the power of three stripes to look after your families teeth. Aqua fresh. Does it all-in-one mum.

18:20.0 - 18:40.0 Yu- yu-

Don't lose your voice when you need it most. Try strepsils with double the action. Get your speaking singing saying shouting voice back.

Table 1

Advert no.	Language	Code Switching	Multicultural Interaction	Danc e	Sport	Diegetic Music	Overall Multicultural
1	English	N	N	N	N	N	-
2	English	N	N	N	N	N	-
3	English	N	N	Y*	N	Y*	-
5	English	N	N	N	N	N	-
6	English	N	N	N	N	N	-
7	English	N	Y*	N	N	N	-
8	English	N	N	N	N	Y*	-
9	English	N	N	N	N	N	-
10	English	N	N	Y*	N	Y*	-
11	English	N	N	Y*	N	Y*	-
12	English and Zulu*	Y*	N	Y*	N	Y*	Y*
13	English	N	Y*	Y*	N	N	-
14	English	N	N	Y*	N	Y*	-
15	English	N	N	N	N	N	-
16	English	N	Y*	N	N	N	Y*
17	English and Zulu*	Y*	N	N	N	N	Y*
18	English	N	Y*	Y*	N	N	-
19	English	N	N	N	N	N	-
20	English	N	Y*	N	N	N	-
21	English	N	N	N	Y*	N	-
22	English and Zulu*	Y*	N	N	Y*	Y*	M
23	English	N	N	N	N	N	-
24	English	N	Y*	N	Y*	N	-
25	English and Zulu*	Y*	Y*	Y*	Y*	N	Y*
26	English	N	Y*	N	Y*	N	-
27	English	N	N	N	N	N	-
28	English and Zulu*	Y*	N	N	N	N	M
29	English	N	N	N	N	N	-
30	English	N	N	N	N	N	-
31	English	N	N	N	N	N	-
32	English and Zulu*	Y*	N	N	N	N	Y
33	English	N	N	N	Y*	N	-
34	English	N	N	N	N	N	-
35	English	N	N	N	N	N	-
36	English	N	N	N	N	N	-
37	English	N	N	N	N	N	-
38	English	N	N	N	N	N	Y
39	English and Zulu*	Y*	N	N	N	N	Y
40	English and Zulu*	Y*	N	N	N	N	-
41	English	N	N	N	N	N	-
41	English	N	N	N	N	N	-

Analysis of multicultural elements across the 42 advertisements

Note. N = No; Y* = Yes; M = Maybe.

* denotes multicultural aspect.

- is used when a definitive 'no' is not possible.

Ethical proposal Letter



21/08/2019

Student name: **Oliver Hathorn**

Student number: **18022695**

Campus: **Vega Cape Town**



Re: Approval of Bachelor of Arts Honours in Strategic Brand Communication Proposal and Ethics Clearance

Your research proposal and the ethical implications of your proposed research topic were reviewed by your supervisor and the campus research panel, a subcommittee of The Independent Institute of Education's Research and Postgraduate Studies Committee.

Your research proposal posed no significant ethical concerns and we hereby provide you with ethical clearance to proceed with your data collection.

There may be some aspects that you still need to address in your proposal. If this is the case, feedback will be provided to you in writing. You will need to address these aspects in consultation with your supervisor.

In the event of you deciding to change your research topic or methodology in any way, kindly consult your supervisor to ensure that all ethical considerations are adhered to and pose no risk to any participant or party involved. A revised ethical clearance letter will be issued in such instances.

We wish you all the best with your research!

Yours sincerely,

Dr Patricia Harpout
Supervisor
Coordinator

Dr Franci Cronje
Campus Postgraduate

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SafeAssign Report

Review Submission History: Research Report 1

Assignment Instructions ▾



TOWARDS A NEW THEORETICAL FRAMEWORK OF MULTICULTURAL
MARKETING IN SOUTH AFRICA
A thematic analysis of SABC 1 prime time

Assignment Details ▾

GRADE
LAST GRADED ATTEMPT

/200

ATTEMPT
25/10/19 16:27

/200

SafeAssign ^

7% overall match

SafeAssign Submission

Hathorn Oliver 18022695 RE 7%
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Submission

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OK Start New

Final Research Report Document

Research Purpose/ Objective	Primary Research Question	Research Rationale	Seminal Authors/ Sources	Literature Review – Conceptual Framework	Paradigm	Approach	Data Collection Method(s)	Ethics	Anticipated Findings
A new theoretical framework for multicultural advertising in South Africa	What evidence is there of multicultural marketing on SABC 1 during prime time?	Why is this study important? Why do you believe this research is worth conducting?	Johnson, Elliott, and Grier Burton Catwood and Du Toit	Theme 1: Language Theme 2: Symbolism Theme 3: Representation	The foundation for the theoretical framework is based in critical theory This study undertook an interpretivist approach	Qualitative	DStv Now OBS VLC media player Adobe Premier Pro NVivo Microsoft Excel	No individuals were used in the study No advertisements or products were named Copywrite was respected	Variable examples of multicultural marketing during SABC 1 prime time.
						Population			
						television advertisements in South Africa			
Research Problem	Secondary Questions/ Hypotheses/ Objectives	Key Concepts	Key Theories			Sampling	Data Analysis Method(s)	Limitations	Anticipated Contribution
Multicultural marketing is not well understood despite existing within a multicultural society	What are the themes that signify multicultural marketing in South Africa within the context of SABC 1 prime time?	Multicultural Marketing Code Switching Cultural Cue Appropriation Tokenism	Critical Multicultural Marketing Theory			Non-probability sampling Purposive sampling Size 42 Advertisements	Unit of Analysis Multicultural Marketing Themes Data Analysis Method(s) Thematic Analysis	Researcher was not a part of the cultures which were being represented. Loadshedding interrupted data collection	Contribute to the field of multicultural marketing and expand the understanding of the concept, approach and execution in South Africa

Comment Summary

Page 6

1. this should be the last paragraph

Page 7

2. this should be part of your problem statement

Page 8

3. Like you say a gap, but your heading is problem statement. rephrase accordingly

Page 9

4. use the highlighted statement in your rational as a base for your problem statement

Page 10

5. clearly state your main question and sub question/s

Page 11

6. you need to state your null hypothesis and alternative hypothesis for each question. your hypothesis is incomplete