Challenges to Corporate and Brand image in Multinational Companies across different Linguistic and Socio-Economic Markets:

A Semiotic Analysis

By

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Submitted in fulfilment of the requirements for the D.Phil. degree in Media Studies, in the Faculty of Arts at Nelson Mandela Metropolitan University

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ABSTRACT

Challenges to Corporate and Brand image in Multinational Companies across different Linguistic and Socio-Economic Markets: A Semiotic Analysis

Adolphine Cama Lukusa

Doing business "the French way" in a Francophone market niche may be somehow different from doing it "the English way" in an Anglophone market niche. Since both the employees' and the customers' knowledge of an organisation underpins the organisation's performance in complex business world environments, Multinational Organisations (MNOs) need to find a manner in which they can achieve coherence between their strategic vision, organisational culture and corporate image across the different linguistic and socio-economic markets they interact with through the various marketing tools they use to stimulate recognition. As a result this can support the integrity and sustainability of their corporate brand across markets and across different linguistics landscapes while interacting with their existing and new foreign markets.

This study concentrates particularly on the rhetoric figures and visual cues employed in the selected French and English advertising/promotional messages from different types of advertisements and different product packages of multinational organisation subsidiaries. The study looks at how both the rhetoric figures and visual cues in the selected advertising/promotional messages support the integrity and maintain the sustainability of the corporate brand of the selected companies. The latter is examined across different linguistic and socio-economic markets.

The study explores and examines how the possible linguistic properties are used in the selected French and English advertising/promotional messages from different types of advertisements, including those on different product packages. It also looks at how the linguistic properties in selected advertising/promotional messages belonging to different types of advertisements are used in creating and maintaining a positive corporate image of the MNOs and that of their parent companies.

In addition, this study analyzes the potential impacts and challenges on moral, cultural and life-style values that multinational subsidiaries inflict on customers through the advertising/promotional messages from different types of advertisements in the promotion and branding of their products and how this affects their corporate image and that of their parent organisations.

This is a content analytical study of language features evident in the selected advertising/promotional messages from different types of advertisements and different product packages at the lexical, syntactic and discourse levels and their role and impact on selected multinational parent organisations and their subsidiaries' corporate images together with those of their selected products.

In order to conduct a data-driven study, the author built a data corpus based on 29 advertising messages from different types of advertisements and advertising messages printed on different product packages. The types of advertisements include the photographs and scanned images of billboards, mural billboards, outdoor advertising billboards and leaflets advertising/promoting specific services or products. The product packages include photographs and scanned images of product covers/wraps, primary packages of products, product containers' stickers with messages printed on them, and primary boxes. The sample comes from six selected multinational subsidiary organisations from two different countries, the Democratic Republic of Congo, a Francophone and multilingual country, and the Republic of South Africa, an Anglophone and multilingual country. Through a detailed content analysis of the advertising/promotional messages from a diversity of sources used as a means of communication, with a focus on rhetoric figures ,visual cues and language features, their roles and potential impact on MNO's, corporate images in foreign markets will be summarized. In the end, possible conclusions are drawn in the light of the role and impact that they have on the selected companies' corporate image across different linguistic and socio-economic markets.

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ABBREVIATIONS USED IN THIS THESIS

AIDS : Acquired Immuno-deficient Syndrome

AD M : Advertising Message

AMA : American Marketing Association

ASA : Advertising Standards Authority, the South African advertising governing body

AU : The African Union

BBBEE : BBBEE Rating Agency

BBC : British Broadcasting Corporation

BELTEXCO : Belgian Textile Company

CEO : Chief Executive Officer

CI-ROAF : Consumer International, Africa Office based in Harare

CMCT : Change Management Consulting and Training

CSR : Consumer Service Representative

CWN : Congolese Wireless Network

DRC : Democratic Republic of Congo

ECOWAS : The Economic Community of West African States

FAO : Food and Agriculture Organisation (a specialized UN institution)

FDI : Foreign direct investment

GHT : Groupe Hugo Tanzambi

GM : Genetically modified

GMO : Genetically Modified Organism

GSM : Global System for Mobile Communications

HAM : The High Authority for Media

HCI : Hosken Consolidated Investments

HPDE : High Density Polyethylene

HRM : Human Resource Management

IMC : Integrated Marketing Communication

Ltd.   : Limited

MARSAVCO : Margarinerie Savonnerie of the Congo

MASA   : Media Association of South Africa

MNC   : Multinational Company, not to be confused the political party called 'MNC' (= Mouvement National Congolais)

MNEs   : Multinational Enterprises

MNO(s)   : Multinational Organisation(s)

P.L.Adv.   : Public language of advertising/Language used in the advertisements

p.l.c.   : Public limited Company

P.Org.L.   : Parent Organisation's (business) language

PLC   : Public Limited Company

PSA   : Public Service Advertising

Pty   : Also 'Pty Ltd' i.e. Proprietary Limited

R   : Rand

ROAF   : Regional Office for Africa

s.a.r.l.   : Société à Responsabilité Limitée

S.Org.L.   : Subsidiary Organisations' Language(s)

s.p.r.l.   : Société Privée à Responsabilité Limitée

SA   : South Africa

SADC   : Southern African Development Community

SANCU   : South African National Consumer Union

SAVCO   : Savonnerie Congolaise

SIM   : Subscriber Identity Module or Subscriber Identification Module (SIM)

TPD   : Ton(s) per day

TRC   : The Truth and Reconciliation Commission

ULSA   : Unilever South Africa

UN   : The United Nations

Vodacom   : Voice Data Communications

Vodafone   : Vodafone Group Plc

WHO   : World Health Organisation (a specialized agency).

www   : World Wide Web

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CHAPTERS OUTLINE

This report is divided into nine chapters. Each chapter is related to a part of the research process.

Chapter One which is the opening chapter of the study is devoted to the research preliminary matters.

Chapter Two depicts the research methodology which describes the range of approaches as well as the techniques and procedures used in collecting the data and presenting information. The research methods employed in the study, the research sample, the sampling technique adopted as well as an explanation of the advertising/promotional messages were selected are also presented in this chapter. The chapter also presents a constructed guideline of criteria for analysis and assessment of the selected advertising/promotional messages from different types of advertisements and different product packages. The reasons motivating the researcher to look at messages on product packaging as advertisement will be provided and supported by the relevant scholarly literature review.

Chapter Three presents an in-depth review of the literature available and its discussion giving a brief synopsis on the role of language in corporate communication. There shall be a brief discussion on the task of developing an advertising message and the understanding of the concept of translation. Aspects of intercultural, cross-cultural and intra-cultural communications are discussed, with emphasis on their impact on the corporate image of multinational organisations. Issues of identity in an intercultural cross-cultural and intra-cultural communication situation, corporate identity, stereotype and prejudice are also examined. Furthermore, concepts of marketing, branding and product promotion will be introduced in this chapter. Marketing approach changes in the business world and marketing communications and changes will be discussed followed by the concept of integrated marketing communications. The chapter will also comprise an in-depth literature review only concentrating on the Integrated marketing

communication tools that are subject of the study sample, namely 'product packaging' and 'advertisement'. Different types of advertisement and product packaging will be discussed. The literature review will also elaborate on the role of both advertisement and product packaging text messages, the indication of the close association and overlapping nature of the listed tools; subjects of the study's sample will also be discussed. Finally, a conclusion is provided at the end of the chapter.

Chapter Four concentrates on a critical outlook of the relationship existing between marketing, advertising, branding, promotion and packaging and the ways these concepts are used in corporate communication between the companies and their customers. There shall also be a closer look on how these concepts are applied vis-à-vis corporate branding, corporate image and what do they mean to multinational organisations. The chapter examines the concept of corporate image, the marketing view of corporate image and the corporate image meaning to a multinational organisation. There shall be an examination of how advertisements speak to us and the part of identity they address and construct. This chapter will also endeavour to answer the question of why advertisement is important in the business world. There shall be a discussion on mapping brand image vis-à-vis advertising image and brand name translation, construction of identities in advertising and different views on consumer goods and consumers' issues outside Africa. This chapter will also consist of a look on issues of legislation in advertising, consumer protection locally and internationally. The literature review will also provide a list of important elements to look at when analysing both an advert and the advertising text messages on product packaging. Reasons for analysing any type of advertising and advertised text messages on product packaging under the same criterion will briefly be mentioned. A conclusion will close this chapter.

Chapter Five describes the background of the companies involved in the study. It consists of a brief introduction of both the Republic of South Africa (RSA) and the Democratic Republic of Congo (DRC) which form the loci of the study in an attempt to familiarize the reader with the organisations at the centre of this investigation. This chapter also introduces the concept of MNO which is central to this research and

discusses the operational existence of the multinationals in Africa and their economic development. Lastly, a conclusive part to the chapter will be provided.

Chapter Six is based on a discussion on the globalization concept followed the globalization concept vis-à-vis government in relationship to multinationals' activities in foreign markets. This chapter also identifies multinational organisations' mode of entering foreign markets and how they adapt their products when they enter a new foreign market where the medium of communication differs from the language spoken at the parent organisation (i.e. the language of the parent organisation). The elements affecting the operation of multinational organisations in foreign markets are examined and a conclusion of the chapter will be provided.

Chapter Seven gives a summary presentation of the data collected and introduces the extensive data recorded on the CD appended to this work. This will contain a huge amount of essential information that could not be included in the printed version of the work due to space limitations.

Chapter Eight gives a summary presentation and discusses the findings about the six selected multinational subsidiary companies whose raw data are provided on the CD that is appended to this work.

To facilitate comparison and for the sake of concision, the companies involved in this study will from here onward be referred to by the following coded names:

Company Name	Coded Name
Unilever South Africa	Company 1 SA
Unilever D.R.C./Marsavco S.A.R.L	Company 1 DRC
Vodacom South Africa	Company 2 SA
Vodacom D.R.C.	Company 2 DRC
Coca-Cola Pty South Africa	Company 3 SA
Coca-Cola D.R.C.	Company 3 DRC

Figure 1: **Coded names of involved companies**

The summary report of findings of similar nature on selected advertisements/promotional messages from different types of advertisements and different product packages will be added based on the advertisement under discussion. The summary follows the sequence of questions in the criteria for analysis and assessment of the data presented in chapter 2 section 2.5 of this study and the extensive data on the CD appended to the printed version of this study.

Chapter Nine will be the conclusive part of the work. It also makes a few recommendations for further investigations.

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CHAPTER ONE

PRELIMINARY MATTERS

1.1 INTRODUCTION

This opening chapter of the study is devoted to clarifying the research objectives, stating the problem and its significance, formulating the assumptions, delimiting the study, defining key concepts, and sketching the structure of the report.

Multinational organisations (MNOs) experience diverse communication problems and challenges in maintaining brand integrity across different linguistic and social economic markets when addressing their customers through the various translated marketing communication messages they use while operating in varied national and international markets.

It is vital that they understand and contextualise the challenges their corporate image faces in foreign markets, especially when the languages that are spoken are often different from the one used in the parent organisation. This necessitates the development of effective interventions, to acknowledge their customers' cultural background and their language literacy/language proficiency appropriately. In addition, the situation also requires MNOs to be culturally sensitive in their use of multiple branding and promotional touch points (product's brand name, logo, product packaging, advertising, stationery, and quality of products and services) while promoting and branding their products across different linguistic and socio-economic markets. As Duncan and Moriarty (1997: 17) suggest, "the more customer feedback and dialogue is facilitated, the more integrated the customers will be into the organisation's planning and operations. This means the organisation achieves more listening and learning, and less telling and selling".

Operationally, this study explores challenges and strategies of multinationals in translating their corporate communications across branding, promotion, product

packaging and advertising while at the same time taking account of the specificity of language and social/cultural contexts within their foreign market niches.

1.2   AIMS/OBJECTIVES OF THE STUDY

The theoretical framework of this study will be built on theories relating to paradigm of cultural studies, marketing, advertising and falls within the theoretical field of corporate communications. Thus the main aims of the study are:

1. To identify the rhetoric figures and visual cues used in selected advertising/promotional messages from different types of advertisements and product packages employed by the selected addressers (MNO's subsidiaries).

2. To identify linguistic structures and strategies employed by the addresser in selected advertising/promotional messages from different types of advertisements and product packages while persuading potential and existing customers to purchase goods and services.

3. To examine how these rhetoric figures and visual cues used in the selected advertising/promotional messages from different types of advertisements and product packages, support and maintain the sustainability of the selected addressers' corporate brand integrity across different linguistic and socio-economic markets.

4. To assess how these rhetoric figures, visual cues, linguistic structures and strategies are used in both French and English selected advertising/promotional messages from different types of advertisements and product packages of MNO's subsidiaries in creating and maintaining a positive corporate image parallel to that of its parent company.

5. To inspect the linguistic challenges apparent on selected advertising/promotional messages from different types of advertisements and product packages that the respective MNO's subsidiaries might face while conveying their corporate communications targeting the promotion and branding of their goods and services.

6. To identify potential moral, cultural and life-style values that multinational subsidiaries may impose on customers in the selected advertising/ promotional messages from different types of advertisements and product packages, and the possible impacts of these on their product's image, their corporate image and that of the parent organisation.

7. To demonstrate how the visual cues, rhetoric fugues and linguistic structures and strategies of the selected advertising messages might affect a cross-cultural reception and thereby impact on the product's image, the corporate image and that of the parent organization.

1.3   PROBLEM STATEMENT

In their operations within foreign markets, Multinational organisations (MNOs) find themselves involved in intra-cultural, inter-cultural or cross-cultural communications. As such, they experience diverse communication challenges when addressing their customers through the existing diverse Integrated Marketing Communication (IMC) tools.

Translating their corporate communications across branding, promotion, product packaging and advertising, while taking account of the specificity of language and social/cultural contexts within their foreign market niches, raises a number of communication issues impeding equitable communication structure for effective communication. In the area of multinational management, there has been an increasing emphasis on communication processes as a critical means of ensuring control and

coordination of dispersed activities (Bartlett and Ghoshal 1989; Forsgren 1990; Hedlund 1986). This is due to the fact that the demands of operating in multiple foreign language environments have increased. Ultimately, poor communication across languages could be the stumbling block in a multinational's quest for global integration.

To communicate accurately with consumers, Multinational Organisations need to have a proper understanding of words, phrases, and sentence structure as used in the particular culture of the market niche where they operate. Failure to have that leads to the consequent risk that the message will not be properly received. The effective use of language assists in creating and contextualising a positive claim message throughout their varied range of products in their different foreign market niches. As a result, this helps to create a positive, uniform and consistent corporate image in all its foreign market subsidiaries, parallel with the parent company's corporate image. At the same time, customers' understanding of the organisation's claim messages assists in creating a positive, uniform and consistent corporate image of the company in their minds.

The manner in which MNOs convey their claim messages through their advertising and product package materials must therefore be a major concern in their corporate communication. Thus, audiences with low levels of media literacy may expect clearly coded messages such as were used in early advertisements and promotional materials, showing the obvious product and the obvious area of use. In the complex advertising of MNOs nowadays, there are allusions to both hyper-modern lifestyles and animated fictional universes that are difficult to understand for audiences not familiar with these genres. As such, particularly rural or peri-urban African audiences may not recognise connotations of what they have experienced in daily life in advanced-level advertisements and promotions of product messages, and these therefore do not echo their personal experiences. When language and cultural barriers exist, creating and contextualising a product or company's message becomes a problem and it intensifies. Consumers / readers of any advertisement or promotional material need to be socially and culturally situated as advertisements are usually interpreted in the context of customer's own life histories and life experiences, and they sometimes use ads as symbolic resources to shape personal

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identities and life projects or to facilitate social interactions and relationships (Buttle, 1991; Elliott and Ritson, 1995; McCracken, 1987; O'Donohoe, 1994).

In addition, it is also becoming difficult to identify the manufacturers of some products advertised and promoted in markets; whereas customers accept and buy products or brands with which they either identify for a certain purpose, or simply with which they can associate. This observational remark echoes De Chernatony & McDonald's (1998) statement that "When a brand is the combination of a name and an image, a successful brand is what the consumer believes the closest match to own needs (or desires) through uni-queness" (sic!).

Signs and symbols carry meanings, and if a customer's cultural background is not taken into consideration by organisations, the intended meanings through the signs and symbols they make use of in conceptualising their corporate messages and that of their brands across different linguistic market niches will not be clearly encoded and decoded. This is where a crucial gap in cross-cultural communication (from a corporate culture based abroad to a local culture, or several) can be identified and explored in detail through this study. In addition, the pressure on contemporary organisations to focus attention on the symbolic dimensions of their activities has been, and still is, on the rise.

It should be pointed out clearly that this study does not investigate how customers are affected by linguistic properties employed on the selected advertising/promotional messages from different types of advertisements and product packages, but that it focuses on how MNOs use these linguistic properties at the lexical, syntactic and discourse levels in addressing customers while building their corporate image.

In addition, it should be emphasised that this study is not focused on assessing the translation quality of the selected advertising/promotional messages from different types of advertisements and product packages. Its emphasis is rather on probing how the selected advertising/promotional messages designed at the MNO headquarters for its diverse ranges of products attempt to maintain, complement and adequately portray the

parent organisation's corporate image while at the same time taking account of the specificity of language and social / cultural issues within their foreign markets niches.

This study will also assess whether and how the advertising / promotional messages, from either the selected advertisements or product packets used in a given parent organisation, effectively represent the organisation's corporate image after being translated into a different language at its subsidiaries situated in a country where a different language is spoken. This study therefore explores challenges and strategies of multinationals in translating their corporate communications across branding, promotion, product packaging and advertising, while at the same time taking account of the specificity of language and social / cultural contexts.

1.4   SIGNIFICANCE AND JUSTIFICATION OF THE STUDY

Researchers on corporate communication have shown substantial interest in the meaning of logos and many of their studies have been based on semiotics. Amongst these are Csikszentmihalyi & Rochberg-Halton (1981), Fiske (1989), Gottdiener (1995), Jensen (1995), Thompson & Haytko (1997), Bishop (2001), Arnold, Kozinets, & Handelman (2001) and Brannen's (2004) works which investigated the semiotics of signs from a common perspective this being, the meaning of a corporate logo for what it stands for at the moment. However, not a single one of these authors examined the evolutionary meanings of signs and visual cues and how they are used by organizations while conceptualising and contextualising their promotional and advertising products' messages for foreign markets to fit their potential customer's linguistic landscape.

In this content analysis study, the researchers' objectives are to identify the rhetoric figures and visual cues used in a range of selected advertising/promotional messages from different types of advertisements and product packages. The study also investigates how these linguistic devices support and maintain the sustainability of their corporate brand integrity across different linguistic and socio-economic markets.

In corporate communications, it is very important for Multinational Organisations conveying the message to their customers, either about the company or their products and services, to be visible as the senders and clearly understood. It is clear that concepts such as connotation in cultural contexts, demographics of target audiences, psychographics (why customers buy a product: what motivated them to buy it, culture, religion, state of mind; brief for a designer or copywriter: the specific target audience) need to be clearly taken into consideration. As Sheth and Mittal (2004: 14) suggest:

> The purchase of a product is both a mental and a physical activity.
> These activities are called behaviours, and their result is a combination
> of variety determined by the relation within the type of customer and
> his/her role.

Nonetheless, in organization reality, 'information is power' and individuals can engage in counter-productive activities such as gatekeeping (Macdonald & Williams, 1992). As Macdonald (1996: 221) argues:

> The organization is an information organism. Some would say that
> dealing with information is the whole purpose of organization: more
> that organizations do not prosper unless they are at least able to cope
> with information.

In addition, however, as few studies have placed cross-cultural communication into the context of the broader MNO setting, it would appear that the implications of communication barriers, and more specifically language, for MNO management have been relatively ignored. However, despite modern communication methods, Fixman (1990) voiced that it would appear that information distortion and loss in exchanges between individuals in different MNO units caused by language differences remain, particularly among non-native speakers of English.

It is also a common belief that a customer unaware of promotional and advertising claims on him or her is effectively defenceless against manipulation in business transactions such as bad marketing practices, distortion of facts to mislead or confuse, emotional

manipulation and unethical practices (Jacoby and Small 1975, Cohen 1974, Russo, Metcalf and Stephens 1981, Hoyer, Jacoby and Sheluga 1980:2)**.**

The consumer watchdog services are there available to protect consumers against exaggerated claims of efficiency, empty promises, exploitation of customer ignorance known to the advertiser. However, it is also a fact that the consumers do not take as much personal responsibility for their own protection as they should. In reality, customers are not entirely defenceless, but they submit to their psychological needs and desires and exercise their buying power either consciously or subconsciously. This is a construction, not a factual reality, as there are implicit games between buyers (e.g. Amaldoss and Jain 2005) and as we move into the realm of organisational identity and organisational image, we move into a world of carefully designed and attuned signifiers, that is to say, a world intentionally constructed to elicit quite specific responses and reactions. Customers indeed appear to give their consent by buying what they hardly can decode. This is exactly what happens between the buyers and sellers as elaborated through the game theory, who often choose whether or not to play transaction games as elaborated by several scholars (Fudenberg and Maskin 1986, McAfee and McMillan 1996 and, Kuksov 2004).

Of course, there are myriad forms of transaction games (McAfee and McMillan (1996), Chakravarti et al. (2002), Biyalogorsky and Gerstner (2004), Desai and Purohit (2004), Godes (2003), only to name a few). Some appear hypothetical and are found only in theoretical explorations. Some involve intuitive outcomes and some do not (Goeree and Holt 2001). Some transaction games are more recognizable and are often associated with illustrious and more ancient institutions or markets.

Bearing in mind all the above elaborated drawbacks and shortcomings, there is therefore a clear need from customers and organisations / sellers to understand more clearly how linguistic choices affect marketing messages and make good use of the various elements of language to their advantage. It is also essential for them to understand how advertising and promotion work and yet make use of the information before purchasing a product

while enjoying the creativity and playfulness of a genre that clearly attracts some of our needs and gratifications. As Levitt (1970: 246) made a case for advertisement embellishment, observing that the consumer "wants 'truth' but he also wants and needs the alleviating imagery and tantalising promises of the advertiser and designer".

Thus the study will be of significance to marketing professionals, postgraduate students of marketing-related fields, translation and communication specialists who are concerned with the role of the translation and transfer of corporate messages across different linguistic and social economic markets and challenges, faced with maintaining brand integrity across different linguistic and socio-economic markets. This thesis therefore constitutes an academic investigation of texts used in professional marketing contexts, and of the messages directed at consumers of different linguistic contexts.

Secondly, this study is significant in that it aims to depict how translation and transfer of corporate messages (from the selected advertising/promotional messages from different types of advertisements and product packages) might affect both the customers' choice of a foreign product, and the corporate image of the parent subsidiary organisation existing in a foreign country.

Lastly, this study contributes in exploring and revealing various stereotypes, rhetoric figures and visual cues used by the selected companies to appeal to the customer's sense of social identity and how multinational companies' corporate image may be impacted when these entities ignore customer's linguistic, cultural and socio-economic contexts.

1.5   ASSUMPTIONS

The assumptions underpinning this study include the understanding that:

1. The audience reception of the translation of corporate messages of multinational subsidiaries that use the same language as the one spoken in the parent organisation differs from the audience reception of translated messages and corporate image transfer from a foreign subsidiary using a different language.

2. Multinational subsidiary organisations face a number of challenges in attempting to create and maintain the corporate image of the parent organisation while operating in countries where several languages are spoken.

3. The semiotic systems of the lingua franca play very important roles in corporate communication and have a significant impact on the corporate image of MNOs.

4. A well-composed corporate image lays the foundation for a successful brand, but it achieves power through its identity and the associations of its target audiences, drawn from their projected needs and their desires derived from the manner in which the organisation has identified itself to them.

5. MNOs' failure to acknowledge, understand and integrate the semiotic system rules of the lingua franca and vernaculars of their subsidiaries' country has an impact on their ability to convey corporate messages via their translated messages on advertisement and product package materials.

6. There are some potential moral, cultural and life-style perceptions that multinational subsidiaries impose on customers through the selected advertising/promotional messages from different types of advertisements and product packages and these impacts on their product's image, their corporate image and that of the parent organization.

7. Linguistic structures and strategies employed in the selected advertising/ promotional messages from different types of advertisements and product packages in persuading potential users/customers play a crucial role in the transfer of corporate marketing messages and have an impact on:

- The multinational parent organisation's corporate image at its subsidiary,
- The consumers' or customers' understanding of the parent organisation's corporate image in general and;

- The foreign customers' acceptance and adoption of the parent organisation's range of products in subsidiary markets.

1.6 RESEARCH QUESTIONS

This research will attempt to explore/investigate the following research questions:

1. What rhetoric figures and visual cues employed by the selected addressers (MNO subsidiaries) are visible in the selected advertising/promotional messages from different types of advertisements and product packages?

2. How do the identified rhetoric figures and visual cues used in the selected advertising/promotional messages from different types of advertisements and product packages persuade potential users to buy the selected MNOs' goods and services?

3. What are the linguistic structures and strategies employed by the addresser in the selected advertising/promotional messages belonging to different types of advertisements and product packages to persuade potential users to buy their goods and services?

4. What are the connotations and denotations of the identified rhetoric figures, the visual cues and the linguistic structures and strategies used in both French and English selected advertising/promotional messages of the organisation's subsidiaries, and how do they create and maintain a positive corporate image parallel to that of its parent company?

5. What are the linguistic challenges faced by the MNOs' subsidiary in the selected advertising/promotional messages, while translating their corporate communications targeting the promotion and branding of their goods and services?

6. What are the moral, cultural and life-style values that multinational subsidiaries may impose on customers through their selected advertising/promotional messages from different types of advertisements and product packages?

7. How can visual cues, rhetoric figures and linguistic structures and strategies of the selected advertising messages affect cross-cultural reception and thereby impact on the product's image, the corporate image and that of the parent organization?

1.7   SCOPE AND DELIMITATION OF THE STUDY

This study is moulded within the background of the theoretical field of corporate communications, cultural studies, marketing, and advertising. It also falls within the semiotic paradigm. This study concentrates, in particular, on the rhetoric figures and the visual cues used in the selected advertising/promotional messages from different types of advertisements and product packages.

This study particularly concentrates on both the rhetoric figures and visual cues used in selected advertising/promotional messages from different types of advertisements and product packages, and on how they support and maintain the sustainability of corporate brand integrity. The latter is examined across different linguistic and socio-economic markets. The use of a broad spectrum of fields with elements of semiotics does not alter the fact that this study is anchored in the public relations field. The multidisciplinary element does not denature the core of the study in any way.

This study analyzes the advertising/promotional messages from different types of advertisements and different product packages as a means of communication across marketing, promotion and branding with the focus on the use of language features, the roles and potential impact on MNO's corporate images in foreign markets.

As this research was conducted solely for academic purposes, it will in no way attempt to identify potentially unethical practices of the selected multinational subsidiary companies

(for their presence in both South Africa and the Democratic Republic of Congo). It was rather based on a detailed content analysis of rhetoric figures, visual cues and language features on the selected advertising/promotional messages from different types of advertisements and different product packages, as a means of communication across marketing, promotion and branding with the focus on the use of language features, their roles and potential impact on MNO's corporate image in foreign markets.

This study is also neither based on a comparison of the selected advertising/promotional messages from different types of advertisements and different product packages nor on a comparison of the quality of the selected packages and advertisements. It rather focuses on the use of rhetoric figures, visual cues and language features apparent on the selected messages.

The study is limited to three selected MNOs in two multilingual countries, namely, South Africa and the Democratic Republic of Congo. These MNOs have their (continental) headquarters in America (Coca-Cola Pty, founded in 1892), Europe (Unilever, founded in 1930) and South Africa (Vodacom, founded in 1994). The collected data also focuses on their three subsidiaries in South Africa, an Anglophone and multilingual country, and three other subsidiaries from the Democratic Republic of Congo, a Francophone and multilingual country.

Limitations of time, financial resources and accessibility justify why this study was restricted to three Anglophone MNOs.

Finally, this study did not include aspects such as the organisations' internal communication assessment, audience opinion, business efficiency and labour practice-related issues.

1.8 THEORETICAL FRAMEWORK

This section sets out the theoretical framework that informs this study. To investigate the study's assumptions, the theoretical framework that informs this study is from the fields of corporate communications, cultural studies, marketing, advertising and falls within the semiotic paradigm. The researcher made use of the semiotic paradigm as one way to illustrate the benefits of theoretical consistency and to stimulate self-reflection among scholars who use the notions of corporate image, corporate brand and corporate communication across different linguistic and socio-economic markets. Through the use of semiotic analysis, this study seeks to probe into how meanings have been contextualised verbally and pictorially in order to uncover the image that the organisation constructs for its public / customers (addressee). This process, however, is also subject to a signifying process or a semiosis, as described by Peirce (1958).

This study makes use of the following theories: The semiotic analysis theory, the enunciation theory, the cognitive theory of metaphor, the Lacan's theory of image identification and the mirror stage, and the behavioural/mechanistic approach.

1.8.1 Semiotic Analysis Theory/Semiotics

Semiotics, translated as the science of signification, is often said to derive from two sources: de Saussure (1857-1913) and Peirce (1839-1914). Other researchers known for their work in semiotics are Chomsky (1955, 1975), Eco (1976: 129-142), (1976: 262-276), (1976: 315), (In Corner, 1980: 131-150) (1986: 46, 136-137) and Tomaselli (1996: 23-30).

According to Leeds (1993: 2), semiotics is defined as "the process of making and using signs" It is a systematic study of signs, sign systems or structures, sign processes, and sign functions (Winner 1978: 337).

The semiotic approaches as applied by Tomaselli (1996) in particular will be used when analysing selected advertising and product packaging messages since scrupulous attention will be given to visual representations.

According to Leeds (1993: 2), semiotics is defined as the process of making and using signs, whereas Winner (1978: 337) defines it as a systematic study of signs, sign systems or structures, sign processes, and sign functions. These elements are central to the process of semiosis and together they constitute a sign, which is anything that can be interpreted, and must be physically and mentally perceptible. For Winner, language is only one of many systems of signs.

Semiotic analysis questions the Cartesian view of the world and accepts the dreams, hallucinations, fictions, the para-normal and all manners of material and non-material significations as part of reality (Tomaselli, 1996: 23). It is not merely linguistically based and is, therefore, applicable to understanding visual representation, the nominal and unknowable as represented in ritual and ceremony, and the scientifically unthinkable and incredible, as in possession ceremonies and divination. The semiotic analysis theory is therefore a useful approach for investigating potential rhetoric figures, visual cues and imagery apparent in the selected advertising and product packaging.

The semiotics theory will be used in this study as it assists in conceptualising representation and as it assists in justifying possibilities of the companies' constructed encoded messages produces the designed and desired meaning in a foreign market. Hall (1997) suggests that the semiotic approach recognises that cultural products deploy signs in order to be meaningful. It studies the systems of signs as a language and is interested in relations of meaning.

Peircean semiotics (1958) known as 'Peirce's three-part framework' is composed of a three-part model of signification: the *representamen* (or the sign itself), the object (or referent-what the sign refers to), and the *interpretant* (the viewer's interpretation, or the effect on the viewer). This theory addresses how meaning emerges in the signs and symbols and their interpretation. This theory is suitable to this study as it addresses these matters with respect to an application on structure and process in sign phenomena. Peirce argued that interpreters have to supply part of the meanings of signs. He wrote that a sign "is something which stands to somebody for something in some respect or capacity" (quoted in Zeman, 1977: 24).

Semiotics Perspective in corporate image and corporate communications

Many corporations use symbols and icons as a means of establishing some kind of "corporate identity" because it is easy to remember a symbol or an icon. The design of a firm's symbols and icons through the use of colour and form, and often the appearance of specific words or numbers helps give people a sense of what the corporation is like. In a dynamic society, such associations are constantly changing and are related to corporate symbols and communications (Peirce, 1897-1910/1985: 8).

Peirce (1985: 5) describes a sign or *representamen* as something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That is, the sign which it creates is the *interpretant* of the first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the *representamen*.

Semiotically speaking, an image is an impression created or stimulated by a sign or a set of signs. An image, in other words, corresponds to the Peircean notion of the *interpretant*. Thus, when we talk about a corporate image, we refer to a notion of a collective or partly shared *interpretant*, a more or less complex construct generated by signs that has come to represent the organisation in the minds of its various audiences (corporate image). Dowling (1988 & 1993, see also Swanson, 1957) refers to this as the organisation's "official self-image" an image which sometimes seems to contrast with the general impression or estimation of the organisation in public.

Corporate image and corporate communication are complex constructs, composed of elements, which are not only complementary but also competitive, and sometimes even antagonistic (cf. Morin, 1984). Since marketing communications, as Dowling (1993: 104) points out, "can be interpreted as an attempt by the organisation to project its 'ideal self-image' to both internal and external people", corporate communication and corporate image should be seen as closely interrelated.

Semiotics is of great interest in both corporate communications and corporate image, not only because impressions and perceptions among various publics (images) often build on

communication constructed by organisations themselves (identity), but also because a "corporate image", in a certain sense, is a construct of the organisation itself based on its own reading of "external" impressions (cf. Dutton et al., 1994; Dukerich and Carter, 1998).

In order to design a specific corporate profile, the addresser of a corporate message often wants to know how the organisation sending the message is perceived by the public or how the signs that represent the organisation are received and transformed into corporate images. Through the use of semiotic analysis, this study seeks to probe into the *interpretants* of key audiences in order to uncover the image that the organisation has for the public / customers (i.e. addressee).

The Semiotic analysis theory alone will not entirely assist the researcher in extracting the organisations' intended meanings out of the selected sample which encompasses both the non verbal and verbal communication. In order for the researcher to explore meanings from the selected sample based on the textual organisation and communication situation taking account of culture, there will be need for the use of the theory of enunciation. The latter will be introduced in the following section of the study.

1.8.2   Enunciation Theory ('Théorie de l'énonciation')

The theory of enunciation combines the communication situation and textual organisation of advertisements or promotions (Maingueneau, 2000: 86). Through this approach, the main objective is to show the stylistic and cultural differences of the texts and how this leads customers to accept the organisation's products. It also identifies how the stylistic and cultural differences of the texts support the organisation in its establishment in a new market and how the organisation maintains its corporate image in accordance with the message in its advertising materials.

The theory of enunciation is a French stream of discourse analysis (Maingueneau, 1996) and the first writings around the linguistic problem of enunciation were elaborated by Emile Benveniste in the middle of the 1950s (Maingueneau, 1976: 7). As explained by Maingueneau (1996), the theory of enunciation later developed into three sub-theories as

follows: (i) Culioli (1991) concentrated on concepts of enunciative operations, (ii) Ducrot (1980) concentrated on the integration of enunciative phenomena into linguistic semantics, and (iii) Kerbrat-Orecchioni (1980) focused on the notion of subjectivity in language.

A significant part of advertising or promotion focuses on the interrelationship constructed between the advertiser and consumer, i.e. the addresser and the addressee. Every utterance, written or oral, includes an addresser that enables the user/recipient to constitute the other, the addressee (Maingueneau, 2000: 86). The relationship between the 'I' who enounces the utterance and the 'you' who receives the message is produced only by and within the situation of enunciation (Benveniste, 1982: 82). In the context of our study, the addresser refers to the advertiser, i.e. the company delivering the product, while the addressee refers to the potential consumer targeted by the advertisement. We will use the terms "addresser" and "addressee" when referring to a specific utterance in the advertising texts; the terms "advertiser" and "consumer" will be employed when we consider the linguistic strategies in a larger situational context of advertisements.

The interrelationship between the addresser and the addressee becomes concrete through different moods (modalités), which can be defined as the relationship the addresser maintains with his/her own utterance and its content (Maingueneau, 1994: 145).

According to Benveniste (1982: 84) there are three fundamental moods: declarative, interrogative, and imperative. Maingueneau (1994: 55) adds "exclamation" to the afore-mentioned. The declarative utterance is the most common mark of the presence of the addresser in an utterance (Benveniste, 1982: 84). The addresser makes him/herself present in the text, from a committed viewpoint to a neutral statement. The principal role of the interrogative utterance is to produce an answer (Benveniste, 1982: 84). In the case of advertisement texts, it is possible to use the term "dialogue trap", where the addresser of the advertisement itself provides both questions and answers (Adam and Bonhomme, 2003: 37-38). The imperative utterance implies a vivid relationship between the addresser and the addressee (Benveniste, 1982: 84). Imperative utterances can only express the present tense, and with the reflection of the present tense, they therefore directly situate

the addresser with the addressee into the scene of the moment of utterance (Maingueneau, 1994: 55).

The theory of enunciation presents a pitfall for the researcher to be able to extract meanings in figurative expressions, metaphoric expressions and idiomatic expressions. To address this pitfall the researcher will also make use of the Cognitive Theory of Metaphor (CTM) in extracting meanings out of the selected sample subject to the study.

The CTM theory which will be elaborated in the next section of this study will be used in this research as this theory is important for investigations into the phenomenon of figurative language. This theory provides the researcher with a well-developed meta-linguistic apparatus, including heuristically significant concepts such as source domain, target domain, metaphoric model, conceptual mapping, conceptual correspondence and metaphoric entailment.

1.8.3   Cognitive Theory of Metaphor (CTM)

The Cognitive Theory of Metaphor (CTM) takes up three levels of explanation, namely, metaphor as expressed in surface language, the semantics of metaphor, and metaphor as a cognitive process.

CTM, initiated by Reddy's (1979) study on the "conduit metaphor", had been developed mainly by Lakoff and Johnson (1980, 1999), Lakoff (1987, 1990, and 1993) and Lakoff and Turner (1989). Lakoff and Johnson (1980:85) maintain that emotions are a particularly good area to study conceptual metaphor because they are not clearly delineated in our experience in any direct fashion. Along the same lines, Gibbs (1994: 125-126) argues that before the Cognitive Theory of Metaphor (CTM), many other researchers had already noticed the high incidence of figurative language when speakers talked about their emotions (e.g. Davietez, 1969; Davietez and Mattis, 1964; Fainsibler and Ortony, 1987, cited from Gibbs (1994: 125-126). According to these authors, the meta-linguistic apparatus proposed in the framework of this theory (for example, the notions of conceptual metaphor, metaphoric model, source and target domain, mapping and conceptual correspondences) proved to be efficient for the analysis of all kinds of

metaphoric expressions, from novel poetic metaphors to near-universal SPACE-TIME shifts in the semantics of prepositions. This theory attempts to develop methods and tools for analysing metaphorical expressions of all kind, including idioms. The CTM theory has provided a theoretical framework that explains these and other phenomena in much more detail and in an integrated way.

In addition to the cognitive theory of metaphor theory, the researcher will also make use of Lacan's theory of image identification and the mirror stage. This theory will assist in showing the power of images and how the use of language facilitates the decoding of messages carried in sign and symbols. This theory which will be discussed in the next section will also enable the researcher to demonstrate how identity is constructed and shaped through images and language usage, when customers are invited to identify themselves with the advertisement or promotion of a product or service based on their supposed needs, uses and gratifications.

1.8.4   Lacan's Theory of Image Identification and the Mirror Stage

The purpose of using this theory is to show how and why customers might be vulnerable to stereotypes they are exposed to through advertising materials. The theory will also assist in identifying and categorizing the various stereotypes used in advertising to appeal to customer's sense of social identity. The theory will also be used to show how advertisements can be misleading where stereotyping ignores customers' personal social situations such as language, culture and globalization.

According to Lacan (1977: 3), an infant starts to identify with an image other than that of the mother when it sees its own reflection in the mirror. This is usually the first recognition of the self-image. Once the infant has seen this image, two emotions occur, namely, admiration and envy or rivalry. In illustrating the theory, Lacan uses a child's experience in front of a mirror viewing it as a formative event that happens in the development of a subject (infant); an event that takes place when the infant begins to recognise its image in the mirror. The infant, fascinated by the image and its own ability to recognise the image, experiences pleasure and tries to play with the image and control it (Benveniste and Kennedy, 1986: 52).

As elaborated by Olivier (2007: 47), Lacan's view of "...the mirror image of 'itself', beheld by the infant in the mirror, functions in an ambivalent… manner to impart to him or her both a sense of unity and wholeness that it still lacks at the level of motor-movement." This means that the child's "recognition" of its own image is what Lacan calls a kind of "misrecognition", because the image, although resembling the child's appearance, is not the child. The image in the mirror fascinates the child because it seems whole, unified and coordinated. In other words, the infant "identifies" with its own image, something that is related to itself, but is not "really" itself. In addition, Lacan also indicates that this formative experience lays the foundation for all subsequent cases of identification.

In the same manner, when consumers look at advertisements, they might identify themselves with the images they are exposed to, thus they may imagine themselves looking like what they see, or might see the image as a solution to attaining prominence and status that they may not have at that moment. Lacan (in Sheridan 1977: 2) emphasises that,

> "mirror stage [is a stage] of identification, […] that analysis gives to the term: namely, the transformation that takes place in the subject when he assumes an image whose predestination to this phase-effect is sufficiently indicated by the use, in analytic theory, of the ancient term imago."

The images around people and the language heard unavoidably play a part in the shaping of identity, considering that identities are formed within a specific context. Language has different effects on different people since each person differs in the way he or she attributes meaning to what is seen and heard and, as a result, reaches a different interpretation. This idea is complemented by Sarup's (1992: 53) observation of the mirror stage as the model of the ego function itself, the category which enables the subject to operate as 'I'. Sarup (1992) supports his argument from linguistics, which designates the pronoun as a '*shifter*'. The 'I' with which one speaks stands for one's identity as a subject in language, but it is the least stable entity in language, since its meaning is purely a function of the moment of utterance. The 'I' can shift and change places because it only ever refers to whoever happens to be using it at the time.

Children progressively gain a self-identity by passing through pre-mirror, mirror and post-mirror stages of development.

Based on Lacan's theory of image identification and the mirror stage, there is, however, no sufficient account and explanation of what happens to the young and older – adult demarcated world. To counter Lacan's theory pitfall, the Behavioural/Mechanistic Approach will be employed in the analysis of the selected sample.

1.8.5   The Behavioural/Mechanistic Approach

According to the behavioural/mechanistic approach theory, people are machines whose response to external forces results in development (Miller, 1993). This approach asserts that past behaviour predicts future behaviour and that people's machine-like minds do not construct knowledge but instead absorb existing knowledge (Miller, 1993).

The theory aims to explore the prediction and control of human behaviour, as individuals learn behaviours by responding to stimuli and by receiving positive or negative reinforcement or punishment. Positive reinforcement increases the likelihood that the immediately preceding behaviour will be repeated (Shaffer, 1994).

Watson (1930: 269), the father of behaviourism, believed that people were an assembled organic machine, ready to run and that their personalities were a collection of complex habits. As such behavioural/mechanistic approach is a science interested in predicting and controlling human behavior (Watson, 1930). He insinuates that people learn behaviors by responding to stimuli and by receiving positive or negative reinforcement or punishment.

This theory will assist the researcher in analysing the moods, modalities and behaviours portrayed through different selected materials to be analysed, and to assess how these entities might predict the temperament of clients upon acceptance or rejection of a product or company

Lastly, the researcher will also make use of the hierarchy-of-effects model to illustrate the process through which the selected sample to be analysed undergoes before reaching the product or service purchasing stage. This theory is well elaborated in the next section of the research.

1.8.6   Lavidge and Steiner's Hierarchy-of-effects Model

The advertising hierarchy-of-effects model is often used in the measurement of advertising effectiveness. According to this model, customers do not switch from being completely uninterested in a product to become convinced to buy the product, in one step. Lavidge and Steiner's Hierarchy-of-effects model, as suggested by Barry and Howard (1990), is created to show the process or steps that an advertiser assumes that customers pass through during the actual purchase process. Through this model, consumers change their minds about the product, then change the perception, which at the end induces them to purchase.

This notion or theory has created a debate from academics about its effectiveness, to name a few of these views. Weilbacher (2001) on his side states that the hierarchy-of-effects model cannot provide a proper description of how advertising works and the effects of advertising. In contrast, Barry (2002) supports the concept and promotes it as a guideline for both advertising practice and research.

Lavidge and Steiner (1961: 60) write that although the steps have to be completed in a linear way, a potential purchaser sometimes may move up several steps simultaneously. Lavidge and Steiner (1961) identify the six steps in the following order:

1. Close to purchasing, but still a long way from the cash register, are customers who are merely *aware* of the product existence.
2. Before the purchasing step, are prospects who *know* what the product has to offer.
3. Still closer to purchasing are those who have favourable attitudes toward the product and those who *like* the product.

4. Customers whose favourable attitudes have developed to the point of *preference* over all other possibilities are another step ahead of the purchasing step.

5. Even closer to purchasing are customers who couple preference with a desire to buy and the *conviction* that the purchase would be wise.

6. Finally, there is the step which translates this attitude into actual *purchase* (Lavidge and Steiner, 1961: 59).

In brief, the advertising hierarchy-of-effects model depicted by Lavidge and Steiner (1961) (see Figure 1) illustrates the process by which advertising works and portrays consumers passing through a series of steps in sequential order from initial awareness (cognitive stage), to liking and preference (affective stage) and to actual purchase (behavioural stage). Behind this model is the premise that "advertising effects occur over time and advertising communication may not lead to immediate behavioural response or purchase, but rather, consumers must fulfil each step before (s)he can move to the next stage in the hierarchy" (Belch and Belch, 2004: 146).
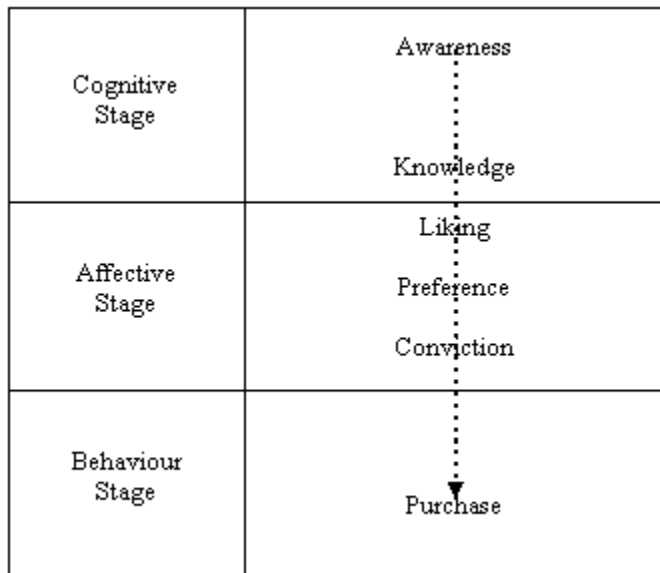
Figure 2: **Advertising Hierarchy-of-Effects Model**   Source: Lavidge and Steiner (1961: 61)

This theory will assist the researcher in analyzing the selected sample to illustrate the process through which the selected sample to be analyzed goes before reaching the product or service purchasing stage. The theory will also assist in enabling the researcher to explore how these processes predict the temperament of client's acceptance or rejection of a product/company when viewing these adverts.

1.9   DEFINITION OF KEY CONCEPTS

Far from attempting to offer a complete glossary including several meanings of the terms concerned, the researcher will rather zoom in on strategically important terms deemed necessary to provide the reader with a tool needed in understanding unequivocally selected fundamentally important terms in this thesis. Effort is made to limit the definitions offered to vital meanings of the key terms in this thesis and how they are used.

ADJECTIVE PHRASE: A phrase whose main word is an adjective.

ADVERB PHRASE: A phrase whose main word is an adverb.

ALLITERATION: This is the repetition of a particular sound in the *prominent lifts* (or stressed syllables) of a series of words or phrases. Alliteration is extensively used in poetry, in which it more narrowly refers to the repetition of a consonant in any syllables.

AMBIGUITY: The expression of an idea in such a way that more than one meaning is suggested.

ASSONANCE: The repetition of vowel sounds to create internal rhyming within phrases or sentences.

CLAUSE: a sentence-like construction that is contained within a sentence or a simple sentence, basically containing a subject and a verb or verbal.

COGNITIVE: Relating to cognition. Cognition is a group of *mental processes that includes attention, memory, producing and understanding language, learning, reasoning, problem solving, and decision making*. Various disciplines have studied cognition and ended up viewing it from different angles. These include psychology, philosophy and linguistics. For example, psychology and cognitive science view "cognition" as normally referring to information processing by an individual's psychological functions.

COLLOQUIAL DICTION: Words or phrases (including slang) used in everyday conversation and informal writing which is usually inappropriate in formal writing.

COLLOQUIAL LANGUAGE: The type of language used in everyday, informal situations when the speaker is not paying particular attention to pronunciation, choice of words, or sentence structure. It is not necessarily non-prestige and should therefore not be seen as sub-standard.

COMPLEX SENTENCES: A sentence containing one independent clause and one or more dependent clauses.

COMPOUND SENTENCES: Two or more independent clauses (or simple sentences) joined by a coordinating conjunction.

CONJUNCTION: Words that link units of equal status (coordinating conjunctions) or introduce subordinate clauses (subordinating conjunctions).

CONNOTATION: Implied or suggested meaning of a word because of its association in the reader's mind.

CONSUMERS: In the economic system of a country, consumers are individuals and families who buy goods and service for personal or family use or consumption.

CULTURE: The behaviours, beliefs, values and symbols characteristic of a particular social, ethnic, or age group, e.g. the youth culture; the drug culture. Since our discussion is centered on organizations, *organizational culture* is the behaviour of humans who are part of an organization and the meanings that the people attach to their actions.

CUSTOMERS: These are people or organizations that purchase a product (i.e. good, service, product, or idea) from a company or a person (generally known as a seller, vendor, or supplier).

DECLARATIVE SENTENCES: A type of sentence structure used chiefly for making statements.

DENOTATION: The literal or obvious meaning of a word (dictionary definition).

DEPENDENT CLAUSE: A group of words that contains a subject and a verb, but cannot be a grammatical sentence. It is dependent upon an independent clause (simple sentence) for meaning and context.

DETERMINER: Words that introduce noun phrases (e.g. the, a, an, this, that, these, those, my, our, your, his, her, its, their, what, which, whose, whatever, whichever, whosoever, some, any, no, enough, every, each, either, neither).

DICTION: Choice of words especially with regard to correctness, clearness, or effectiveness.

ENUNCIATION: This refers to the articulation of speech regarded from the point of view of its intelligibility to the audience.

FIGURATIVE LANGUAGE: How authors use literal meanings to suggest non-literal meanings, including metaphors, extended metaphors, submerged metaphors, similes, symbolism, and personification.

FORMAL LANGUAGE: This is the type of speech which people use when they are very careful about pronunciation and word choice and sentence construction. At official gatherings, formal English speech tends to start, for example, with *Ladies and gentlemen, I am honoured to be able to introduce to you ...*

IDENTITY: Psychologists and sociologists generally use this term to refer to a person's awareness; conception and expression of his/her own individuality or group affiliation or membership. E.g. national identity and cultural identity

IMAGE: An artefact that depicts or records visual perception. An image of something or some subject usually has (or is often believed to have) a similar appearance to it. It is a mental representation of something – usually of a physical object, a person or an institution. It offers a depiction or reflection of it. More abstractly 'image' in this thesis refers to the consumers or the general public's view of an organization, a company or its product. It is the reputation (positive or negative) of an organisation or a product.

IMAGERY: Lively descriptions which impress the images of things upon the mind using one or more figures of speech.

IMPERATIVE SENTENCES: A type of sentence structure used chiefly for issuing a directive or command.

INDEPENDENT CLAUSE: A clause which can stand by itself as a grammatically correct sentence.

INFORMAL DICTION: The plain language of everyday use. It often includes idiomatic expressions, slang, colloquialisms, contractions, and many simple, common words.

INFORMAL LANGUAGE: This is a manner of speech or writing reflecting familiarity with the addressee. It is generally seen as an alternative term for colloquial language.

INTERGRATED MARKERTING COMMUNICATION: A strategy of coordinating and integrating all of the company's marketing efforts and promotional communication to convey a consistent, unified message and image.

INTERROGATIVE SENTENCE: A type of sentence structure used chiefly for asking questions or seeking information.

JARGON: The special language of a profession or group. The term usually has pejorative associations, with the implication that jargon is evasive, tedious, and unintelligible to outsiders.

LANGUAGE: A *system of human communication* consisting of a structured arrangement of articulated sounds (or their written representation) to form larger units such as morphemes, words, sentences.

LEXICAL: Concerning or relating to words or vocabulary. Here 'word' should be taken in the broad sense of *lexeme*, i.e. an abstract unit in the meaning system of a language which may occur in different forms in actual spoken or written sentences and is regarded as the same regardless of inflection such as *go, goes, going, gone, went* which all appear under the same lexical item 'go' in the dictionary. In short, a lexeme is the basic form representing different word forms which appear under it in a dictionary.

MARKERTING COMMUNICATION: The process of sending promotional messages to target audience.

MARKERTING MIX: The most effective combination of four elements (product, price, distribution and promotion) that forms the basis of a marketing strategy aimed at satisfying customer needs.

MARKERTING: The conception, pricing, promotion, and distribution of ideas, goods, and services to satisfy the needs of individuals and organizations.

METAPHOR: A figure of speech in which one thing is compared to another by being spoken of as though it were that thing.

MORAL: Values which we attribute to a system of beliefs.

NOUN PHRASE: A phrase whose main word is a noun or a pronoun.

NOUN: A part of speech that indicates a person, place, thing, or idea.

ONOMATOPOEIA: The use of words that sound like what they mean.

PASSIVE VOICE: A sentence in which the subject does not perform the action stated in the verb, but is acted upon.

PERSONIFICATION: When inanimate objects, qualities or non-human beings are endowed with human attributes, they are said to be personified. E.g. Spring can personify revival, a lion can be personified in a tale and be made to speak to other animals like a human king, etc.

PREPOSITION: A part of speech that introduces a prepositional phrase. The preposition links the complement in the phrase to some other expression.

PREPOSITIONAL PHRASE: A prepositional phrase consists of a preposition and its complement.

PRODUCT PACKAGE: Package in this work mainly refers to containers, boxes and the like in which goods are put to protect them during transport, warehousing, logistics, sale, and end use. Package therefore contains, protects, preserves, transports, informs, and sells the good in question.

PRODUCT: In business, a product is a good or service for which customers will exchange something of value, usually money. This is generally an item destined to ideally satisfy a market's need.

PROMOTION: The variety of techniques that an advertiser uses to communicate with current and potential customers (or an audience in general) with an ultimate end to popularize something or to persuade them to buy or accept the article s/he offers.

PROMOTIONAL MIX: The particular combination of advertising sales promotion, public relations and personal selling that an advertiser chooses to employ.

PRONOUNS: parts of speech that are special types of nouns that take the place of another noun or noun phrase and refer back to it.

REPETITION: Recurrence of the same thing or word more than once in a chunk of speech.

RHETHORIC FIGURE: Also known as stylistic device or figure of speech is a use of language that creates a literary effect (but often without regard for literal significance.

RHETORIC: the art of using words effectively in writing or speaking so as to influence or persuade; rhetoric focuses on the interrelationship of invention, arrangement, and style in order to create felicitous and appropriate effect.

RHETORICAL QUESTION: A question asked for rhetorical effect to emphasize a point, no answer being expected.

SEMIOTICS: This is a systematic study of signs, sign systems or structures, sign processes, and sign functions. It is the analysis of systems using signs or signals for the purpose of communication. The most known of such systems is human language.

SERVICES: In business, these are intangible products that offer financial, legal, medical, recreational, or other customer benefits. More specifically, customer service implies provision of assistance to customers or clients

SIMPLE SENTENCE: A sentence is said simple when it contains one clause only.

STEREOTYPE: A character who represents a trait that is usually attributed to a particular social or racial group and who lacks individuality; a conventional pattern, expression, or idea**.** From a psychological viewpoint, a stereotype is a thought (accurate or not) that may be adopted about specific types of individuals or certain ways of doing things. A stereotype may or may not accurately reflect reality.

STRUCTURAL: Relating to the structure or the arrangement and relationship of the parts of a whole.

STYLISTIC: Relating to style or stylistics. Stylistics is a conceptual discipline which attempts to study language variation (i.e. style) which establishes principles capable of explaining particular choices made by individuals and social groups in their use of language.

SUBORDINATE CLAUSE: A dependent clause beginning with a subordinating conjunction.

SYNTATIC LEVEL: The level at which words are arranged in phrases or sentences.

SYNTAX: The grammatical structure of a sentence; the arrangement of words in a sentence.

TARGET AUDIENCE: The specific group of people an advertisement is aimed at.

THEORY: A well-confirmed type of explanation of nature, made in a way consistent with scientific method; a contemplative and rational type of abstract or generalizing thinking, or the results of such thinking, explaining of how things work.

TRANSLATION: Can be roughly defined as the process or result of converting information from one language or language variety into another.

VERB PHRASE: A verb, together with any modal verb or auxiliary verb associated with it. It is the part of a sentence containing the main verb and possibly any object(s), complement(s) or adverbial(s).

1.10   CONCLUSION

This chapter was devoted to clarifying the research objectives, defining the main research problems to be addressed and explaining how the researcher aims to solve them. The key assumptions of the study were clarified. The importance and significance of the topic was discussed. The study's limitations were revealed. In addition, a discussion of the theoretical framework that informs this study was provided. Lastly, the key concepts that would enable our readers to follow unambiguously the discussion at hand were defined.

The following chapter will discuss in details the research methodology used during this study.

CHAPTER TWO

RESEARCH METHODOLOGY

2.1   RESEARCH METHODOLOGY AND STUDY SAMPLE

This research methodology chapter describes the range of approaches as well as the techniques and procedures used in the present study. More specifically, the research methods employed in the study are described including an explanation of the research sample and the sampling technique adopted, as well as an account of how the messages belonging to either the category of advertisement or product packaging were selected. Measures taken for data collection are also described, after which the research procedure is outlined.

This research will be drawn on the results of multi-faceted methods of a qualitative analysis of the selected advertising/promotional messages from different types of advertisements and different product packages, an in-depth text content analysis of these selected materials and the contexts of their placement.

The present study intends to assess through a detailed semiotic and linguistic analysis how both the French and English language features and styles are used in the selected advertising/promotional messages from different types of advertisements and different product packages. The researcher will also examine how, through the use of linguistic structures, rhetoric figures, visual cues and strategies, the selected advertising/promotional messages from different types of advertisements and different product packages represent the organisation's message to consumers. In order to keep this research focused, the data is strictly limited to the context and content of the selected advertising/promotional messages.

When focusing on the contextual aspect of the selected advertising/ promotional messages from different types of advertisements product packages, the selected sample will include French (Congolese) and English (South African) available visible in public

spaces. As the study includes a diversity of studies in differing cultural contexts concurrently, other variables which might influence the selected advertising/promotional message contents (like economic and political differences) will also be examined.

To explore the above assumptions (cf. Chapter 1, Section 1.5), this research focuses on an assessment of a wide range of the advertising/promotional messages from different types of advertisements and different product packages limited to a few products from six selected multinational subsidiary organisations from two different countries namely Coca-Cola Ltd[1]South Africa, Coca-Cola DRC/Bralima s.a.r.l.[2], Unilever[3] South Africa, Unilever DRC/Marsavco s.a.r.l.[4] and Vodacom[5] South Africa and Vodacom[6] DRC, that have achieved mass markets in their life cycle. The assessment of the sample, survey procedures, and methods of analysis will include examining and analysing selected advertising/promotional messages from different types of advertisements and different product packages. Most of the selected advertising messages will be of products/services which are in their mass market adoption phase.

This study will be focusing on rhetoric figures, visual cues, linguistic structures and strategies visible on the selected advertising/promotional messages from different types of advertisements and different product packages as a means of communication across marketing, promotion and branding with the focus on the use of language features, their role(s) and potential impact(s)/effect(s) on MNO's corporate images in different foreign market segments.

The selected advertising/promotional messages from different types of advertisements and different product packages will be chosen on the basis of the similarity of the brand to control standardisation. Thus, the research design combines diverse cultural contexts and standardised marketing.

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[1] http://www.cocacola.com

[2] http://www.bralima.net/

[3] http://www.unilever.com

[4] http://www.marsavco.com/

[5] http://www.vodacom.com

[6] http://www.vodacom.cd/vodacom-drc/

2.2   RESEARCH METHODS

Sample:

The sample consists of a total corpus of 29 advertising/promotional messages from different types of advertisements and different product packages. The types of advertisements include the photographs and scanned images of billboards, mural billboards and leaflets advertising/promoting specific services. The product packages include photographs and scanned images of product covers/wraps, product primary packages, product containers' stickers with messages printed on them, and primary boxes.

For the sake of accessibility to our Anglophone readers, the original selected advertising/promotional messages from different types of advertisements and different product packages in languages other than English from both the Democratic Republic of Congo and South Africa will be translated into English. Effort will be made to translate the content of these promotional and advertising materials as accurately as possible with the main objective of showing stylistic and linguistic cues, and diction used in the text.

Methods:

To answer the research questions, multiple (mixed) methods of qualitative analysis of the advertising/promotional messages from different types of advertisements and different product packages will be utilised for an in-depth semiotic analysis of the textual and visual features of sampled items for the contexts of their placement.

This thesis investigates the function of the rhetoric figure devices or resource of language and techniques that an author or speaker uses to convey a corporate message to the listener(s) or reader(s). This will be done on the translated selected messages belonging to either the category of advertisement or product package materials from the six subsidiary organisations. The particular selected English to French advertising/promotional messages from different types of advertisements and different product packages will also be examined. Three broad translation strategies will be identified (transference, source-

language-orientated and target-language-orientated) and their implications will be discussed. The study will also concentrate on linguistic cues in the selected (French and English) messages belonging to either the category of advertisement or product package materials employed on the selected products from six selected multinational subsidiary organisations.

The selected multinational subsidiary organisations are the following:

- Coca-Cola Ltd. South Africa and Coca-Cola DRC/Bralima s.a.r.l., an old beverage subsidiary company with a diverse product palette,

- Unilever South Africa and Unilever DRC/Marsavco s.a.r.l., an old subsidiary manufacturer of leading brands in foodstuffs, home and personal care; and lastly,

- Vodacom South Africa and Vodacom DRC, a relatively new cellphone communication subsidiary company with a much narrower range of telecommunication products.

In line with established qualitative research protocol, while conducting an assessment of the translated messages for different organisations' market segments, the cultural differences evident from the texts are explored. An examination of the linguistic properties is conducted. Possible linguistic properties evident from French and English versions are identified. An assessment is carried out on how such possible linguistic properties may assist in creating and representing a company's positive corporate image, analogous to the parent company's corporate image in foreign subsidiaries' markets, and on how these possible linguistics properties are used by multinationals in persuading potential customers to accept their goods and services. In addition, the study examines potential impacts and challenges of moral, cultural and life-style perceptions that multinational subsidiaries inflict on customers in their translated print advertisement messages, and how this impacts on their local corporate image and that of the parent organisation.

2.3 DATA COLLECTION PROCESS AND SAMPLING METHODS

In selecting the sample, the purposive sampling method relying on the judgement of the researcher in selecting the units to study has been used. To collect a representative sample, the researcher made use of maximum variation sampling technique, also known as heterogeneous sampling (Patton 2002) which is one of the types of purposive sampling method. This method consists of entities which differ from each other in a major aspect (Daymon and Holloway 2011: 214). This method is also called maximum variation sampling (Patton 2002). In this study the researcher collected photographs and scanned images of billboards, mural billboards and leaflets advertising/promoting specific services for a specific and common purpose. The collected samples all contain advertising messages. The product packages include photographs and scanned images of product covers/wraps/containers, primary packages of products, product containers' stickers with advertising messages printed on them. In addition the adverts selected also contain advertising messages written on them. All of these collected samples are images of advertisements of products and services and packaging of products and services circulating in markets from the years 2008 to 2011.

A combination of convenience sampling and purposive sampling was used as the sample was collected based on accessibility and proximity, and also in handpicking the cases to be included in the sample based on the researcher's judgement of the typicality of cases for each brand in each location (DR Congo: Kinshasa and South Africa: Port Elizabeth). It should be pointed out that the selected samples are representatives of different types of advertisements and different packages of popular products.

The main reason why the purposive sampling method has been chosen was because in selecting the cases to include in the sample the researcher intended to focus on particular characteristics of the units that are of interest, which will best enable the researcher to answer the research questions.

The selected sample of texts from the three companies to be analysed will be categorised according to region, text type and function as follows:

Company 1 SA: (Unilever SA) comprises five advertising/promotional messages printed on the primary product package of different products, namely, Vim Multipurpose Scourer, Vaseline Pure Petroleum Jelly, Shield for men Musk Anti-Perspirant, Sunlight Soap and Handy Andy Cream. These are from five different primary product packages.

Company 1 DRC (Democratic Republic of Congo): (Marsavco) The sample comprises five advertising/promotional messages on the primary product packages of different products namely, Vim Multipurpose Scourer, Pepsodent Tooth Paste, Omo Multi Active Washing Powder, Margarine Blue Band Good Start, and Lipton Yellow Label Tea.

The advertising/promotional text printed on the primary product package can be classified as:

- Consumer advertising on the basis of audience;
- National advertising on the basis of area coverage;
- International advertising on the basis of area coverage;
- Product/Service advertising on the basis of function; or
- Regional advertising on the basis of area coverage (Cf. Chapter 3, section C).

Company 2 SA: (Vodacom SA) comprises five advertising/promotional messages on brochures/leaflets for different services, namely Vodacom M-pesa Cell phone Banking Money transfer Services, Vodacom Free Night Shift Calls Services, Vodacom International Roaming Services, Vodacom Internet Broadband Services and Vodacom Airtime Free Bonuses Services.

These advertising/ promotional text messages are known as brochures/ leaflets and can be categorised as:

- Product/service advertising on the basis of function;
- National advertising on the basis of area coverage;
- Direct action advertising on the basis of function; or
- Regional advertising on the basis of area coverage (Cf. Chapter 3, section C).

In addition to being classified in the afore-mentioned categories, the Vodacom International Roaming services advertising/promotional text message also belongs to the category of international advertising on the basis of area coverage.

Company 2 DRC: (Vodacom Democratic Republic of Congo) comprises: one advertising / promotional message on a brochure / leaflet for the Vodacom Solution White/SIM-Card Services, two Mural billboards advertising / promotional text messages for Vodacom (namely the Vodacom International Calls Tariff services), two Free-standing outdoor billboards containing advertising / promotional messages for the Vodacom Company and the product Vodacom Airtime. In addition to the way they are named, these advertising / promotional messages can be categorised as follows:

- Product / service advertising on the basis of function;
- National advertising on the basis of area coverage;
- Direct action advertising on the basis of function; or
- Regional advertising on the basis of area coverage (Cf. Chapter 3, section C).

In addition to being classified in the afore-mentioned categories the two Mural billboards and the two billboard advertising / promotional text messages of the afore-mentioned services also belong to the category of Outdoor/out-of-home (OOH) advertising according to media definitions and billing.

Company 3 SA (Coca-Cola SA) comprises: three advertising and promotional text messages on the primary product package of different items namely, Fanta Pineapple, Stoney Ginger Beer and sprite and three billboards containing advertising / promotional messages, one for the product Coca-Cola Zero and the other one for the product Fanta Pineapple. These advertising / promotional text messages can, in addition to the way they are named, be categorised as:

- Product/ service advertising on the basis of function;
- National advertising on the basis of area coverage;
- International advertising on the basis of area coverage;
- Selective Advertising on the basis of function; or

- Regional advertising on the basis of area coverage.

In addition to being classified in the afore-mentioned categories, the two billboards containing the advertising / promotional messages of the product Coca-Cola Zero and the other one for the product Fanta Pineapple also belong to the Outdoor/out-of-home (OOH) advertising category according to media definitions and billing (Cf. Chapter 3, section C and A).

Company 3 DRC: (Coca-Cola DRC) comprises one billboard advertising and promotional message for the product Coca-Cola, two mural billboards advertising and promotional messages for the product Coca-Cola.

These advertising/ promotional text messages can, in addition to the way they are named, be categorised as:
- Product/service advertising on the basis of function;
- National advertising on the basis of area coverage;
- Selective Advertising on the basis of function;
- Outdoor/out-of-home (OOH) advertising according to media definitions and billing; and
- Regional advertising on the basis of area coverage (Cf. Chapter 3, section C and A).

The data collected for this research include:
  a) Advertising / promotional messages printed on product packages for both company 1 SA and DRC (Unilever),
  b) Advertising / promotional messages from different types of advertising for company 2 SA and DRC (Vodacom), and
  c) Both a mixture of advertising / promotional messages on product packages and advertising messages from different types of advertising for company 3 SA and DRC (Coca-Cola)(bis).

Motivation for the sample and Justifications / comments:

This was not a random fact; it is a well thought-out decision which can be justified as follows:

a) The data (i.e. advertising / promotional messages) collected for both company 1 SA (Unilever) and company 1 DRC (Unilever/Marsavco) come from selected product packages. This is due to the scarcity of advertised messages printed on posters, billboard or any other advertising tool circulating in both the DRC and SA public spaces. Since the products are sold against much competition in the supermarkets, Unilever needs to ensure that it uses competitive advertising, brand recall, affordable and effective communication media. For many products, such as those of the other two companies in the sample, there are billboards advertising the products or the brand. However, in the case of Unilever products, in both SA and DRC, there was no evidence of any billboards, and an internet search for such marketing materials did not yield any positive evidence that these indeed existed. Advertising / promotional messages printed on the product packages seems to be a cost-effective, suitable and efficient way for the companies to communicate with their potential and existing customers in stores against competition at the point of purchase. Therefore, in these selected countries, the messages printed on the product packages have a prominent role to play in the markets and the company indeed appears to rely on only this strategy to elicit brand recall; hence, the packaging functions as both advertising and promotion of the selected products in competition to products shelved adjacent to them. (This is discussed in greater detail in chapter 3.11.3).

b) The data collected for Company 2 SA (Vodacom) and Company 2 DRC (Vodacom) come from the companies' brochures / leaflets and billboards. This is due to the fact that the nature of Vodacom's business focuses on services rather than on material goods like other companies. Hence, Vodacom has almost nothing or very little to package except a small card and the printout of the conditions for such provided services. The fact that they have much competition from other providers implies that more advertising such as posters (in public spaces) and leaflets / brochures are the

most suitable ways for Vodacom to communicate with its potential and existing customers.

c) The sample collected for company 3 DRC (Coca-Cola) will be limited to the Coca-Cola product. This is due to the fact that this is the only product of the Coca-Cola family which has the privilege to be advertised all over the country by private entities (such as restaurants, vendors, bar owners and hotel owners). The Coca-Cola Company itself is not stationed in DRC, but operates its sales through BRALIMA under licence. (Cf. Chapter 5 section 5.5.7) Hence, the Coca-Cola advertising is also conducted under such licence by the subsidiary companies. Therefore, the advertisement of the other Coca-Cola products exists through brand recall. Moreover, their packages could not contribute significantly to this study because only the names of the products and the trade mark are printed on these containers. Most of the cool drinks in DR Congo are still being sold in re-usable bottles to avoiding the can production cost that neither the subsidiary nor Coca-Cola itself is willing to finance. As regards the data for company 3 SA (Coca-Cola) in South Africa, it has been remarked that the company needs to compete, hence prominent advertising and brand recall are needed in supermarkets because many other cool drinks exist, making it difficult for customers to make a purchase for the Coca-Cola range of products (both alcoholic and non-alcoholic). Advertising messages on billboards and on the product package are more frequent in the public space and are suitable, informative and noticeable ways to communicate with the potential and existing customers. In addition, the company Coca-Cola SA offers free fridges to several distributors of their products wherever they operate in the country (Supermarket & Retailer, 2013). This creates brand recall and functions as prominent advertising.

The quantity of the sample collected is indeed sufficient due to the complexity of the messages. In addition, based on the nature of the study as a content analysis, an extensive detailed linguistic, semiotic and metaphoric examination of all denoted and connoted components of the messages, both verbal and non-verbal, will be carried out on each of

the selected messages belonging to either of the categories of advertisement or product packaging advertising text message.

2.4   DATA ANALYSIS PROCESS

Considering that this study is not focused on the consumer perception but rather on the intended messages devised and designed by the communicators/addressers (i.e. the selected multinational companies) of the advertised and promotional messages, multiple methods of qualitative analysis of the advertising and product package materials will be applied. An in-depth content analysis of the message and visual analysis of encoded messages on the selected materials and the contexts of their placement, as suggested in this chapter section and 2.1 and 2.3, are the most appropriate methods for the study in the researcher's view.

2.5 CRITERIA FOR ANALYSIS AND ASSESSMENT OF THE SELECTED ADVERTISING/ PROMOTIONAL MESSAGES

2.5.1 Preliminary Remarks

1. When analysing advertising/promotional messages from different types of advertisements and different product packages the variable to be tested would be the headline, the illustration, the body text, the layout, and the typography, character/actors, themes, propositions, rhetoric style, format illustration technique and many more. These variables can be grouped into different categories.

2. The selected advertising/ promotional messages from different types of advertisements and different product packages were scrutinised through the following evaluative criteria:
    -   Presentation of the advertisements and design,
    -   Character relations within the selected advertisements and packaging material, role modelling for the target audience,
    -   Semiotic analysis (integrity, logic and belief, etc.) and,

- Stylistic and metaphorical analysis.

3. This research analysis of the advertising / promotional messages from different types of advertisements and different product packages will be scrutinised under similarly constructed guideline criteria for analysis and assessment of advertisement. In addition, other rhetoric figures, visual cues and languages features relevant only to advertising / promotional messages on the product packages will be scrutinised (see chapter three, section 3.14). As such, each of the selected integrated tools (advertisement and product package) even though they all comprise advertising / promotional messages. The later therefore, will be evaluated according to the rhetorical requirements of the medium that they appear on (advertisement and product package).

The reason motivating the researcher to look at the messages on product packaging as advertising is that it is more frequent that the printed packaging has become an effortless one to one advertising adopted by most companies. The power of the printed pack is an important marketing tool in most developing countries where it is impossible to mount a media advertising campaign for every single product. Printed packaging is advertising without effort, helping to persuade the shopper to choose one brand in preference to another. Advertising messages printed on selected advertisements and advertising messages printed on selected product packages are therefore being evaluated under the same analysis criteria since they are all considered as advertisements as the literature review will elaborate. (Ref: Chapter three, section 3.11.3 also see Chapter two, section 2.3 for more detailed information).

2.5.1   Section One: Structural Presentation and Design of the Advertisement and Packaging of the Product

1. Which product is being advertised and which main theme links the advertised product to the parent company / organisation?

2. What is the source of the selected advertisement or product package containing the advertising / promotional message?

3. What is the language spoken in the parent organisation of the advertised product, its foreign subsidiary's organisation and in which language is the product being advertised?

4. What is the headline on the selected advertisement or product package containing the advertising / promotional message and what does it explain?

5. What is the overline or underline on the selected advertisement or product package containing the advertising / promotional message, and what does it explain?

6. What is the call-out on the selected advertisement or product package containing the advertising / promotional message, and what does it signify?

7. Is there any caption on the selected advertisement or product package containing the advertising / promotional message, and what does it explain and imply?

8. What is (are) the slogan(s) on the selected advertisement or product package containing the advertising / promotional message, and what does it explain and imply?

9. What is (are) the tagline(s) on the selected advertisement or product package containing the advertising / promotional message, and how is it linked to the product?

10. What does the visual background of the selected advertisement or selected product package containing the advertising / promotional message suggests, and what significance does it have in positioning the product's parent company?

11. How does the selected advertising / promotional message from the selected advertisement or selected product package portray the parent company's corporate image, and how is this achieved through the use of language?

12. How does the design (visual imagery, plot, setting, presence/absence of logos) of selected advertisement or selected product package containing the advertising / promotional message promote the image of the product and the parent company's image, respectively?

13. What are the graphological features used on the selected advertisement or selected product package containing the advertising / promotional message and which effects do they produce?

2.5.2 Section two: character involvement within the selected advertisement and product packaging materials

The analysis in this section will be based on the presentation of the selected sample, its origin, and theme, language of communication used and different design entities and how they have been used by the selected companies to communicate with its clientele.

14. What main action is taking place in the selected integrated marketing communication tools (advertisement and product package), and what significance does it have in relation to the product and parent company?

15. Is there any call to action in this selected integrated marketing communication tools (advertisement and product package), and how is it represented?

16. How is the product represented on both the selected integrated marketing communication tools (advertisement and product package) (by one or more characters), and how is it situated in the advert or on the product packaging material in the moment of declaration and in the act of uttering the product name by the addresser?

17. What are the advertising / promotional messages that can be extracted from the selected integrated marketing communication tools (advertisement and product package) through the main character(s)/speaker(s)' facial expressions and poses?

18. How does the advertising/ promotional message on the selected integrated marketing communication tools (advertisement and product package) involve the average consumers' cognitive abilities of perception and language)?

19. How does the advertising / promotional message on the selected integrated marketing communication tools (advertisement and product package) first stimulate, then promise to satisfy some strong motivation(s) / stimulus of the buyer?

2.5.3   Section Three: Semiotic and Linguistic Analysis

This section will be based on the various semiotic and linguistic entities used by the selected companies in communication with their customers.

1. How is the lexical level used in the advertising message portrayed on selected integrated marketing communication tools (advertisement and product package), and what does it achieve?

A) What type of language is used in reaching customers in selected integrated marketing communication tools (advertisement and product package)? (Colloquial, formal; casual - ceremonial; personal.-.impersonal; or simple - complex, etc.)

B) In which way is the language used in presenting the product on the selected integrated marketing communication tools (advertisement and product package)?

C) How are the signifiers used in the selected integrated marketing communication tools (advertisement and product package) to represent the parent company's desirable corporate image? (Focus on how language has been used to achieve this).

D) How does the relationship between the signifier and the advertising / promotional message on the selected integrated marketing communication tools (advertisement and product package) make the advertised message believable?

2. Is the pictorial and grammatical representation of the advertised message on selected integrated marketing communication tools (advertisement and product package) presented to the customers in a polite way? Justify.

3. What forms/types of sentences are used in the selected integrated marketing communication tools (advertisement and product package) and which effect do they produce (statements, commands, questions, exclamations, short or long sentences, abbreviations, parallel construction of sentences, etc.?)

4. Are the claims in the selected integrated marketing communication tools (advertisement and product package) believable, and how do they complement the organization's corporate image and product quality claim?

5. How do the semiotic representations of the characteristic make/brand of the product in the selected integrated marketing communication tools (advertisement and product

package) help the organisation perpetuate both verbally and pictorially the idea of globalization through the IMC tools (advertisement and product package)?

6. How does the message from the organisation (in this particular selected integrated marketing communication tool(s) advertisement and product package) suggest that images of other lifestyles may dictate and supplant real audience lifestyles, and/or make the depicted lifestyle on the advertisement or the packaging of the product appear normal to the addressee?

7. What are the other possible linguistic elements (register, intonation, accentuation, metaphor, idiom, emotive language, appellative strategy, simile, synecdoche, metonymy, repetition, etc.) and types of rhetoric figures (alliteration, antithesis, pun, etc.) used in the selected integrated marketing communication tools (advertisement and product package), and what could they achieve in conveying the message to the customer?

2.6   CONCLUSION

This chapter has focused on the explanation of the methodology as well as the data collection and data analysis processes used in the study. Different research methods or approaches used to conduct this particular research were discussed. An explanation of the research sample and the sampling techniques adopted, as well as an account of the selected advertisements and packaging materials were provided. The framework guiding the analysis and assessment of the selected sample was provided.The next chapter will explore the existing literature review enlightening this study.

CHAPTER THREE

LITERATURE REVIEW

3.1   INTRODUCTION

This chapter presents an in-depth review of the literature available, giving a brief synopsis on the role of language in corporate communication. It will examine the concept of corporate image and its meaning to a multinational organisation (MNO). Aspects of intercultural, cross-cultural and intra-cultural communications are discussed, with emphasis on their impact on the corporate image of multinational organisations. Issues of identity in an intercultural cross-cultural and intra-cultural communication situation, corporate identity, stereotype and prejudice will be examined. There will also be a discussion on how identities are constructed in advertisements.

The rapid economic, political and technological changes and the increasingly economic benefits of globalization in the business world are among the reasons for which most multicultural organisations are forced to distribute their products more effectively, widely and quickly. These organisations' subsidiaries exist in countries with a different lingua franca than the one spoken in the parent organisation, and usually have their own corporate image and identity which needs to be integrated in marketing campaigns. Such organisations must work in agreement with the parent company's corporate image and identity. There is also a common belief that advertising messages in different languages can all be based not only on the same information, but also on the same underlying values. As such, the process of translation of a source message for different target language markets has been seen as a simple task of interlingual message transfer and its role as a vital process often underestimated by many multinationals.

Organisations operating globally often have to deal with customers from different cultures and traditions, belonging to a multilingual community, having a variety of educational levels; and operating in different political systems, in regions with different

levels of industrial development. On the other hand, it is also becoming evident that consumers or customers are growing increasingly sceptical about advertising messages and tend to resent advertisers' persuasive attempts. Thus, it is vital for MNOs to pay attention to the way their messages are translated, considering the cultural conditions of their customers in foreign markets. Language as a powerful tool can have an impact on organisational structure, as well as affect the ability of MNOs to function in the global market. Thus, an organisation marketing team's knowledge of the local languages and their use in the advertisement materials indeed plays a crucial role in integrating the desired corporate culture, identity and image at all their foreign subsidiaries.

The objective of large regional associations addressing trade issues across borders is to ensure that trade amongst Southern African and Eastern African countries takes place without customs barriers or takes place at least with lower customs taxes. Such associations include COMESA[7] which mainly focuses on the formation of a large economic and trading unit that is capable of overcoming some of the barriers that are faced by individual states and SADC[8] which gradually aims at creating a free trade area in Southern Africa. Unfortunately, both of these two institutions still consider this vital issue of lingual barriers in connection with translation of advertising as a low priority one. Their failure to urgently address this issue continues to prove the topicality of many of the problems of cross-cultural transfer that have formed the object of translation studies and research in recent years (Bachmann-Medick and Doris (2009), Baker, Mona (2001), Bassnett, Susan (1980, revised 1991, 2002).

Should there be, or is there, any need for starting another community/association to address the issue of language as one of the potential barriers in international, cross-cultural and multicultural trade conducted in Africa as a result of globalization? Alternatively, how should sensitivity to language-based perceptions be addressed?

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[7] For supplementary information on COMESA (Common Market for Eastern and Southern Africa) please refer to http://about.comesa.int/lang-en/overview/vision/1-general

[8] Supplementary information on SADC (Southern African Development Community) is available on http://www.sadc.int/

3.2 A BRIEF SYNOPSIS ON THE ROLE OF LANGUAGE IN CORPORATE COMMUNICATION

The command of the target markets' languages can be seen as a source of power for a business, while it can at the same time have very negative consequences, especially for multinationals operating in countries speaking languages other than those adopted by the organisation's headquarters (in influencing the clients' loyalty, the choice of products, the ability to recognise, adapt and accept new foreign organisations). Therefore, language appropriate to the context is one of the most powerful tools which can be used by companies as a means of constructing localised advertising messages. In earlier studies, however, it has been demonstrated that there is a gap between understanding the use of language as a part of global marketing and its actual implementation (Melewar and Saunders, 1999: 593).

Fixman (1990: 31), however, is reluctant to endorse the necessity of using local languages in advertising messages through his remark that,

> "US-based companies perhaps have seen less reason to place a premium on foreign language skills. It should be noted that in many other countries, English has become more pervasive in international business".

Globalization has certainly favoured English, and in the past century, English undoubtedly became the language of communication in most international contexts. Meanwhile, an increasing number of MNOs operating in countries where other foreign languages than the working language of the parent organisation are spoken, today battle to maintain the parent organisation's corporate image along with other organisations' line of product images. Therefore, it becomes increasingly important to anticipate and measure the role of language use and its impacts on multinational organisations. For example, the company Coca-Cola Ltd. manufactures the product Coca-Cola alongside a line of other products such as Fanta, Schweppes, Sprite, Lemonade, Powerade, Spur and TaB. The Coca-Cola Company has an image which is referred to as a corporate image, while Coca-Cola the product has its own image, as do Fanta, Sprite and other products. Language has

a very important role to play in coordinating and making the individual images of all the products work in accord with the corporate image of the organisation, in order to avoid confusion in the client's mind. This can be achieved through a systematic total promotion mix/marketing communication mix within the company.

Organisations operating in countries where the languages spoken are not the same as the one verbalized in the parent organisation often find themselves in situations where they either have to use a company translator or contract an outside translator to interpret or translate the names of their products, their advertising materials and many other documents. Finding the right equivalent words to convey the brand messages to correspond with the brand's identity is not an easy task, but it remains a necessity that marketing communications and advertising messages, among others, should be correlated with the projected requirements and expectations of the different customer segments. Against this background, it will be inevitable to consider the concepts of inter-cultural communication and intra-cultural communication in general, and cross-cultural communication practices in particular.

Language is meant to serve for communication in human communicative actions. It is only after a long time after a language has been in use that the process of standardization sets in. However, it should be mentioned that people who speak the same language might have quite different social customs and habits, and conversely, that people who speak different languages might be quite similar in many respects. As a result, it would be wrong to consider language as a reified entity. This diversity is particularly wide in multilingual societies.

Written forms of business communication are successfully negotiated by all speakers in a changing language environment. As a result, the complexity of cultural biases and language foreignness may distort communication. As Bazerman (1988: 23) comments, "The force of written language only maintains to the degree that contextual factors are properly aligned and the text is able to capitalize on these factors". Barabas (1990: 80) argues that "Written and oral communication play an important role in shaping and maintaining an organization's sense of community and culture".

The marketplace of the early 2000s is filled with vivid, fantastic and complex advertising images where in some advertisements, the image stands alone, while in others images are explained by words. Language use therefore plays a significant role in the creation of corporate culture within multinational subsidiaries abroad. It is seen as a tool in the strategic management of international operations, and language skills are deemed essential for the performance of multinationals' daily activities.

3.3 ADVERTISING MESSAGE

Developing an advertising and promotional message and positioning it is a creative and an analytical task. Market research assists the advertisers of any type of messages learn about how, when, and where their target audience will most likely perceive their message. The actual creation of the message which encompasses the design, layout, logo and other elements is the creative part of the development process determining the effectiveness of any promotional tool and advertisement. (Kotler and Keller 2008) indicate that "The ad's impact depends not only on what is said, but often more importantly, on how it says it" In addition, as postulated by McLuhan, the medium influences the perception of the message (McLuhan 1964). This is of particular interest when new technologies are used to communicate with potential customers.

Based on this knowledge, the addresser of any type of advertising and promotional message decides on which position, frequency, and other aspects of the advertising and promotional message to be attended to.

3.4   TRANSLATION

The term translation can be defined in many ways. Vermeer (as cited in Nord, 1997: 13), for instance, describes translation as a "complex form of action, whereby someone provides information on a text (source language material) in a new situation and under changed functional, cultural and linguistic conditions." He also classifies translation as "a type of transfer where communicative verbal and non-verbal signs are transferred from one language into another" (1997:11). Nida and Taber (1969:12) see translation as a reproduction "in the receptor language of the closest natural equivalent of the source-

language message in terms of meaning and in terms of style." Skinner (1974:95) accounts that "translation can best be defined as a verbal stimulus that has the same effect as the original (or as much of the same effect as possible) on a different verbal community". Meetham and Hudson (1969) in Bell (1991:13) define translation as the process or result of converting information from one language into another. With the aim of reproducing as accurately as possible all grammatical and lexical features of the source language original by finding equivalents in the target language. At the same time all factual information in the original text must be retained in the translation.

Schleiermacher (1813) states that translating is at the same time understanding, thinking and communicating. He emphasizes, however, the act of understanding because of its great proximity to the act of translation. According to Schleiermacher, translating is a profound act of understanding, since the primary goal of translation is making the target reader understand the source text. Accordingly, the translator needs first to make sure he/she understands it, which is not as simple a task as it may seem. Based on Schleiermacher's definition, it can be said that there is an intertwined relation between language, translation and culture.

In defining the term translation, Newmark (1981: 22) proposes a distinction between semantic and communicative translation, where the former is defined as a mode of text transfer that uses "the bare syntactic and semantic constraints of the Target Language (TL) to reproduce the precise contextual meaning of the author." The communicative translation is a mode aimed at "producing the same effect on the TL readers as was produced by the original on the SL readers" (1981: 22).

Chesterman (2000: par. 5) suggests that the semantic translation is closer to the original while a more literal translation "gives highest priority to the meaning and form of the original." From his point of view, this type of translation is appropriate in translations of texts that have high status, such as religious texts and legal texts. Communicative translation, on the other hand, prioritises the effectiveness of the message to be put across. It focuses on factors such as readability and naturalness, and is appropriate to

translations of 'pragmatic' texts. These are texts like advertisements, tourist brochures, product descriptions and manuals, although attention must be paid to the factual content of the text.

Translation is a form of communication. While operating in foreign markets, multinational organisations, as translators of their corporate communication, need to contextualise and conceptualise their messages' address while communicating with their customers through the various translated marketing communication messages. As Motjope (2005:12) posits, the view that the translator's main task is "to bridge the linguistic imbalances that occur in our countries by making information accessible ..." In addition, Snell-Hornby (1990: 43) suggests that as a form of communication, translation is

> optimally relevant (a) when it enables the target readers to find out without unnecessary effort the meaning intended by the communicator; and (b) when the intended meaning is worth the reader's effort, that is, when it provides adequate benefits to the readers.

According to Lotman (1990), the founder of the semiotics of culture, thinking is translation and translation is dialogue. Dialogue consists of the constant translation between individual and group cultures. Such a view shifts the focus from linguistic to cultural differences which, in turn, include linguistic differences as well.

On the basis of Roman Jakobson's (1959: 232) semiotic approach to language and his aphorism 'there is no *signatum* without *signum*'. He suggests three kinds of translation:
- Intralingual (within one language, i.e. rewording or paraphrase),
- Interlingual (between two languages) and;
- Intersemiotic (between sign systems).

Peirce (1866), the founder of the science of signification suggests that the meaning of a sign is the sign it has to be translated into. In order to explain the meaning of something one must use a message, either verbal or nonverbal; often this message is, broadly speaking, a metaphor. Peirce (1897-1910/1985), quoted in Gorlée 2007: 216) adds that

> Translation is a method for ascertaining the real meaning of any concept, doctrine, proposition, word, or other sign. The object of a sign is one thing; its meaning is another. Its object is the thing or occasion, however indefinite, to which it is to be applied. Its meaning is the idea which it attaches to that object, whether by way of mere supposition, or as a command, or as an assertion.

Cornejo (2007: 246) on his part comments that

> This conception of meaning […] emphasizes the subjective and contextualized character of every meaning construction. [...] If meaning is also an objective, social construction, we should look for it in the collective; if meaning is, on the contrary, a subjective, context-dependent construction, we should look for it in the individual.

From this perspective, meaning is conveyed partly by the intrinsic value of a sign and partly by the context in which it is decoded and sometimes recoded. How much meaning is built-in in the sign and how much is conveyed by the receiving culture is a culturally specific matter.

These views shed new light on the notion of 'translation' (and 'communication') by emphasising that translation (as communication) is not about equivalence (mere conveyance of information); instead, it is about new meaning (information growth) and loss of meaning; in short, it is about information change.

For the purpose of this research, the definition that translation will be referred to is that of Vemeer (1997) which shows the intertwined relation between language, translation and culture.

> Translation is a complex form of action, whereby someone provides information on a text (source language material) in a new situation and under changed functional, cultural and linguistic conditions.It is classified as a type of transfer where communicative verbal and non-verbal signs are transferred from one language into another. (Vemeer 1997: 11, cited in Nord, 1997: 13).

The following section will look at how languages have some bearing on the corporate communication between companies and their customers across different cultural backgrounds.

3.5 ASPECTS OF INTERCULTURAL CROSS-CULTURAL AND INTRA-CULTURAL COMMUNICATIONS AND THEIR IMPACT ON THE CORPORATE IMAGE OF MULTINATIONAL ORGANISATIONS

A. Corporate communication

Corporate communication, as defined by Van Riel (2007: 25), is the set of activities that are involved in managing all the different types of communication (external and internal) that aim at creating a favourable starting point with all company stakeholders. On the other hand, corporate communication is the management function that establishes and mutually maintains the relationships between an organisation and its public (Steyn et al. 2000: 3). Thus, corporate communication is the link between corporate identity, corporate image and reputation.

Regardless of whether they recently enter a new a market or are already operating with little or huge capital, multinational organisations often come across language barriers in their attempts to communicate their message and those of the products they sell within their foreign markets. In addition, often, when organisations want to seduce, convince and please, move, create desire and interest around their brands to exist and sell them to customers, they choose to resort to a 'procès d'enchantement'[9] which, through advertisement, influences the public judgement.

Since the terms 'communication' and 'culture' re-appear in most of the afore-mentioned paragraphs, it is inevitable at this stage to explore aspects of culture, how people of different cultures can communicate with foreign marketers, and how these foreign marketers promote the existence of their organisations and the acceptance of their range of products while operating in foreign markets with multicultural and multilingual customers.

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[9] This French term which can be literally translated as 'a bewitching process' obviously refers to the process of charming or luring whereby the public targeted is not so much aware of what is done to it. This is comparable to the state of mind of a bewitched person who is not in control of what happens to him/her.

B. Defining communication

Porter and Samovar (1988: 17) define the notion of communication as a dynamic transactional behaviour-affecting process in which sources and receivers intentionally code their behaviour to produce messages that they transmit through a channel in order to induce or elicit particular attitudes or behaviours.

In their account, Lustig and Koester (1996: 29) defined communication as "a symbolic process in which people create shared meanings". A symbol in this definition refers to a word, action or object that represents a meaning. Meaning, then, is a perception, thought or feeling experienced and communicated by a person. Meaning can be a personal experience which cannot be shared with others as such but needs to be interpreted as a message. A message, in turn, is a set of symbols used to create shared meanings.

Additionally, according to Samovar and Porter (1988: 17), communication is "a dynamic transactional behaviour-affecting process in which people behave intentionally in order to induce or elicit a particular response from another person". It is thus important for organisations to bear this in mind when involved with their customers in any type of communication.

C. Culture

Culture has been defined as characteristic of countries as well as smaller groupings based on gender, social class, age and other factors (Gudykunst and Kim 1997: 18-19). Porter and Samovar (1988: 20) offer the following characterization of culture:

> Culture is the deposit of knowledge, experiences, beliefs, values, attitudes,
> meanings, hierarchies, religion, timing, roles, spatial relations, concepts of
> the universe, and material objects and possessions acquired by a large group
> of people in the course of generations through individual and group striving.

They argue that culture plays a dictating role in human communication and acts as a code according to which people encode and decode the messages. They even suggest that the founding role of culture can be compared to the functioning program of electronic

computers. They (Porter and Samovar, 1988) insinuate that "As we program computers to do what they do, our culture to a great extent programs us to do what we do and to be what we are".

Each organisation, including a multinational organisation, conducts itself in agreement with what is referred to as a corporate culture. As described by Rothacher (2004: 3), corporate culture is the general atmosphere at work. It reflects the pattern of shared values and beliefs that are created over time through the socialization process, the action of top management and the selection process. The author explains that culture sets norms and acceptable behaviour in the organisation, change and conservatism, creativity and conformity, group orientation and individual, customer service and in-house orientation.

Culture for an organisation can also be considered as shared understanding among the organisation's stakeholders which usually is acquired through a shared experience or a process of socialization. Accordingly, Waber and Camerer (2003: 401) state that culture is a general shared social understanding resulting in commonly held assumptions and views of the world among the organisational members.

It should therefore be noted that culture affects how everyday organisational and business activities are conducted, regardless of whether or not there is shared understanding during meetings and in promotional policy, how priorities are set and whether they are recognized or not, whether promises made are carried out or not, whether the merger partners agree on how time should be spent or not (Waber & Camerer 2003: 401).

Hellriegel et al. (1999: 133) state that there are four aspects of a culture that have direct implications for international management views. These are (i) social change, (ii) time orientation, (iii) language, and (iv) value systems.

D. Intercultural communication

Intercultural communication as defined by Iben (1998a: 39) is characterised as a phenomenon involving individuals from the same country but with different ethnic or racial backgrounds. The concept of social identity, then, becomes very important in communication between people of different ethnic or racial background as these people's understanding will derive from what they easily identify with in a particular discourse.

According to Rogers & Hart (2002: 1) intercultural communication is the study of "forms of culturally heterophilous communication (communication that takes place between unlike individuals) and thus deals with the difficulties that come with cross-border/culture communication".

For other scholars such as Poter et al. (1988), this same term 'intercultural communication' is explained as

> Communication which occurs whenever a message producer is a member of one culture and a message receiver is a member of another". Additionally, in their more recent publication, they suggest that "intercultural communication occurs when a member of one culture produces a message for consumption by a member of another culture (Porter, Samovar, Porter & Stefani 1998: 15 & 48).

Barnett and Lee (2002: 277), suggest that intercultural communication "involves the exchange of symbolic information between well-defined groups with significantly different cultures." This definition outlines the conceptual contours of intercultural communication by using a picture of communication as message production followed my message reception.

Iben (1998a: 39) on the other hand characterises intercultural communication as the phenomenon involving individuals from the same country but with different ethnic or racial backgrounds.

Intercultural communication is also seen as a process of "simultaneous encoding (i.e. the sender choosing the right words or nonverbal gestures to express his or her intentions)

and decoding (i.e. the receiver translating the words or nonverbal cues into comprehensible meanings) of the exchanged messages" (Ting-Toomey 1999: 21-22).

In their book entitled *Communication with Strangers,* Gudykunst and Kim (1984: 14) took a very important step in their attempt to describe the intercultural communication process. They argue that intercultural communication can be seen as a dialogical process in which both persons involved are both the addressee and the addressed. Their model describes interpersonal intercultural communication as the sum of message/feedback influences with psycho-cultural, socio-cultural and cultural filters between person A and B. Framing the whole communication process implies environmental influences.

Collier & Thomas (1988: 100) define intercultural communication from the perspective of individuals as those "who identify themselves as distinct from one another in cultural terms." This definition differs from others in that it takes its point of departure in the actor rather than the culture; it emphasizes the idea that it is the interpretations of the participant that determine which culture the person belongs to.

When entering into an intercultural communication discourse, MNOs have to bear in mind that they are dealing with people who communicate differently and derive meanings in different ways. As such, the organisations' communicators have to adapt themselves to these ways in order for companies to be integrated in their new markets.

Iben (1998:5) on the other hand developed a model for intercultural communication from a post-structuralistic approach through four analytical tools.
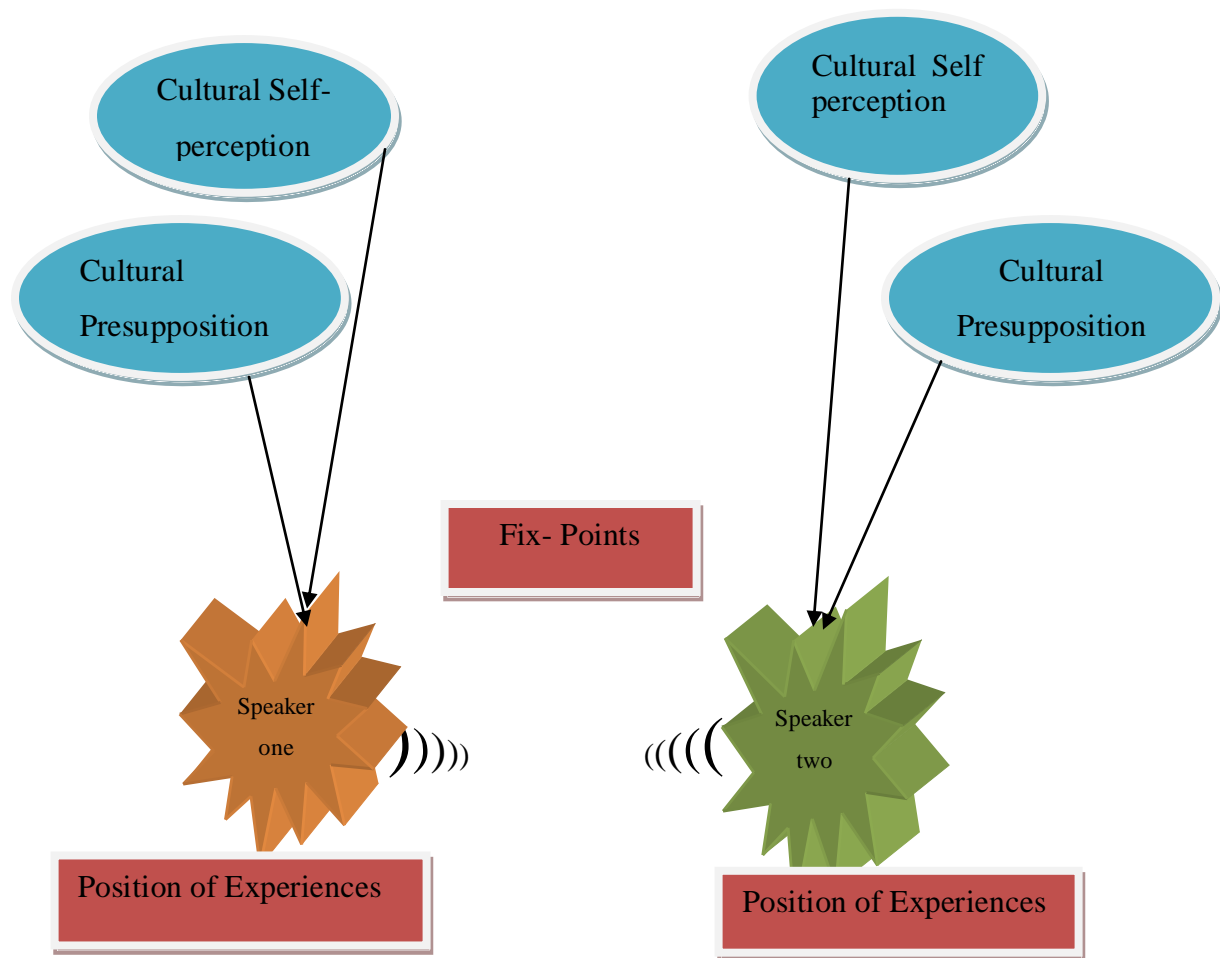
Figure 3: Intercultural Communication Model (Source: adapted from Iben (1998: 5)

Within this model, a description of an intercultural communication process between two actors, who are both addressers and addressees, is given. Secondly, the model emphasizes the inter-connectedness between the participants in the communication process, and lastly, the model shows that the communication process is an infinite, ongoing process (Yoshikawa 1987). The concept of 'Positions of experiences' refers to the fact that all interpretations are bound by individual experiences, but although the experiences are subjective, they are related to the social position of a person.

Gadamer (1975/1989: 302) seemingly sees interpretations as being related to the experiences of the actor. 'Positions of experience' is inspired by Gadamer's term "horizon of experience". "The Horizon is the range of vision that includes everything that can be seen from a particular vantage point". He (op. cit.: 302) highlights that understanding is based upon experience. Individuals understand the world on the basis of their own experiences, and their experience of the world is limited by their vantage point.

E. Intra-cultural communication

Many get confused by what should be considered as an intercultural communication and intra-cultural communication. These two terms are very similar but they are also quite different. From an etymological viewpoint, one can easily distinguish the two by saying that while intra-cultural communication takes place between communicators belonging to the same culture, intercultural communication involves speakers belonging to two different cultures. This is pretty much the same as what Collier & Thomas (1988) implied when they said earlier that in intercultural communication, individuals identify themselves belonging to two distinct cultures. Intra-cultural communication is almost the same as intercultural communication. The difference here is not in the term itself, but in the people it is applied to. During intra-cultural communication, interactants implicitly share the same ground rules of communication and interaction.

Intra-cultural communication refers to communication between interactants sharing the same cultural background. Samovar and Porter (2001) define intra-cultural communication as "the type of communication that takes place between members of the same dominant culture, but with slightly different values". These will not form part of our analysis and therefore does not need to be fully detailed here.

As a matter of fact, the term intra-cultural communication is parasitic on the term intercultural communication to be used as its oppositional correlate. Both intercultural and intra-cultural communications happen at a certain location where there is an encounter of humans in a particular environment. Both involve clusters of language

games and aspects of culture with varying degrees of similarity and difference. Both depend on mutual atonements, contestations and negotiations.

Intra-cultural communication usually involves individuals communicating with a verbal language that is usually the native language for both. This in contrast creates intrinsic certainty in the meaning of the words.

F. Cross-cultural communication

The term "cross-cultural" communication implies interaction with persons of different cultural, ethnic, racial, gender, sexual orientation, religious, age, and class backgrounds. "Cross-cultural communication" is a process of exchanging, negotiating, and mediating individual cultural differences through language, non-verbal gestures and space relationships. *It is also the process by which people express their openness to an intercultural experience* (Clarke and Sanchez 2000). This definition touches upon all of the eight specific ingredients of communication, namely, source, encoding, message, channel, receiver, decoding, receiver response, and feedback.

Cross-cultural communication looks at *how people from differing cultural backgrounds communicate, in similar and different ways among themselves, and how they endeavor to communicate across cultures*.

In any type of communication at a multicultural setting, a message is encoded by one individual according to his/her own cultural code; while another individual from another culture is facing the difficult task of having to decode the message with the possession of a different cultural code. It should also be noted that, consequently, the message can easily be lost, misinterpreted or distorted. As Porter and Samovar (1988: 21) remark,

> When a message reaches the culture where it is to be decoded, it undergoes a transformation in which the influence of the decoding culture becomes a part of the message meaning. The meaning content of the original message becomes modified during the decoding phase of intercultural communication because the culturally different repertoire of communicative behaviour and meanings possessed by the decoder do not contain the same cultural meanings possessed by the encoder.

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Usually, multinational organisations entering different international markets encounter barriers, limitations, difficulties or issues not as a result of any inability to translate the product's marketing campaign or its qualities, but due to the inability of their target market group to understand or adapt to the message of the adverts, and to identify the owner brand of these translated product campaigns. If culture is regarded as a consistent and seamless system on the basis of which communication is conducted, this may lead to the problematic conclusion that *human communicative practices are necessarily difficult when the individuals come from different cultures*.

Additionally, the target customers may have to learn about the product and acquire the perception that it is desirable or fulfils a need. As a result, if customers fail to interpret and translate company campaign materials correctly, and the company does not appropriately adapt them to the language used in the new foreign markets; this may have costly impacts on both the subsidiaries and the parent organisation.

Hence, intercultural, intra-cultural and cross-cultural communications involve clusters of language and aspects of culture, dependent on mutual atonements, contestations and negotiations. It is essential for a better understanding of this work to look at issues of identity in an inter-cultural, cross-cultural and intra-cultural communication situation.

3.4 ISSUES OF IDENTITY IN AN INTER-CULTURAL CROSS-CULTURAL AND INTRA-CULTURAL COMMUNICATION SITUATION

Identity is the response one gets from others as a result of what one says (Verbal communication) and does (nonverbal communication) (Wood 1997, Goodall 1983).

Intercultural differences are bound to influence the comprehension of message for people belonging to different cultures confronted with a psycho-cognitive situation where their native linguistic and cultural schemata conflict with the English schemata dominant in interaction with MNOs. This situation thus forces foreign customers to negotiate and redefine their cultural identity in order to successfully communicate in international and intercultural settings with multinational organisations.

In the post-modern tradition, identity is considered as a social construction. According to Jenkins (2006: 43), identities are classified as products of human social interactions and are defined and redefined throughout a life-time. He therefore argues that the term 'identification' is preferable to 'identity' as it rejects the notion that identities are a fixed variable, 'a thing' (Jenkins 2006: 29). It is through communication that culture is learned, modified, and passed down from one generation to the next. According to Ting-Toomey (1999a: 10), culture affects communication, and communication affects culture.

Seemingly, intercultural conflict takes place when an individual's cultural group membership factors affect his/her conflict process with a member of a different culture on either a conscious or a subconscious level.

Correspondingly, Carbaugh (1996: 23) emphasises that identities are reflected in actions. They are invoked, applied, and implemented in social scenarios (Carbaugh, 1996: 25-27). Just as the changing nature of identities allows the individual identities to be of more significance in some situations than in others, so organisations' corporate identities become negotiated.

As Burr (1995: 51) suggests, "our identity is constructed out of the discourses culturally available to us and which we draw upon in our communications with other people. People's identities are achieved by a subtle interweaving of many different 'threads". The threads, Burr (1995: 51) goes on to suggest, include such aspects as the age, social class, ethnicity and gender of an individual. Since both individual's and corporate identities result from communication with other people or the public in general, it becomes clear that there is a close relationship between the way individuals or companies advertise themselves through their communication or interactions with other people or the public.

Advertising is a form of social communication which reflects a society's culture as well as the values and norms embedded in it (Neelankavil et al. 1995: 55). As target markets vary, so do their cultural contexts as well as the customer segments in relation to the technology life cycle. Thus, in response to this complex environment situation, multinational companies need to find a balance between adaptation and standardisation of their advertising campaign material in order to achieve effective advertising.

It should be mentioned that cultural implications are also evident in texts written in different languages since they are meant to serve readers of different social and educational backgrounds. However, Frairgley (1985, quoted in Rubin 1988: 13) suggests that members of the same discourse community will have reached consensus on "what is worth communicating, how it may be communicated, what other members of the community are likely to know and believe to be true about certain subjects, how other members can be persuaded, and so on."

Through social interactions as human beings, individuals construct their own and each other's identities through everyday encounters with each other. In line with this way of thinking, Blyler and Thralls (1994: 5) argue that social construction is credited with the concept that knowledge is socially constructed, and furthermore that this occurs "in response to communal needs, goals and contexts". In addition, Blyler & Thralls (1993: 7) provide an overview commenting that "community is central to social construction because communal entities are the sources of knowledge". Freedman and Medway (1994: 5) point out that social constructionism implies that texts, i.e. realisations of genre, are not simply containers of knowledge, but rather, that the composing of text itself contributes to the social construction of what that knowledge actually is.

On the other hand, Freedman and Madway (1994: 5) argue that other aspects of human existence are also social constructs, including emotion, imagination and memory. As such, culture itself may be viewed as being socially constructed. In addition, they point out that social constructionism implies that texts, i.e. realisations of genre, are not simply containers of knowledge, but rather, that the composing of text itself contributes to the social construction of what that knowledge actually is.

According to Buffet (1986: 774), "a social constructionist position in any discipline assumes that entities we normally call reality, knowledge, thought, facts, texts, selves, and so on, are constructs generated by communities of like-minded peers". As Grabe and Kaplan (1996: 164) point out, this is in direct contrast to the cognitive view of knowledge and language, which is concerned with the conceptualisation of an existing objective

reality, since "the social constructionist view, instead, perceives reality as constructed out of social relations within the community".

Within social constructionism, collaboration is viewed as the social process inherent in all writing, and also as the process through which new members of a social community may be acculturated (Blyler & Thralls, 1993: 7-14).

Related to the above discussed issues of identity in an inter-cultural, cross-cultural and intra-cultural communication situation are issues of corporate identity, stereotype and prejudice in organisations which is inevitable to be discussed in the following section.

3.6 CORPORATE IDENTITY, STEREOTYPE AND PREJUDICE IN ORGANISATIONS

Today's global economy has created a more complex and more dynamic environment than before, in which organisations find themselves obliged to learn to compete and operate effectively. This situation launches a call for MNOs that operate globally to learn to be culturally agile and effective in adapting across a multicultural context and foreign situations. Cultural agility refers to the ability of both individuals or consumers and organisations to move quickly, comfortably and successfully from one cultural context to another.

3.6.1 Corporate Identity

According to the "Oxford Advanced Learner's Dictionary" (1989), the term "identity" means in general "who or what somebody/something is". Academics and practitioners view corporate identity differently. Amongst them, Topalian (2003) suggests that corporate identity is concerned with reality. Balmer and Wilson (1998) view corporate identity as referring to the distinct attributes of an organisation rooted in the behaviour of the organisation. Cornelisse et al. (2007: 6) to their part suggest that it refers to 'what an organisation is'.

Organizations communicate their identities in different ways, from the way they answer the telephone to the involvement of their employees in community affairs. Margulies (1977: 66) expressed most explicitly what identity is by saying that

> "Identity means the sum of all the ways a company chooses to identify itself to all its publics, the community, customers, employees, the press, present and potential stockholders, security analysts, and investment bankers. Image, on the other hand, is the perception of the company by these publics".

The formation of a negative reputation results from lack of managing corporate identity (Kennedy, 1977; Markwick and Fill, 1997). Although the importance of corporate identity has been recognised, the confusion has also led to the situation of having no universally agreed-upon definition (Thomson, 2005).

The "Strathclyde original Statement" (ICIG, 1995) provides a more comprehensive definition of corporate identity which says it is concerned with the conception, development, and communication of an organisation's mission, philosophy and ethos. Its orientation is strategic and is based on a company's values, cultures, and behaviours. The management of corporate identity draws on many disciplines including: strategic management, marketing, corporate communications, organisational behaviour, public relations and design. It is different from traditional brand marketing directed towards household or business-to-business product/service purchases since it is concerned with all of an organisation's stakeholders and the multifaceted way in which an organisation communicates. It is dynamic, not static, and is greatly affected by changes in the business environment. When well-managed, an organisation's identity results in loyalty from its diverse stakeholders. As such it can positively affect organisational performance, e.g. its ability to attract and retain customers, achieve strategic alliances, recruit executives and employees, be well positioned in financial markets, and strengthen internal staff identification with the firm (ICIG, 1995).

In the process of managing corporate identity, there are other important entities that form part of corporate identity such as corporate name, logo and slogan (Alessandri 2001: 177). In addition there are also corporate-level concepts such as corporate

communication, corporate image and corporate reputation. Corporate identity is linked to other concepts used to describe and reveal organisations. The most common (inter-) related concepts, mentioned by Balmer and Greyser are as follows:

- Corporate Image;
- Corporate Reputation;
- Organisational Identity;
- Corporate Branding;
- Corporate Communications (Balmer and Greyser 2003:4).

Balmer and Greyser's (2003) "Key Questions – Key Constructs" model below has a brief explanation, to illustrate the meanings of the above-mentioned most common concepts.
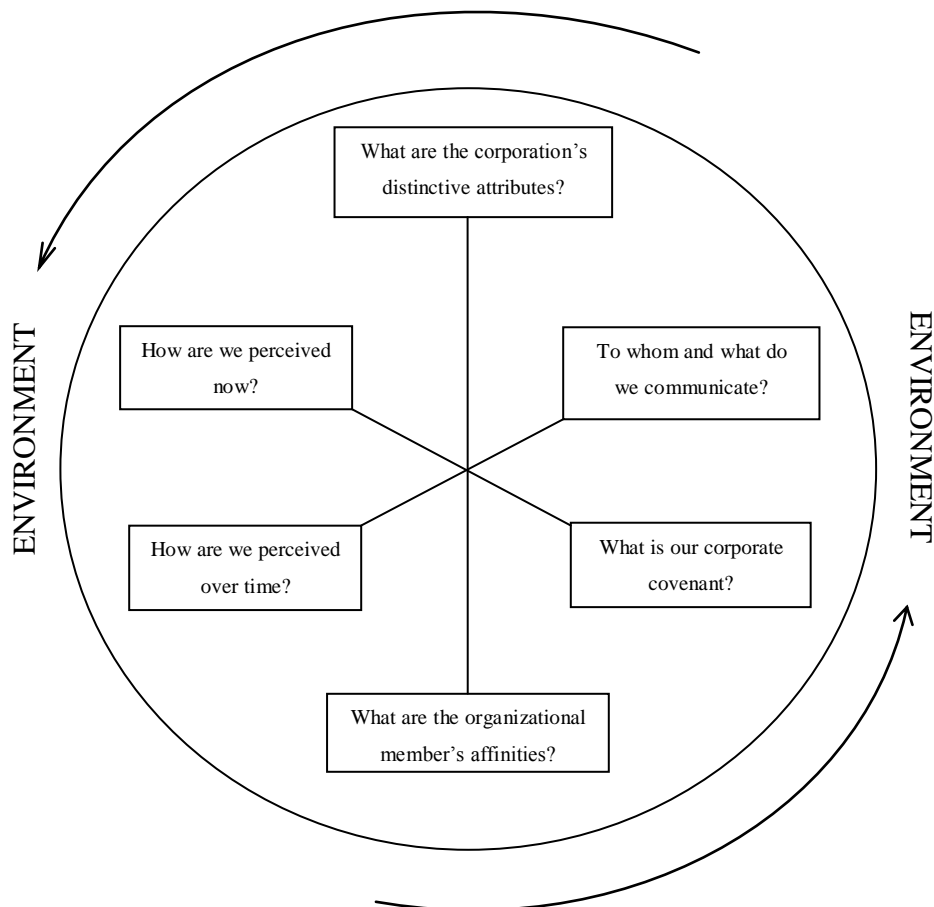
Figure 4: Key Questions and Key Constructs (Source: adapted from Balmer and Greyser (2003:4)
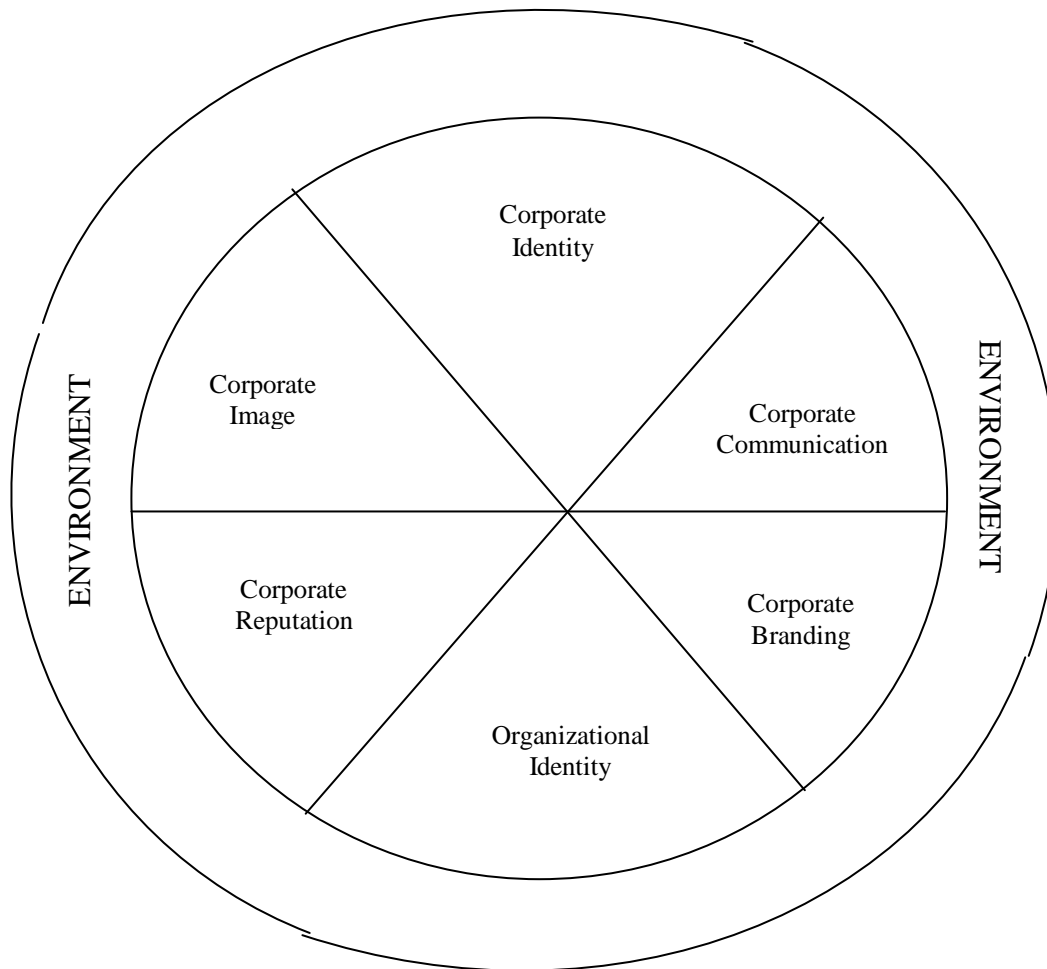
Figure 4 (bis): **Key Constructs.** Source: adapted from Balmer and Greyser (2003: 4) **1**

The explanations of what has been illustrated in the figures above anticlockwise are that: Corporate identity answers questions relating to the distinct attributes of a corporation such as corporate name, logo and slogan. Corporate image is concerned with how an entity is perceived now, meaning the global evaluation comprising the set of beliefs and feelings. Corporate reputation is about how an organisation is perceived over the long term by repeated impressions of the corporate image. Organisational identity relates to the members' attitudes and affinities towards their organisation; it a cognitive linking between the definition of the organisation and the definition of self. Corporate branding is

viewed as a promise (covenant) made to stakeholders and Corporate Communications are concerned with what is communicated to the organisation's public.

A. Corporate Image

Corporate image, according to the above short definition, is concerned with current perceptions as opposed to perceptions formed over time (corporate reputation). While Abratt (1989) believes that corporate identity took a big step forward, Pilditch (1970 in Abratt, 1989) rather articulates the difference between corporate identity and corporate image.

Corporate identity and corporate image are not the same, the former has to do with the self-presentation of the company to the public, and the latter is about the resulting perceptions by the public. In spite of this easily understandable difference, the literature often mentions the two terms in an interchangeable way.

Image may be categorised in many ways. One can distinguish between product image, brand image and corporate image (Sándor, 1997: 48, 49) and Szeles (1997). Furthermore, Balmer and Greyser (2003: 174, 175) suggest four perspectives of image:

1. *Transmitted images* (image management categories) within which they distinguish: *Projected image* that relates to the creation and projection of a single image to stakeholder groups.
2. *Receiver-end image* categories, containing four image versions:
   - Transient image that refers to the immediate mental picture construed by a receiver through the direct observation of what the organization emits (symbols, communications, etc.). "Marketers often fail to differentiate between images produced by the organization and an image which is formed as a result, in the mind of an individual" (Balmer, 1997: 5); in this respect, "image… cannot be managed directly" (Markwick and Fill, 1997: 398).
   - The brand user's image that represents the image of the company/product that most closely corresponds to the self-image of the stakeholder (or stakeholder group) and;

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- Stereotype image refers to the shared beliefs across all stakeholder groups.

3. ***Focus-off image*** categories. Through this category, the brand image can be viewed as the perception of a brand in relation to others in the same industry or product class. Under this category, the attention is called to the objective of brand positioning, i.e. the brand image is not perceived in isolation, rather in relation to competitive brands. The industry (product class) image which means the entire industry (sector) as illustrated in the following figure.
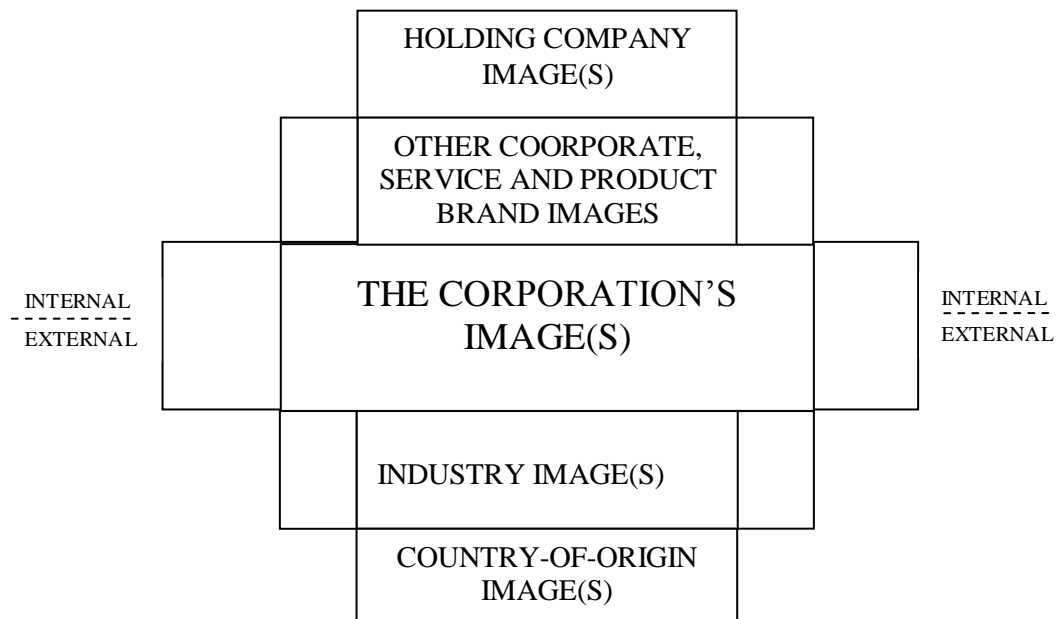
Figure 5: **The Image Categories**   (Source: Balmer and Greyser (2003:176)

4. ***Construed-image*** categories relate to what one group believes another group believes: "the way organization members believe others see their organization" (Dutton and Dukerich, 1991).

The elaborated multiple categorisations of image show that image is a complex phenomenon. It seems to support Szeles' (1997: 11, 1998: 156) statement about image also asserted in Nyárády and Szeles (2004): "Image in general! It simply does not exist!"

B. Corporate Reputation

The word "reputation" derives from the Latin word "reputance" which means "to reckon" (Balmer, 1997).

As stated earlier on, the concept 'corporate reputation' is often used synonymously with the concept 'corporate image' though these concepts are different in that, corporate reputation is not an immediate perception of the entity but, it is formed over a longer period (Markwick and Fill, 1997), Schreiber (2005:5), Bennett and Kottasz (2000), as well as Gotsi and Wilson (2001).

Different scholars derived dissimilar definitions of corporate reputation. It is "a set of attributes ascribed to a firm inferred from a firm's past actions" Weigelt and Camerer (1988). Similarly, Nakra (2000) refers to it as the stakeholders' collective opinions towards an organisation based on its past record. Markwick and Fill (1997:398) conclude that it "is a reflection of the historical, accumulated impacts of previously observed identity cues and possible transactional experiences".

Scholars such as Markwick and Fill (1997), Stuart (1999), Balmer and Gray (2000) and Alessandri (2001) suggest that corporate reputation can be found as a final element in some of the process models. Balmer on his account, however, argues against viewing reputation as a guarantee of corporate success on its own. He suggests that corporate reputation therefore should not be regarded as an end in itself (Balmer, 1997). His view can be compared with Schreiber's competitive context of corporate reputation concept (2005:4) which suggests that "a good reputation occurs when the organization's attributes (its value proposition) are both consistent with the needs and interests of key stakeholders and better than the value proposition available from competitive offerings". Though, Balmer (2002) also in voicing his view mentions competition, in his "New Corporate Identity Management Mix", as being part of the element "Environment" of his model.

Barnett, Jermier and Lafferty (2006: 5 - 7) have developed most recent review of the definitions of reputation in suggesting that reputation can be viewed as an "asset", an "assessment" or an "awareness".

Taking into account all afore-mentioned definitions and contributions from different scholars, it can be concluded that it is not reputation that should be regarded "as an end in itself". It is rather the company's performance and the communication that has to be consistent with the "wants", "needs" and "interests" of the key stakeholder groups and networks. It takes time in order to form and ensure positive perceptions based on experiencing the good performance. In addition, competitive environment needs to be taken into account as the basis upon which potential customers seem to form perceptions of an organisation in relation to other existing competition. All these aspects should be managed continuously and simultaneously in order to achieve a positive corporate reputation or organisation.

C. Organisational identity

Corporate identity is a very important multilevel notion dealing with individual and organisational issues. Organisational identity is defined as "a cognitive linking between the definition of the organisation and the definition of self" (Dutton, et al. 1994: 242).

Balmer (1997: 12) seems to use "organisational identity" synonymously with "corporate personality" he defines the latter concept as "the values held by personnel" and later he speaks of "the corporate personality/organisational identity (an individual's identification with a mix of ideologies)" (Balmer, 1997: 17).

The identity of an organisation is argued by Gioia et al. (2000) and Cornelissen, (2002) to be a metaphor coming from an individual's identity. Identity, in this sense, refers to the whole organisation, with the underlying assumption that every organisation has an identity, which defines that organisation. It defines questions such as "who we are" and "what we are".

Kiriakidou and Millward (2000: 51) contend that "organisational identity is at the core of corporate identity" and 'efforts to manage corporate identity should reflect the organizational identity of the company'.

Organisational identity and corporate identity are different because not every organisation is a corporation and the identity concept is applicable to various sorts of organisations. As Olins (1995:xviii) puts it, "Because the identity resource has now been adopted by organisations of all types, many of them quite remote from the corporation, the term organisational identity is increasingly and rightly being used." In addition, Organisational identity is different from corporate identity, in that while corporate identity is "the task of senior management in identifying corporate vision and strategy and focuses on how the latter is communicated through everything the organisation says, makes or does", organisational identity "focuses on members' identification with the organisation" (Balmer, 1997: 17).

Therefore, one can advocate that the "identity of an organisation" can be viewed as the synonym of "corporate identity" from an organisational perspective. In this regard, Balmer and Greyser's (2003) note that the concepts of organizational and corporate identity can be seen as alter egos and can totally be accepted.

D. Corporate Branding

Several multinationals have become aware of the importance of their names and are trying to establish and create a strong link between their corporate brand and product brand (Uehling, 2000).

"Branding is, and has been, everywhere… Branding is part of our lives", said Bernstein (2003:1134). "Corporate branding is one of today's most fashionable management fashions" (Morsing, 2006). There are many definitions of corporate branding. Generally speaking, branding is seen as corporate brand which is basically a promise, a corporate

covenant. It is the visual and verbal identifiers that help in creating awareness and recognition.

According to Bernstein (2003:1134) a "brand equals product plus values", i.e. it equals hard plus soft, denotation (meaning) plus connotation (inherent attributes). A product name denotes, while a brand name denotes and connotes.

According to the American Marketing Association (in Keller, 1998) a brand is also an example of this type: a brand is "a name, term, sign, symbol, or design, or combination of them which is intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competitors". This definition logically follows that corporate branding refers to the practice of using a company's name as a product brand name and also using the accompanying visual identifiers for the same purpose. That means to choose a name, logo, symbol, package design, or other attributes that identify a product and distinguish it from other brands. These different components of a brand, which identify and differentiate a brand can be called brand elements (Keller, 1998).

"In its simplest sense, a brand denotes a name, a logotype, or trademark and was originally used to signify ownership, as with the branding of livestock" (Balmer and Greyser, 2003: 245), apparently because of its linguistic origin, as Keller explained in 2003: in Old Norse language the word "brandr" meant "to burn" (Thomson 2005). In this sense branding, "for a number of years, has emphasised the aesthetic representation of products in the creation and interpretations of logos, names and advertising" (Olins, 1989).

Corporate brand represents the firm, and its image is potentially constructed by everything a firm is perceived to be doing (e.g. Balmer, 2001; Balmer and Gray, 2003; Harris and de Chernatony, 2001; Kapferer, 2002). Thus, corporate brand image is synonymous with the company's corporate image.

While corporate identity refers to the questions "what/who we are" and "what we do", corporate branding embraces issues relating to "what we profess/promise" (Balmer, 2001a). This profess/promise (covenant), however, is inseparable from the previously mentioned fundamental questions of corporate identity: it should be based on the attributes of the identity. As Thomson (2005) puts it, corporate identity is inextricably linked to corporate brand. Or, expressing it more precisely: "Corporate identity provides the grit around which the pearl of corporate brand is formed" (Balmer, 2001b: 7).

Schultz et al. (2005), however, maintain that corporate branding is a process in which an organization's many relationships are central. Furthermore, they explain the complexity of corporate branding as it is related to several theoretical disciplines (e.g. marketing, strategy, and communication and organization theory). From this perspective, corporate branding constitutes ongoing value creation, which is central to the organization, but also important for its stakeholders, as it aids in identifying the organization's purpose and positions it in the market.

The objective of corporate brand management is similar to that of corporate identity management in that its aim is to

> […] establish a favourable disposition towards the organization by its various stakeholders and, as such, this is likely to lead to a propensity to buy the organisation's products or services, to work or invest in the company, etc. (Balmer, 1995: 30).

At the corporate level "Corporate brand values are not contrived; they need to be bona fide" (Balmer and Greyser, 2003: 246).

This concept will further be developed in chapter three, section 3.7.2 of this work for a better understanding.

E   **Corporate Communications**

The term corporate communications is increasingly being used to describe the management function that is still referred to as public relations by much of the academic literature and the public. In large corporations, the term *corporate communications or communications* outnumbers *public relations* by almost four to one (Wilcox and Cameron, 2006: 99).

Van Riel (1995:26) provides the following definition: "…corporate communication is an instrument of management by means of which all consciously used forms of internal and external communication are harmonised as effectively and efficiently as possible, so as to create a favourable basis for relationships with groups upon which the company is dependent".

The definition extracted from Steyn and Puth (2000), Cutlip et al. (1994) and Grunig and Hunt (1984) suggests that corporate communications or public relations is the management of communication functions that determines the attitudes and opinions of the organisation's publics, identifies its policies with the interests of its publics, and formulates and executes a programme of action to earn the understanding and goodwill of its publics.

Bernstein (1984) set up an influential model, on corporate communication, known as "The Wheel". This model was updated by Balmer and Greyser in 2003 and the new version is now called "The New Corporate Communication Wheel", shown on the following figure.
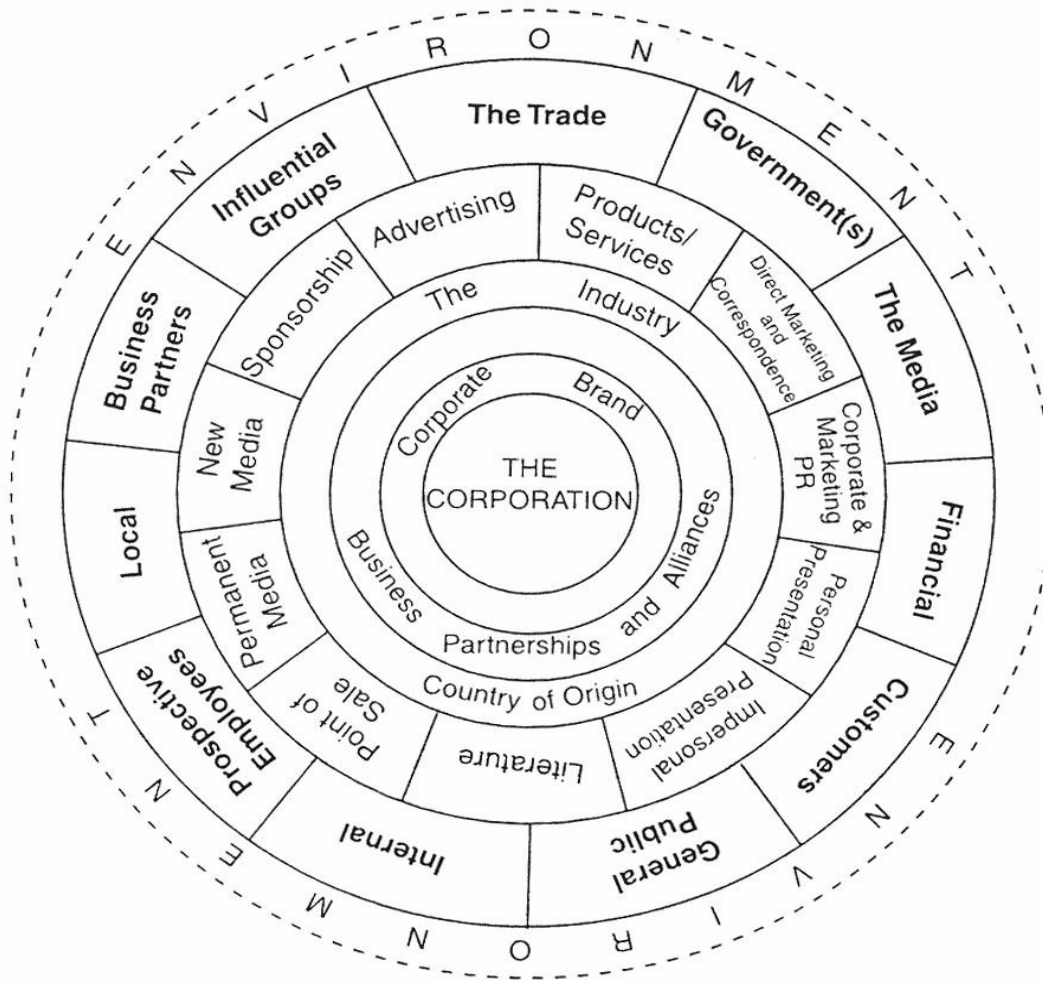
Figure 6: **The New Corporate Communications Wheel** (Source: Balmer and Greyser (2003:141)

This model highlights the importance of identifying and prioritising the main stakeholder groups and the most appropriate communication channels for each group. The model includes "Corporate Brand", "Business Partnerships and Alliances" and "Environment".

The purpose of corporate communications, according to Van Riel (2001: 157) is to "create awareness, understanding and appreciation for the firm's strategic goals, ideally resulting in the satisfaction of the interests of both the firm and its environment." Its importance comes from the fact that it provides a link between the identity, image and reputation of an organisation as suggested by the following scholars: Csordás (1994); Markwick and Fill (1997); Stuart (1999); and Balmer and Gray, (2000).

3.6.2   Stereotype and Prejudice

The continuous exposure of the corporate identity via all forms of communication helps the strategic stakeholders to learn more about the institution. It is also a fact that the public still generalises based on simplistic notions of cultural traits. Thus, the notion of cultural traits suggests stereotypes which Jost and Hamilton (2005: 213) describe as a concept leading to generalisations about all members of a group based on characteristics which one believes are integrated in the group's essence. According to Tajfel (1978: 423-46), stereotypes are "social images", that is, sets of fixed ideas and beliefs held by members of one or more groups about members of another group. Stereotypes are a result of a process of social categorisation. Cox (1993: 90) suggests that one could therefore theoretically value stereotypes as a tool for mental efficiency. However, two critical pitfalls must be recognised for the use of this tool. Firstly, it is uncertain whether the set of attributions ascribed to the category is indeed consistent with objective reality. Secondly, it is most unlikely that the set of attributions is applicable to each individual belonging to the category.

Similar to individual stereotyping practices, an organisation is said to experience stereotyping when operating in a country where it is unknown or where its corporate identity is not known to the target groups or clients/customers. What remains common is that any organisation likes maintaining a positive or good image of itself; known as corporate image. However, organisations should bear in mind that when entering a new market they will in one way or the other face stereotyping. According to Gudykunst (2005: 285), stereotyping is commonly used in interactions involving strangers, this would include unknown companies.

Contrary to what is commonly believed, increased contacts between different groups do not necessarily increase mutual understanding and respect. When people of different nationalities or ethnic origins come to work together, stereotyping and its consequences may become a real managerial problem. Similarly, MNOs operating and surviving in a foreign country cannot remain aloof to national stereotypes.

It should be acknowledged that stereotyping can happen from either customers' or the organisations' side. For example, such perceptions as MNOs may have in mind when entering a new foreign market might lead them to stereotyping their customers or clients. The reverse situation can also happen; customers may stereotype these new foreign organisations based on their pre-conceived perception of their origin, market position or other perceived credentials.

Stereotypes may therefore affect the position, performance and well-being of multinational organisations. MNOs must address this situation by lessening stereotyping and fostering cultural integration.

Hewstone and Brown (1995) have distinguished several ways of maximizing the effect of contact in order to lessen stereotyping and foster cultural integration. These ways include the following suggestions:

1. **A.** Super-ordinate goals should be given to groups. If groups share the feeling of working on a joint mission, much will be gained in the way of cultural integration.

   B. Incentives through which members of groups find a use for each other should be developed. Premiums should be given to the results of joint actions. E.g. Instruments of incentive steering developed by the European Commission in order to stimulate cross-border co-operation. Through these instruments, organisations can receive grants, if and only if true inter-organisational collaboration across the borders is realised[10].

   D. Comparable instruments may be found in systems of group compensation instead of (or in addition to) individual compensation. This may enhance the performance of mixed working groups or departments within organisations.

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[10] "Managing EU Regional Networks", 647

2. **A.** The management of organisations should strive for multi-group membership, which cross-cuts the boundaries of social categories. It is important to allocate representatives of minority groups so that they criss-cross the organisation.

B. Segregated departments consisting of specific minority groups should be prevented. Working groups composed of people from different cultural traditions have proven to display more co-operative behaviour than groups consisting of people from a single individual culture.

C. According to Pfeffer (1985: 67-81), recruiting and training both representatives of minority working groups and mixed working groups at the same time as demographic cohorts will enable them to share common experiences and develop mutual supportive relations. These relations generally remain fairly stable over long periods of time, even if the members of the cohort are spread all over the organisation. This has proven to be effective for age-cohorts, gender-categories or cohorts of ethnic minorities.

3. **A.** Equal status contact importance was recognised several decades ago[11], but the manipulation of equal status within contact setting may be very difficult and sometimes impossible to achieve. Therefore status should be seen as a basis for generating expectations about oneself and others in social interaction. These "expectation states" can be manipulated by training members of the different identity groups who encounter one another at work. One possibility is to boost experimentally the individual status of the members of the lower-status group[12]. In this way the process of perceiving "in-group virtues" as "out-group vices"[13] may level off or may even turn around.

B. More importantly, however, there seem to be methods directed towards creating cultural awareness and knowledge. These methods are frequently used by MNOs

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[11] The nature of Prejudice, 267.

[12] Contact and Conflict in inter group Encounter, 27.

[13] Social Theory and Social Structure 426.

for expatriating their personnel. These methods imply learning to know each other's ways of thinking and reacting to specific situations, which can be realised by means of training sessions or by using "culture-assimilations", programmed learning tools for developing intercultural communication skills (Charalambos, 1984: 301-30)

C. Organisation and other managerial levels play a very large key role in achieving a multi-cultural organisation since they have to model energetically and ostensibly the idea of multi-culturalism, if anything, cultural integration requires management with power[14].

Prejudice on the other hand can be referred to as a largely fixed attitude, belief, or emotion held by an individual about another individual or group.

When operating in foreign countries, MNOs need to be able to adapt their behavioural responses to the needs of their customers/consumers and that of the cultural environment. Similarly, when organisations are involved in interactions using intercultural communication interaction, it is believed that there is a discrepancy between the way they identify themselves ethnically and the way they are perceived.

When consumers identify themselves with these organisations and their products, they tend to assign positive and negative evaluations to those with which they do not identify. This attitude is regularly recognized as biased/ethnocentric attitudes or prejudice (Togeby 1997: 16; Brown 1995: 8).

Similarly, perceived misconceptions of one's ethnic identity about an organisation are influenced by circumstances such as one's former experiences with the organisation, the language used in the interaction and the counterpart's personality and their response to being modelled.

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[14] Pfeffer, J (1992). Managing With Power: Politics and Influence in Organisations Boston.

Therefore, though organisations might have their own unique culture, they need to take care in understanding the sensitivity of different cultures. As it has been observed by Rhinesmith (1996: 4), many domestic organisations that have traditionally worked hard to appreciate diversity have transformed into great global organisations. A good example among a few is that of a company like Coca-Cola which varies the taste of its syrup to suit local preferences. The colour of the soft drink Coca-Cola is not the same all over the world.

It is useful at this stage in the next section of the thesis to start with a simple consideration of the concepts of marketing, branding and product promotion which will result in a better understanding of this study.

3.7 DEFINITIONS OF THE CONCEPT MARKETING, BRANDING AND PRODUCT PROMOTION

The concepts of marketing, branding and product promotion are very important activities in the business field and should clearly be understood.

3.7.1 Marketing

Marketing was traditionally understood as a communicative strategy towards 'selling products', but it has evolved to an extremely sophisticated field of expertise.

Bosch et al. (2006: 413) define marketing in a firm as

> […] the business function that is responsible for the satisfaction of consumer needs by adding value through appropriate products and/or services, reasonable prices and acceptable distribution channels using promotional strategies and marketing communication methods.

Following this definition, marketing can be understood to include all activities in a firm ensuring that there is actual exchange of goods and services taking place between the firm and its consumers. As such, is it vital for a firm's marketing department to provide the product desired by the target audience at the point in time when it is required and the

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customer is willing to pay the demanded price for it? These focus areas have become known as 'the marketing mix' or 'the 4Ps of marketing': product, price, place and promotion. Apart from the traditional 4 Ps, there are also other variables, i.e. packaging, position, and pace only to name a few.

McDonald (2003: 282) offers a more elaborated definition of the four traditional Ps:

- Product: The policies for areas such as product branding, positioning, deletions, modifications, additions, design and packaging
- Price: The pricing policies to be followed for product groups in market segments;
- Place: The policies for channels and customer service levels;
- Promotion: The policies for communicating with customers under the relevant headings, such as advertising, sales force, sales promotion, public relations, exhibitions, direct mail, call centres and the internet.

3.7.2 Branding

Generally speaking, branding refers to naming a business or product or service. A brand will typically also have a logo or design, or several, associated with it. Branding is potentially a complex activity because it extends to intellectual property and copyright, trademarks, etc. Branding seems to be a concept patented by organisations though there is no clear definition of it in most organisations.

According to the American Marketing Association (1994) a brand is "a name, term, sign, symbol or design, or a combination of them intended to encourage prospective customers to differentiate a producer's product(s) from those of competitors."

Branding, as a kind or type of marketing communication for consumers, aims to create an image of the product by designing and promoting certain products or services, their brand names, and additional values.

On the other hand, while scholars have pointed to several characteristics of branding, few of them have provided a precise definition of branding. Seemingly, to many marketers, branding is only to give names to products and register trademarks (Norgan 1994: 4). Appelbaum and Halliburton (1993) think a brand is an economic shortcut as well as a means of communication between consumers and marketers since branding increases consumer awareness and loyalty. It is a means of tailoring a product or service to a particular market sector or niche.

Murphy (1990) defines a brand as "a trademark which … comes into the mind of the consumer to embrace a particular and appealing set of values and attributes, both tangible and intangible. It is therefore much more than the product itself; it is much more than merely a label. To the consumer it represents a whole host of attributes and a credible guarantee of quality and origin. To the brand owner it is in effect an annuity, a guarantee of future cash flows."

Branding has become a marketing priority (Kotler and Keller 2006). Kapferer (1992: 12) describes the brand as "a living memory", thereby connecting psychological dimensions to the concept. This will imply that brand is built up by a potential customer's interaction with tangible and intangible features of the entity such as a good, a service, an individual or an organization that the brand represents .Thus, such interactions create associations to that entity, giving it meaning and explaining its origin and direction.

Olins (1989: 210) writes that "everything that the corporation is, everything that it does, communicates to everybody with whom it deals" is what brands are, not limited to a certain market or type of products.

Marketers often "define" branding as "what we do for the brand", or "to make the brand known and liked" (see Christopher and McDonald 1995, Douglas and Craig 1983). This type of definition by marketers denies that creating a brand is also a part of branding since it stresses the fact that there is already a brand to start the process of branding.

Furthermore, such definitions do not tell us about the role of branding in the marketing mix.

Lannon and Cooper (1983: 205) suggest that brands are used as a type of language. Brands tell a great deal about who you are, where you are in life, what you are and where you are going. Brand choices are as much a part of ourselves as the way we speak, the words we use, our dialect, dress, gestures and language. Brands are part of ourselves and we are part of our brands.

As stated earlier on, scholars do not offer a precise definition of branding; some adopt the same description as the marketers, or simply use "branding" as a gerund of the verb "to brand"; others center on creating new terms such as "brand equity" (Aaker 1991). As such, they only discuss several characteristics of branding but do not define the concept. Among them for many, branding is a set of associations (Mooij 1998: 34-35, Christopher and McDonald 1995), a value-adding process (Mooij 1998: 116, McCracken 1986, 1988a, 1991, 1993), economic shortcuts (Aaker 1991, De Chernatony 1991, Appelbaum and Halliburton 1993), or public relations (Kitchen 1993, Korlet 1991).

In reviewing the concept of brand it can be suggested that branding is not simply the gerund of the verb "to brand", but it derives from the word "brand". A brand can then be considered as one of the marketing communication tools that can be an entity of name, a term, a sign, symbol, trademark, logo, sound, colour(s), packaging, product design, advertising, and other sales promotion activities such as free samples, coupons, contests, and other special incentives intended to stimulate sales.

According to Mueller (1996: 34), a brand is used to identify the goods or services of either one seller or a group of sellers, and to differentiate the goods or services of one seller from those of another. Traditionally, a brand was used to:
- Identify the maker / producer of a product or service;
- Assure the customer who is the maker of the high quality of the product;

- Provide legal protection to the producer, e.g., prevent substitution by cheaper producers;
- Capitalize on a reputation for quality. (Aaker 1991: 7-8)

In present-day professional practice, on the other hand, a brand is used to:

- Reduce the primacy of price on the purchase decision and;
- change the bases of differentiation. (Aaker 1991: 7-8)

Thus, branding provides both the customer and company with practical benefits such as brand identification, product/brand recall, product preference, product acceptance and purchase, and possibly viral propagation of the positive brand perceptions and image associations handling in the mind of people (Mooij1998: 34-35) and Christopher and McDonald (95).

On the other hand, as Christopher and McDonald (1995: 167-168) put forth, scholars argue that in a brand, there are tangible issues as quality, function, features, and efficacy, and intangible ones like reputation, other users' recommendation, and corporate image. Every interaction a stakeholder has with a message delivery point and every point of contact delivers a brand message (Duncan 2002). IMC has been designed to manage these points as it uses all forms of communication (Kotler and Armstrong 2006).

Branding as a kind of marketing communication for consumers, aims to create an image by designing and promoting certain products or services, the brand names, and additional values. A brand is a compelling identity that creates an enduring emotional connection with your customers. A brand is a promise of value that delivers a certain distinctive customer experience. It is not owned by the company, but the customers. Thus, if customers do not believe in the story of a brand, that specific brand does not really exist. This goes with Hankinson and Cowking's (1993: 5) view that brands play a crucial role in the exchange process between producers and consumers. What a brand really consists of is the sum total of the perceptions of that brand in the minds of consumers. Hence, branding is a process that involves establishing an identifiable "personality" for a company or product/service in the customers' perception. As McCracken has pointed out,

"after all, it is the brand that wins the consumer's loyalty. Products change; they even disappear. Corporations are especially at point of purchase often, vague, distant, changing things. What is constant and present in the consumer's life is the brand" McCracken (1993:125). Add a statement/quote that shows your awareness of an influencing process, and a mutual "give-and-take" between customers who WANT the product, and the suppliers who "lure" the customer their way. You need to identify a critical discourse analysis of marketing etc. practice. E.g. how we become susceptible to branding – which is a psychological strategy of convincing people.

De Chernatony and McDonald (2000) argue that a brand is more than just the sum of its component parts. For the purchaser or user, a brand embodies additional attributes which, while they might be considered by some to be "intangible", are still very real and in consumers' minds, are seen as added values. The added value of a product is created through the marketing mix of the product, packaging, promotion, price and distribution and creates a distinctive position within the consumer's mental map.

According to Van den Heever (2000:10), consumers accept or reject a brand for several reasons, some of them perceived quality, price and emotional benefited of the brand.

It is important to mention that there is a distinct difference between a product and a brand: "a product is something that is made in a factory; a brand is something that is bought by a customer. A product can be copied by a competitor; a brand is unique. A product can be quickly outdated; a successful brand is timeless" (Aaker 1991:1). There is a big difference between a product and a brand. According to Davidson (1992: 23) "All brands are products, but not all products are brands, and the difference is advertising".

David Ogilvy, the founder of the Ogilvy and Mather advertising agency and the father of the image school of advertising, said, "A brand is the consumer's idea of a product" (Blackston 1992:79). Belch and Belch (2004) suggest that, one of the major reasons for the growing importance of IMC is the major role it plays in the process of developing and sustaining brand identity and brand equity.

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These elaborated definitions simply say that branding, which aims to build up a brand, is a category of marketing communication on some occasions it is called brand management. It is very important to note that brand image derives from the various components of identity, with advertising being central to the process by informing consumers of inherent product benefits and positioning the brand in the mind of the consumer (Doyle, 1989). Furthermore, branding activity is a structured influencing tool, and a psychological strategy of communication between a partner with an economic interest and partners with an interest to acquire the advertised product. This buyer-seller relation involves analogous benefits and costs. As Thibaut and Kelley theorize; a party assesses the overall costs and rewards from the total association against the level of outcomes available from alternatives outside the association .They use the terms 'comparison level' (CL) and 'comparison level for alternatives' (CLalt), respectively, to denote the two bases for evaluating relationship outcomes. The exchange theory language of Thibaut and Kelley (1959) delineates the realm of possibilities of dyadic motivations for relational exchange. This is well illustrated in the following axes where the hypothesized realm of Buyer-Seller relationships occurs where the net position of the relationship exchange depends of the consumer and seller's relationship commitment (Dwyer, Schurr and Oh, 1987).
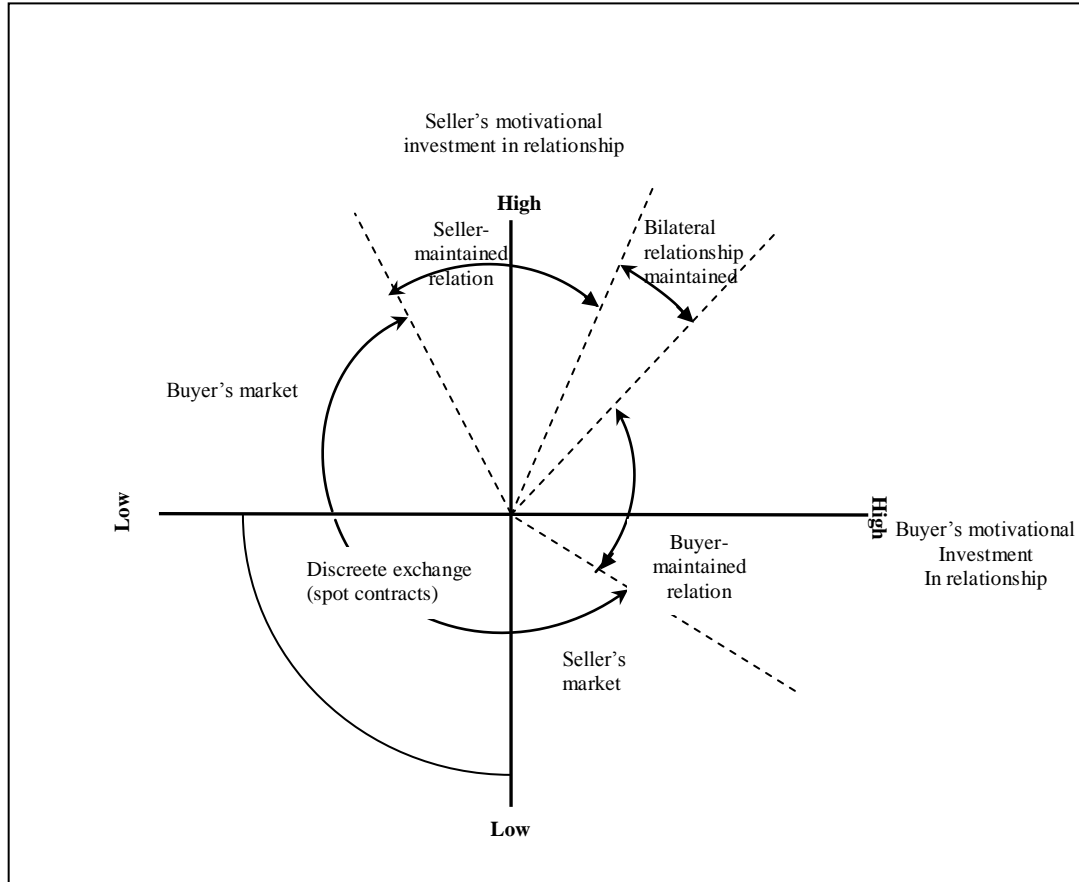
Figure 7: **The Hypothesized Realm of Buyer-Seller Relationships**

(Source: adapted from Dwyer, Schurr and Oh, 1987)

The axes define each party's motivational investment in (the expected net benefits from) a relationship. In the marketing world, low consumer relationship commitment, regardless of the seller's position, will result in discrete exchanges or no exchanges at all. It is only when commercial providers begin to adopt a high relationship commitment that consumers will follow with high commitment, and the purchasing will increase.

Objectives of branding communication

The objectives of a brand can be looked at from two different perspectives. From the consumer manufacturer's point of view, Keller (2003:9) observes that a brand plays the

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roles of identifying the source of the product, allowing consumers to assign responsibility to a particular manufacturer; it takes on a meaning for consumers as a result of past experiences, as such it simplifies product-buying decisions, it lowers search cost and it serves as a symbolic device, allowing customers to project their self-image. Brands are a signal of quality and buying decisions.

From a manufacturer's point of view, branding can bring distinct advantages. Kotler and Keller (2006: 275) explain that a brand adds value. They additionally suggest that branding brings about the following benefits:

- Improvement of the perception of product performance,
- Greater loyalty,
- Less vulnerability to competitive marketing,
- Larger margins,
- More inelastic consumer response to price decreases,
- More elastic consumer response to price increases,
- Greater trade co-operation and support,
- Increased effectiveness of marketing communications,
- Possible licensing opportunities, and
- Additional brand extension opportunities.

According to Jooste (2005: 46), a brand serves many purposes and benefits both consumers and manufacturers. To the consumers, it facilitates product identification, communicates features and benefits of the product, helps produce product evaluation, reduces the risk in purchasing, and creates interest and character for the product's identity. To the manufacturer, it provides legal protection, helps to create brand loyalty, and creates differential advantages leading to strong competitive advantages which in turn lead to customer loyalty. It allows for premium pricing when brand equity has been created, this can result in pricing advantage. Lastly, branding can influence consumer perceptions of the values and character represented by the brand (Jooste, 2005: 44).

It is also important to identify and characterise the target audience as part of the objective setting procedure. It is also important to know if the brand message to be communicated to a customer and the objective setting should consider the message. Thus, a branding

message is initially intended to attract the target recipients' attention, and subsequently hold the interest of the audience, and possibly lead to action on their part.

3.7.3   Product Promotion

Promotion can be considered as the business of communicating with customers. It provides information that will assist customers in making a decision to purchase a product or service.

Kotler (2000: 87) defines promotion as "all the activities the company undertakes to make the product accessible and available to target customers".

Promotion includes all market communication activities of the company by marketers that inform, persuade and remind potential buyers of a product in order to influence their opinion or elicit a response (Lamb et al., 2000). This includes defining communication objectives and target groups, selecting communication channels, and determining the size of the communication budget.

Randall (2000) sees promotions as being where an organisation designs activities such as gifts, extra products or competitions to encourage consumers to try, or to use the brand. In addition, promotions offer consumers an incentive to purchase the brand.

There are five promotional tools, namely advertising, direct marketing, personal selling, sales promotions and public relations (Archer, Du Plessis, Lambrechts, Oosthuizen & Zunga, 1997: 81). Each promotional tool has its own unique characteristics and costs, efficiency can be gained by substituting one promotional tool for another. As Kotler emphasises, marketing functions need to be coordinated (Kotler, 2000: 563).

Promotional instruments can be divided into "above-the-line" and "below-the-line." Traditional advertising in newspaper, television, radio, cinema, and outdoor advertising are considered "above-the-line" measures. All other new communication tools such as

pamphlets, leaflets, sales manuals and press coverage, direct mails, exhibitions, point-of-sale display aids and all kind of miscellaneous media are considered "below-the-line." Advertising is by far the most important communication tool in the marketing mix (Burmann 2008).

Above-the-line originally meant the five mentioned media which paid commission to advertising agencies and bulk service agency income still derives from the above-the-line media (Jefkins 1991: 25, 63-64) whereas below-the-line meant the media that paid no commission and incurred on-cost percentage. Below-the-line media are not necessarily inferior or minor; as for some advertisers, they may be more effective than above-the-line media (Jefkins 1991: 25, 63-102).

The researcher has deliberately introduced the notion of above-the-line and below-the-line considering that these two terms are a convenient means of distinguishing the different groups of media used in advertising. In addition, she also believes that there is need for understanding these two terms for a successful relation between product advertising and product promotion in the current turbulent business environment for a consistent brand perception in order to maintain a coherent corporate image in different market niches in foreign countries.

This feeling echoes what the Americans call or refer to as the integrated process 'Integrated Marketing Communications'. If advertising and promotion are to achieve synergy and build a cumulative effect in consumers' minds, they must be mutually consistent. The main reasons for integration are that it creates synergy between advertising and promotion and also gives the consumer a coherent message. Jones (in Randall 2000) comments that the average advertising elasticity is around 0.2, but when advertising and promotion run jointly, the elasticity goes up to 1.6 that is, eight times the effect. He also believes that advertising and promotions are both important in building a brand, but the two elements (advertising and promotions) must be integrated (Randall 2000).

The next section will discuss different approaches to marketing strategies in the unstable marketing environment.

3.8 MARKETING APPROACH CHANGES IN THE BUSINESS WORLD

There is a bigger change to how marketing is approached in the 21st century due to continued evolution of branding as a central tenet to strategy, specifically the realisation that customers can now talk with each other easily using a variety of digital platforms and as such they co-create value with the narratives they share between each other alongside the narratives created by the brand owners. Developments such as globalization, technological advances, and deregulation of the economic sectors will keep on influencing the way marketing is viewed today, which is not like yesterday, and tomorrow's marketing will furthermore be viewed differently from today.

Marketing scholars such as Bosch et al. (2006: 413-415) and Kotler, Armstrong and Tait (2010: 23-26) indicate that the concept of marketing has developed over time and that five distinguishable orientations towards marketing exist. These orientations are the production-, product-, selling-, true marketing- and societal marketing orientations. Each of these orientations is described below.

- The production orientation towards marketing assumes that consumers will buy available and affordable products and services; the emphasis is on the production and distribution capabilities of the firm.
- The product orientation towards marketing assumes that products and services will "sell themselves" because of their inherent built-in quality and performance characteristics.
- The selling orientation towards marketing assumes that consumers will not buy sufficient products and services unless they are persuaded to do so by means of promotional strategies.
- The true marketing orientation involves the determination of consumer needs and values and the design and supply of products and services to satisfy these consumer needs.

- Lastly, the societal orientation towards marketing also assumes that consumers‟ needs should be satisfied, but in such a way to also enhance the wellbeing of the society as a whole (thus, "environmentally friendly" products and services should be the focus).

Norgan suggests that there are three ways to look at marketing as: production-oriented; consumer-oriented, and brand-oriented (Norgan 1994: 4-10). A production-orientated approach means the business develops products based on what it is good at making or doing (quality proficiency), rather than what a customer wants (Norgan 1994). In a brand-oriented approach of marketing, the focuses are on the communicative components of branding: message development, message transmission, and message reception (Shuter 1989: 401). A consumer-oriented approach of marketing targets the consumer and aims at pulling buyers into the market (Dahlman 1994).

In the 1960s, marketing communication along with the evolution of marketing transformed the marketing environment. Consumers became the key to profit-seeking than manufacturing and distribution which were no longer the decisive factors in the market (Shuter 1989: 401). Consumers were segmented according to their demographic or psycho-graphic data. Norgan 1994: 4-10) refers to this approach as consumer-oriented marketing.

Around the same time, a product became weak in competition when it was not differentiated. The function of branding, as a consequence, underwent a shift and became a trigger in marketing. Brands were in need of additional values. As Norgan (1994: 4) suggests, "The marketing concept may also be viewed as the creation of added value to a product or service to differentiate it from the competition".

In brand-oriented marketing today, the focuses are on the communicative components of branding: message development, message transmission, and message reception. Message development includes the identification and utilization of culturally appropriate content. Message transmission refers to the selection of media to optimize the impact of the

message. Message reception consists of listener interpretation and attendant behavioural responses (Norgan 1994: 4-10) also see (Shuter 1989: 401).

3.9 MARKETING COMMUNICATIONS AND CHANGES

Marketing communications (marcoms) can be simply defined as the means by which a supplier of goods, services, values and/or ideas represent themselves to their target audience with the goal of stimulating dialogue leading to better commercial or other relations (Egan 2007: 1).

Marketing communication represents the 'voice' of the brand. It is the vehicle in which companies can establish a dialogue with customers concerning their product offerings (Keller 2001) and it is the integrating factor around which all marketing and communication should be built (Schultz 1998).

Over the past twenty years, the field of marketing communications has encountered a deep and dramatic revolution due to entities such as:
- Brands are no longer the same, as Schultz and Schultz (2003) explain this as the era of "Innovate and grow" where a "new form of competition evolved: the brand".
- The sophisticated technological development, the development of digital media,
- New type of consumer behaviour such as consumers' reluctant responses to traditional form of advertising and promotion
- The media landscape is extremely fragmented.

The practical 4Ps approach used by marketing professionals promoted the image of a 'tool box' (Grönroos 1994: 5) of science-orientated marketing that was heavily criticized as 'a neglect of process in favour of structure' leading to a 'lack of study into many of the key variables' (Christopher et al. 1991: 8).

As Varey (2002: 10) notes, marketing communication is nearly always presented in texts as the promotion of producer and product to a predetermined audience to elicit desired responses, but, in reality everything an organization does communicates something about the firm and its goods and services regardless of whether the marketer accepts this and acts upon it (Grönroos 2000).

As mentioned earlier on, Evans 2003: 257 advocates that marketing communication is being driven towards greater accountability and the increasing favouring of a database approach by many organizations which seek to measure effectiveness through their ability to 'count them out and count them back in again'. It is clear that marketing communication is moving in a more 'sophisticated and eclectic direction' than was previously the case (Evans 2003: 257). In the following lines, an overview of the resulting areas of specialisation will be attempted.

The various marketing communication tools are frequently referred to as 'above-the-line' (advertising) or 'below-the-line' (all other marketing communication tools). According to Egan (2007: 11), this has a historical foundation and is based on the way that agencies, which for most of the twentieth century were principally advertising agencies, invoiced their clients. Advertising was placed with the media at an agreed rate. The agency would invoice this total amount to its clients. When paying the media owner for the space, the agency would deduct an agreed percentage of 10 per cent or 15 per cent. Other services of the agency (sales promotion, public relations activities, etc.) were additional costs added on after the main charge for advertising space. Thus, advertising was referred to as 'above-the-line' (i.e. included in the main media costs) and other tools 'below-the-line'. In addition, some marketers refer to direct marketing (which in theory overlaps both advertising and promotion) as 'through-the-line' (Egan 2007: 11). He additionally suggests that this terminology may eventually fade away as many agencies have moved away from commission-based earnings to fee-based earnings.

During the course of the new millennium, the field of marketing is experiencing perhaps the most dynamic and revolutionary changes of any era in the history of marketing, as

well as advertising and promotion. These changes are being driven by advances in technology and developments that have led to the rapid growth of communications through interactive media, particularly the Internet (Kitchen and Schultz 2003; Kliatchko 2005).

The current state of the argument is that the marketing concepts developed in the mid-twentieth century are no longer relevant today. While the concepts and approaches which were applicable in the past have barely changed, the marketplace has experienced substantial change. Marketing has transitioned (Eagle and Kitchen 2000; Schultz and Schultz 1998) from a product and production focus to a customer focus, and more recently from a transaction focus to a relationship focus (Vargo and Lusch 2004b).

As a multidimensional subject, marketing lacks a single, integrated theory (Hunt 1983, cited in Srivastava, Shervani, and Fahey 1998), and deserves new approaches and new paradigms that are more market-oriented with the customer as the focal point (Gronroos 2002), and with the continuous nature of relationships among marketing participants (Sheth and Parvatiyar 2000, cited in Vargo and Lusch 2006).

Marketing therefore needs to be viewed in a wider theoretical context to describe the major shift that has occurred from the mass marketing, product-centric theories of marketing popularised in the 1950s and 1960s (Kliatchko 2005)

All the afore-mentioned progression of changes, induced by various historical and economic changes discussed, are leading marketers and their agencies to approach advertising and promotion from an integrated marketing communications (IMC) perspective, which calls for a "big picture" approach to planning marketing and promotion programs and coordinating the various communication functions (Belch & Belch 2004: vii) also see Duncan & Moriarty (1998).

3.10 INTEGRATED MARKETING COMMUNICATION TOOLS

Integrated Marketing Communications (IMC) is a term used to describe a holistic approach to marketing communication. It aims to ensure consistency of message and the complementary use of media. According to Clow et al. (2007: 8), it is the coordination and integration of all marketing communication tools, avenues, functions and sources within a company into a program that maximises the impact on consumers and other end-users at a minimal cost.

It is evident that marketing communication, along with the evolution of marketing since the 1960s, has become a wider concept and includes packaging, pricing, promotion, advertising and so on (Shuter 1989: 401). These elements are sometimes applied together, which creates what is termed "integrated marketing communications (IMC)". Sometimes, they work individually; but most importantly, they have their own objectives and audiences.

There is no overall agreement as to what constitutes the finite list of integrated marketing communication tools, nor is there full agreement as to the definitions of each tool. Various scholars, to name only a few, have listed communications tools: Lancaster and Massingham (1993), for instance, listed Advertising, Sales Promotion, and Public Relations. Lane and Russell (2001) mentioned Personal Selling. Fill (2002) has added Personal Selling and Direct Marketing to the list. Belch and Belch (2004) then included Interactive/Internet Marketing. Duncan (2002) added to the list: Speciality Adverting (Premiums), Licensing, Direct (Response) Marketing, E-commerce, Internal Marketing, Events and Sponsorship, Trade Shows (Exhibitions), Customer Service. Smith and Taylor (2002) further considered Sponsorship, Exhibitions, Packaging, Point of Sale/Merchandising, Word-of-mouth, E-marketing, and Corporate Identity. Shimp (2003) also added to the list: Mass Media Advertising, Online Advertising, Store Signage (Point-of-Sale), Direct Mail, Opt-in E-mail, Publicity, Event and Cause Sponsorship.

Based on the above-mentioned examination of the definitions of what IMC tools comprise, IMC can be visually illustrated as follows:
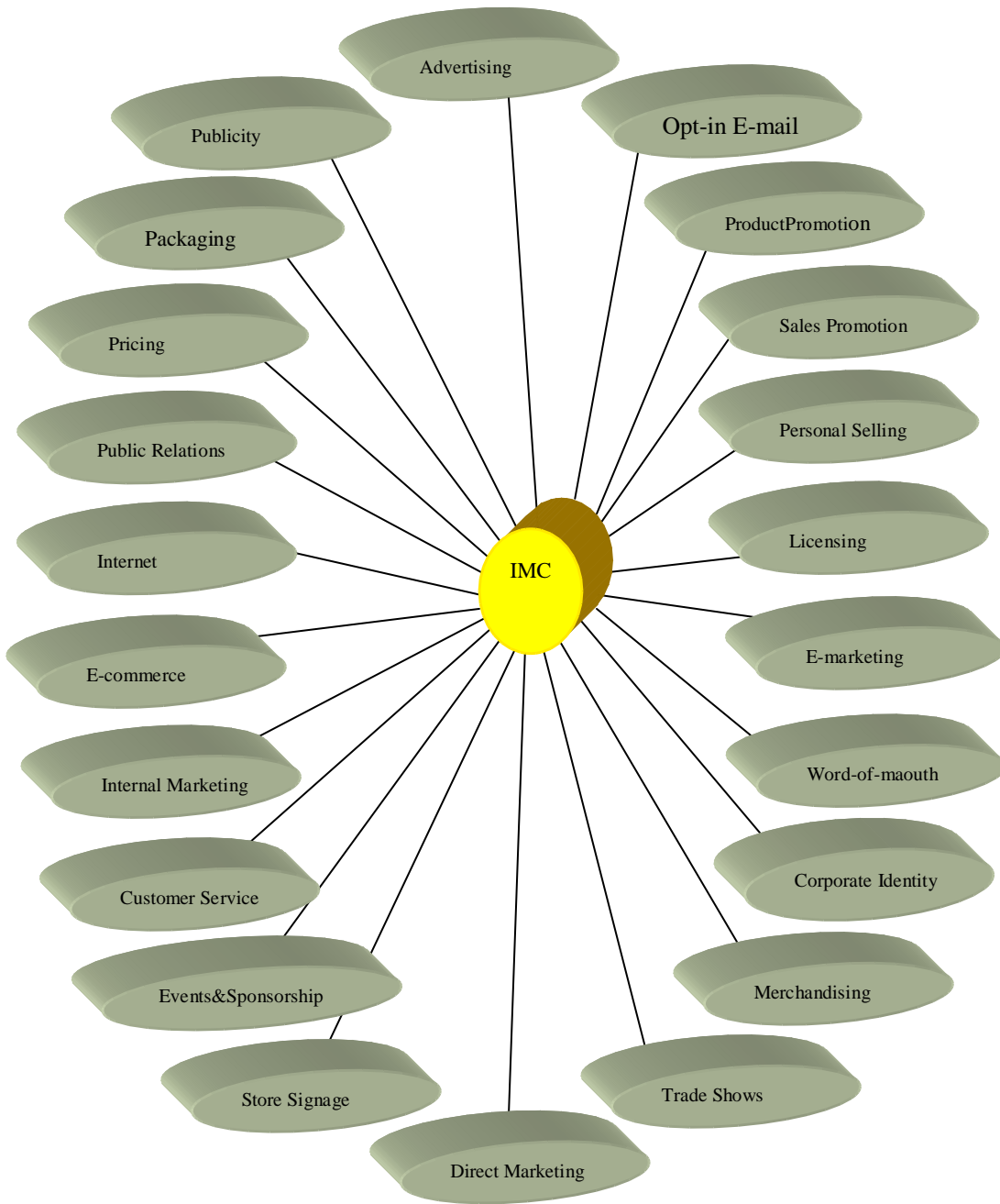
Figure 8: **Researcher-suggested IMC tools components based on the literature review (Cf. Chapter 3. section 3.10**

Many companies treat these integrated communication tools as virtually separate activities rather than as integrated tools that function together to achieve a common goal. As a result, many brands still suffer from poorly integrated marketing communications programs (Shimp 2007: 6).

Marketing communicators in their various capacities (as advertisers, sales promotion specialists, salespeople, public relations professionals and more) develop and deliver messages regarding different types of marketing topics, services, stores, events and products. All these forms of marketing focus can be summed up by the term brand (Duncan & Moriarty (1989). Furthermore, the companies' messages can originate from the three levels: corporate, marketing, and marketing communications Duncan & Moriarty, (1989: 1). Since all of a company's corporate activities, marketing-mix activities, and marketing communications efforts have communication dimensions and play a role in attracting and keeping customers. Firstly, at the corporate level, various aspects of a firm's business practices and philosophies, such as its mission, hiring practices, philanthropies, corporate culture, and ways of responding to inquiries, all have dimensions that communicate with customers and other stakeholders and affect relationships (Duncan & Moriarty, (1989: 6). Secondly, at the marketing level, as was mentioned earlier, companies send messages to customers and other stakeholders through all aspects of their marketing mixes, not just promotion. Consumers make inferences about a product on the basis of elements such as its design, appearance, performance, pricing, service support, and where and how it is distributed (Duncan & Moriarty, (1989: 6). Thirdly, at the marketing communications' level, a basic premise of relationship marketing is the need for executional consistency among all marketing communication messages, so that trust can be built and there is coherence in stakeholder perceptions. At this level, IMC generally has one voice and one look for each target audience, regardless of the marketing communication function (e.g. advertising, public relations, sales promotion) or media being used (Duncan & Moriarty, (1989: 7). Duncan and Moriarty (1997: 169) note that all messages should be delivered and received on a platform of executional and strategic consistency in order to create coherent perceptions among customers and other stakeholders. Duncan and Moriarty (1997: 70) agree that a lack of

consistency in brand messages will create a brand identity that is "unfocused, diffused and fuzzy". This requires the integration of the various marketing communication's messages and the functions of various promotional facilitators such as ad agencies, public relations firms, sales promotion specialists, package design firms, direct-response specialists, and interactive agencies (Spotts & Lambert 1998: 211), and (Keegan, et al. 1992: 631) also see Duncan and Moriarty (1998)

Additionally, Duncan and Moriarty (1997:25) assert that in order for integrated communication messages to have maximum impact, an organisation must integrate the following: employees, customers and other stakeholders.

The next section of the literature review will concentrate only on the selected integrated marketing communication tools related to this study sample.

3. 11 SELECTED INTEGRATED MARKETING COMMUNICATION TOOLS SUBJECT OF THE STUDY'S SAMPLE

As stated earlier, it should be noted that even though there are many types of integrated communication tools, the following literature review will only concentrate on the communication tools that are the subject of the study's sample namely 'product packaging' and 'advertisement'. The literature review will also elaborate on the indication of the close association and overlapping nature of the listed tools that are the subject of the study's sample. In conclusion, IMC has enormous potential for many business organisations operating in different commercial environments.

3.11.1 Advertising

The root of the word 'advertisement' goes back to the Latin verb 'advertere', which means 'to turn towards.' Generally, advertising is referred to as the promotion of goods and services for sale through different media such as television, newspapers, magazines, billboard posters, radio, cinema, etc. It can also be defined as any form of paid communication or promotion for product, service and idea by an identified sponsor

Advertising is intended to persuade, inform, introduce new products, remind and create a reason for purchase.

Advertising can thus be defined in various ways, depending on who uses it and how it is used. Politicians, profit and non-profit organisations, commercial firms, governments, use advertising differently with the aim of either selling ideas or persuading voters to raise funds and find volunteers, encourage or discourage particular activities, to sell products and services; and hence, each user type attributes different definitions to the term.

The American Marketing Association (1994) has defined advertising as any paid form of non-personal presentation of ideas, goods and services by an indentified sponsor.

Taking into reflection the concept of 'marketing communication', advertising can be defined as the combination between 'marketing' and 'communication'. Some people and organisations within the field of the marketing industry describe advertising as a marketing process whereas others are more likely to see it as a communication process, though all these descriptions of advertising have some words in common such as 'selling' and 'low cost' which indicate the marketing emphasis. The interpretation of advertising in terms of marketing has been stipulated according to the Institute of Practitioners in Advertising in Jefkins (1991: 5) as "Advertising presents the most persuasive possible selling message to the right prospects for the product or service at the lowest possible cost." Jugenheimer and White (1991: 5) suggest that "it is a way of gaining sales effectiveness while keeping selling expenses low." Whereas Wilmshurst (1985: 15) summarises that " advertising delivers controlled messages to many people simultaneously and at low cost per message," and White (2000: 3) attests that " Advertising tends to take the largest part of the funds spent by companies in talking about their wares to their various publics, and it has managed to attract a glamorous aura ...". All these advertising definitions from the marketing perspective focus on the business investment and those in terms of communication describe it with the elements of the communication process i.e. senders, messages, media and receivers.

According to Kotler, advertising is one of the most popular variables of the promotional mix advertising, which can take on many forms and is designed to achieve a variety of objectives, is the use of paid media by a seller to communicate persuasive information about its products, services or organisation to the desired audience (Kotler, 2000: 564).

Advertising is generally seen as a means of communicating persuasively with consumers. As Russell Colley (1961) puts it, advertising's task is purely and simply to communicate to a defined audience information and a frame of mind that stimulate action. Advertising succeeds or fails, depending on how well it communicates the desired information and attitudes to the right people at the right time at the right cost, so as to result in the desired customer action.

Twenty-seven years ago, advertising was defined by Kaufman (1980: 3) as "any form of non-personal presentation of goods, services, or ideas for action, openly paid for, by an identified sponsor". Later on, Tellis (2004: 9) defined advertising as "any paid message that a person or organisation delivers to consumers in order to make its offer". Dibb et al. (2006: 521) define advertising as "a paid form of non-personal communication about an organisation and its products that is transmitted to a target audience through a mass medium such as television, radio, newspapers, magazines, direct mail, public transport, outdoor displays, catalogues or the internet". Lehu (2006: 105) demonstrates that advertising is potentially a powerful method of communication. It acts as an amplifier, attracting the attention of consumers and, ideally, to win the consumer's interest, stimulate desire and ultimately prompt the consumers into purchasing a product. Dunn and Barban (1974: 5) suggest in turn that "advertising is a paid, non-personal message from an identifiable source delivered through a mass-mediated channel that is designed to persuade." As pointed out by Wells et al. (2003: 13), advertising can be explained in terms of the roles that it plays in our society, such as: marketing, communication, economic and societal.

From a marketing viewpoint, advertising is understood as the communication techniques used in marketing to satisfy consumer needs and desires by offering goods and services that marketing needs to communicate to the clients. It is a combination of the

communication techniques used. Its role is to convey convincing messages to actual and potential customers. (Wells et al. 2003: 13). Thus, advertising is one of several instruments/means by which marketing operates. It can also be looked at as one means of tactical implementation of the strategic aims of marketing.

For consumers, advertising is anything that a company uses to sell its product. The terms such as publicity, public relations, and propaganda and sales promotions can be 'advertising' (Jefkins, 1991: 5; Schultz and Barnes, 1995: 3; White, 2000: 2).

In its communication role, advertising is a form of mass communication that notifies the public about the product and creates an image that goes beyond straightforward facts (Wells et al. 2003: 13). In addition, the economic role of advertising lies in its persuasive function and in featuring positive attributes of a product or service, such as quality and location, regardless of the price charged. On the other hand, advertising can help customers to assess the value of such an item through price, thereby creating a more rational economy. (Wells et al. 2003: 13). The societal role of advertising can be described as informative. It tells users/customers about new and improved products, as well as helping them to compare them. In addition, advertising mirrors fashions and design trends and contributes to an aesthetic evaluation of commodities by the public. (Wells et al. 2003: 13).

Cook (1992: 3) suggests that describing advertising and advertisements as discourse is "more complete, for it means trying to describe all the elements and their effect on each other". Furthermore, Hatim and Mason (1998: 216, cited in Baker 1998: 29-33) defined advertisement as "modes of speaking and writing which involve social groups in adopting a particular attitude towards areas of socio-cultural activity (e.g. racial discourse, bureaucratese, etc.)"

In addition to Hatim and Mason's definition, Brewer (1998: 7), representing the Media Association of South Africa (MASA), also gives a simplified definition of advertising saying, "advertising is created and produced in order to effect a coming-together of two

minds sharing a common purpose; one wishes to sell and the other wishes to buy". Two actors need to be involved in the act of advertising; otherwise, it is doomed to fail.

The overlapping and confusion of the term 'advertising' led Zyman and Brott (2003: 13) to their definition that "advertising is everything you do to communicate something about your brand to your customers and prospective customers." It seems that their definition of advertising gears towards the consumers' view. However, one can argue that although it is helpful to use one overall word, advertising, public relations, direct marketing and other marketing communication tools are not the same thing. Practitioners in each particular area cannot expand the use of the word representing what they do because it becomes less precise and therefore less useful.

Advertisements portray the roles and attitudes of both men and women in society, and in so doing define social expectations and educate viewers as to acceptable versus unacceptable behaviours. Thus, advertising involves the ritualization of our social world (Goffman, 1987: 1). Differing from Goffman's definition is Goldman's (1992: 81) definition which states that, advertisements are messages motivated and structured by the aims of commerce. Thus, advertisements should be considered as a key social and economic institution in producing and reproducing the material and ideological supremacy of commodity relations as it offers a unique window for observing how commodity interests conceptualise social relations (Goldman, 1992: 2).

Advertisements are a vital link between consumers and producers and while the major advertising media are television, newspapers, magazines and radio, the Internet has recently become an additional media tool as a result of the development of computer and communication technologies. Nevertheless, it should be pointed out that advertisements do not just sell their products but also values, images and concepts as they tell us who we are and who we should be (Kilbourne, 2002: 121).

All the above numerous definitions of advertisement show clearly that, advertising is like a polygon depending on which side or angle is chosen to be seen. As McFall, (2004: 65)

put forth, advertisements dissolve the boundaries between the material and the symbolic, between the economic regime of accumulation and consumption, and the symbolic regime of signification.

Each of these perspectives has some merit, but for the purpose of this study we will use the following functional definition which will be a combination of the different definitions quoted earlier: Advertising is the structured and composed non-personal communication of information, paid for or unpaid and usually persuasive in nature, about products (goods, services, and ideas) by identified sponsors through various media. This statement is a good working definition of advertising which is relevant to this study considering the fact that the selected sample also comprises messages appearing on product packaging.

By analysing the above advertising definition components, one can remark that it is, first of all, a type of communication, actually a very structured form of applied communication, employing both verbal and nonverbal elements that are composed to fill specific space and time formats determined by the sponsor. Secondly, advertising is typically directed at groups of people rather than to individuals. It is therefore non-personal, or mass, communication. Most advertising is paid for by sponsors (i.e. Coca-Cola, Vodacom and Unilever), but some sponsors don't have to pay for their advertisements (i.e. the Red Cross is among the many international organizations whose public service messages are carried at no charge because of their non-profit status). Likewise, a poster on a school bulletin board promoting a dance is not paid for, but it is still an ad or a message appearing on a product package. Advertising for that product is not a paid advertising. Of course, most advertising is intended to be persuasive (to win converts to a product, service, or idea) some advertising (i.e. legal announcements) is intended merely to inform, not to persuade and some advertising helps publicize the intangible services of bankers, beauticians, bike repair shops, bill collectors, and the telephone company. Seemingly, advertising is also used to advocate a wide variety of ideas, whether economic, political, religious, or social. The sponsor of an advertisement wants to be identified in the process or why pay to advertise? Finally, advertising reaches

us through a channel of communication referred to as a medium (i.e. radio advertising, television advertising, newspaper, direct mail, internet, magazines, and billboards).

3.11.2 Main Types of Advertising

There are many types of advertisement, the list of types of advertising appearing in this study is not exhaustive; it is rather representative. Landa (2004: 41) identifies four main types of advertising, namely, public service or social advertising, cause advertising, commercial advertising, and guerrilla advertising.

1. Public Service advertising

According to Landa (2004: 41, 70), Public Service Advertising (PSA) is advertising that serves the interests of the public. In a non-commercial form, advertising is a powerful educational tool capable of reaching and motivating large audiences. It may deal with issues such as AIDS, energy and water conservation, religious recruitment and political ideology. This form of advertising is generally sponsored by non-profit institutions, civic groups, religious organisations, trade association, or political groups. In the USA, PSA reached its height during World War I and II under the direction of the then serving government agencies (Advertising, 2010).

2. Commercial advertising

Commercial advertising refers to the selling of brands by informing consumers about their supposed attributes, brand building, promotion of brands, and endearing brands to consumers. This type of advertising can take the form of a single advertisement, a campaign, or brand building in any conventional medium type, such as direct response, television, radio, the World Wide Web (Internet), or print (Landa, 2004: 41). It can be used on such media as bus stop benches and the sides of buses, skywriting, wall paintings, trains and subway platforms (Advertising, 2006).

3. Cause advertising

This type of advertising falls into the same category as the PSA. It differs from the PSA in that its commercial nature is maintained to a degree by its affiliation with a corporation. This type of advertisement, according to Landa (2004: 14), is used to raise funds for non-profit organisations; it is sponsored by corporations and therefore published in paid media.

4. Guerrilla advertising

Guerrilla advertising is also known as non-traditional advertising, unconventional advertising, ambient media stealth marketing or viral marketing when conducted on the Internet (Landa, 2004: 42). The term 'guerrilla advertising' was coined by Jay Conrad Levinson (2005). It is an unconventional form of advertising intended to get the maximum results from minimal resources. This type of advertising "ambushes" the consumer and is placed in unpaid media. It is often seen in public spaces, where advertisements do not belong. Guerrilla advertising can be found on wine corks, coffee cup sleeves, sidewalk logos, bathroom stalls, or on hotel room keys. (Landa, 2004: 42)

There are many types of advertisement as stated earlier on. Stating only the above-mentioned main types of advertisements will imply omitting other existing types as suggested by other scholars. Advertising can also be put under the following classifications as elaborated in the next section of the study.

3.11.3 Advertising Classification under Business Activity of Promotion or Marketing Communication

Advertising can also be classified under a more general business activity of promotion or marketing communication. Different authors have classified advertising in different ways. Kotler (2007) has classified advertising under the more general business activity of promotion or marketing communication as follows:

1. Advertisement according to Geographical Area

Advertisement according to Geographical Area category includes international, National, Regional or Local Advertisement; also see (Yeshin (2005: 7) and (Bovée et al. 1995: 5).

2. Advertisement according to Content

Advertisement according to Content includes Product Advertising, Brand Advertising and, Institutional Advertising; also see (Lamb et al. 2010: 263).

3. Advertisement according to Type of Appeal

Advertisement according to Type of Appeal comprises Factual and Emotional advertising; also see Kotler (2000).

5. Advertisement according to Audience

Advertisement according to Audience consists of Consumer, Industrial and, Trade advertising; also see (Yeshin (2005: 7) and (Bovée et al. 1995: 5).

6. Advertisement according to Sponsor

Advertisement according to Sponsor consists of Manufacturer, Middlemen and private advertising (Kotler 2007).

7. Advertisement according to Intended Effort

This category comprises Direct Action and Delayed Action advertising (Kotler 2007); and lastly

8. Advertisement according to Level of Demand Influence

This category comprises Primary Product Level and Selective Brand Level advertising (Kotler 2007).

Looking at the fact that a product goes through different journeys through distribution starting from when it is made to the stage at which it is bought by its user. Advertising is responsible for this product's move and along this journey advertising takes different forms and its immediate objectives changes along the process. The next section will look at different types of advertising at different stages of a product's journey.

3.11.4   Management Scientists' Classification of Advertising

Management scientists have classified advertising on different levels based on the different criteria such as:

- -   Advertising classification on the basis of area coverage;
- -   Advertising classification on the basis of audience;
- -   Advertising classification according to the media differentiation and billing;
- -   Advertising classification on the basis of advertising stages and;
- -   Advertising classification on the basis of function (Bovée et al. 1995: 5).

3.11.4.1 Advertising classification on the basis of area coverage;

On this basis, advertising may be classified into the following four categories, namely: local, regional, national, and international advertising (Kleppner et. al. 1979: 28).

I. Local Advertising

Local advertising also known as 'retail advertising' is undertaken by local retail stores, departmental stores, co-operative stores, selling cloth, saris and other consumer goods and consumer durables. It is directed at local customers. It also includes advertising of many products not nationally advertised especially the store's own brands. Media, used for local advertising, are shop decorations, local newspapers, magazines, posters, pamphlets/ brochures/leaflets, new signs and local cinema houses, (Kleppner et al. 1979: 28-29) and (Bovée et al. 1995: 7).

II. Regional Advertising

Regional advertising has wider coverage, as compared to local advertising. It covers a particular region, which may be one state, or, more than one state, the people of which may be having a common tongue, or, using one common product. It is undertaken by manufacture, or, regional distributor of a product. Media, used for regional advertising, include regional newspapers, magazines, radio, regional T.V., outdoor media, etc. It is considered to be an ideal form of advertising for launching and marketing a new product in a specific region (Bovée et al. 1995: 7).

III. National Advertising

National advertising has a special non-geographical meaning in advertising. It is generally undertaken by manufacturers of branded goods, for which, advertising messages are communicated to consumers all over the country. Almost all possible mass media, including national newspapers, radio and television network, are employed for national advertising. Product services, and ideas, which have demand all over the country, are suitable for national advertising (Kleppner et al. 1979: 28-29) and (Bovée et al. 1995: 7). For example Omo, Dettol, Vim, Blueband, Lipton tea are a few leading products we have come to know at national level. Likewise, detergents, soaps, toothpastes, cosmetics, scooters, cars, and bicycles, are some of the products, which are advertised all over the country.

IV. International/Transnational Advertising

International advertising is undertaken by those companies, which operate in more than one country, known as 'multi-national' companies. Exporters, generally advertise their products and services in foreign countries, where ready markets are available (Wright et al. 1982: 471) and (Bovée et al. 1995: 7). South African Airways and other airlines and other multi-national companies advertise their products and services all over the world (i.e. Coca-Cola, Pepsi, Omo and Vim are advertised globally, as their sales are almost all over the world. International advertising is extremely expensive, involving the services of professional advertising agencies in different countries (Wright et al. 1982: 472-477).

3.11.4.2 Classification on the basis of audience

On this basis, advertising may be classified into the following four categories, namely consumer advertising, industrial advertising, trade advertising, and professional advertising.

1. Consumer Advertising

Consumer advertising, also known as direct-response advertising, is directed to the ultimate consumers of the consumer products without going through retail channels (Kleppner et al. 1979: 29-32). A good example of consumer advertising includes the individuals, who buy, or, use the consumer products, or services for toilet soap, toothpaste, toothbrush, tea, textiles, etc. for themselves and for their families. All types of consumer products need continuous and extensive advertising on T.V., radio, and press.

2. Industrial Advertising

Industrial advertising is used by manufacturers and distributors of industrial goods. Such as, machinery, plants, equipments, spare parts and components, and are directed at industrial users or customers. Such advertisements usually appear in trade journals, trade dictionaries, and business magazines and so on. The appeal made is tactual and rational (Kleppner et. at, 1979: 29-35).

3. Trade Advertising

Trade advertising is employed by manufacturers and/or distributors to influence and persuade wholesalers and dealers (retailers) to stock and sell the goods of the advertiser by offering incentive schemes to them, or, by inviting dealership for their particular products(s) (Kleppner et al. 1979: 29-34) also see (Wright et al. 1982: 93)

4. Professional Advertising

Professional advertising targets professionals like doctors, professors, engineers and others, who are expected to recommend, prescribe, or specify the advertised products to ultimate consumers. This is done through professional journals and representatives of the advertisers (Kleppner et al. 1979: 29-36).

The above-mentioned categories of advertising can be well illustrated in the following table.

Area Coverage	Audience	Media	Function	Stage
1. Local	1. Consumer	1. Print Media	1.Direct Action	1.Advertising Pioneering stage
2. Regional	2. Industrial	2. Electric	2.Primary&Selective	2.Advertising at Competitive Stage
3.National	3. Trade	3 Outdoor	3.Product Institutional	3.Advertising at Retentive Stage or Reminder Advertising
4. International	4.Professional	4. Other		

Figure 9: **Categories of advertising**   (Also refer to (Bovée et al. 1995: 5))

3.11.4.3 Classification according to media definitions and billing categories

According to media definitions and billing, advertising may be classified into four categories namely: Print media advertising, Electronic, Broadcast media or Covert Advertising /Advertising in Movies/Cinema and, Outdoor media advertising and others (Manohar 2011).

1. Print Media Advertising

The print media consists of newspapers, magazines, journals, handbills, banners, calendars and books. No newspaper or journal, today, can survive without advertising

revenue. Print media advertising, even today, is the most popular form; and revenue derived by mass media from advertising has, therefore, been progressively increasing year after year (Bovée et al. 1995: 371). Print media appeals only to the sense of sight, i.e. eyes.

2. Electronic or Broadcast Media Advertising and Cinema

Electronic or broadcast media consist of (i) radio, (ii) television, (iii) cinema (iv) video, and (v) the internet.

The radio is audio in nature, appealing only to the sense of sound. Radio advertising is more effective in rural areas, as compared to urban regions, because these audiences may have less time to watch TV or not have access to it (Jefkins 1991: 76-77). Television, as an advertising medium, is more attractive and effective because as an audio-visual medium, it appeals to both the senses of sight and sound. Different methods, such as spot announcements and sponsored programmes are used for broadcasting advertising messages. However, broadcasting media are very expensive forms of advertising (Jefkins 1991: 81-87). Advertising is also undertaken through films and video (Jefkins 1991: 92-95, 112). The internet which exemplifies such advertising includes ads on search engine result pages, rich media ads, banner ads, social network advertising, email marketing, and so on. The characteristic of television, which transmits a combination of motion and sound to a mass audience, is the most important factor for the potential success of a televised advertisement. This allows advertisers that buy time during network programs to conveniently reach many people in many markets at one time. Through this type of advertisement, products can be demonstrated as well as explained (Bovée et al. 1995: 403). Television provides wide geographic coverage and great flexibility in terms of timing the presentation of the message, but is an expensive medium (Stanton et al. 1996: 481). However, Penhallrick (2002: 6) stresses that despite the cost of television advertising, the rapid deregulation of television has resulted in an increased number of stations and better programme choices, and hence an increase in the use of television advertising over the past few years.

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3. Outdoor Media

This includes posters, billboards, street furniture, neon signs, transit, point of purchase (POP), etc. Outdoor advertising also known as out-of-home (OOH) advertising, this is a broad term that describes any type of advertising that reaches the consumer when he or she is outside the home. It can be a good supporting media to other forms of advertising. It is a good form of reminder advertising, especially, the POP advertising (Wright et al. 1982: 204-207).

The traditional signboard-type of Outdoor advertising is a low cost per exposure medium. It reaches a large percentage of the population (Stanton et al. 1996: 483). Farquhar (2002: 50) adds that motor vehicles and motorcycles should be the ideal product to promote via outdoor advertising since such advertising will be exposed to hundreds of motorists daily. However, because people see outdoor and banner advertising effortlessly, it is only appropriate for brief selling messages. It is excellent for reminder advertising as the large size of displays and their use of colour usually create an impact. Outdoor and banner advertising furthermore allows flexibility in geographical coverage and intensity of market coverage within an area (Stanton et al. 1996: 483).

In Donnell's (2002: 29) opinion, though, outdoor and banner advertising's good performance so far is due to a general decline in spending on more traditional mediums like television, radio and print. Advertisers are keen to invest in the most cost-effective medium that can deliver high frequencies and good reach. Donnell (2002: 29) maintains that this explains the natural switch to outdoor and banner advertising by more and more advertisers who find these solutions in this medium. It has become far more flexible and now offers shorter, more tactical campaigns that suit advertisers with relatively low budgets.

Outdoor advertising also includes transit advertising placed outside or inside public transportation vehicles, in train or bus stations and in airport terminals (Bovée et al. 1995:

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449). Aerial advertising, on-screen theatre advertising and electronic place-based advertising are other types of outdoor advertising (Bovée et al. 1995: 453-454).

4. Public Service Advertising

As evident from the title itself, such advertising is for the public causes. There are a host of important matters such as AIDS, political integrity, energy conservation, illiteracy, poverty and so on all of which need more awareness as far as the general public is concerned. This type of advertising has gained much importance in recent times and is an effective tool to convey the message (Bovée et al. 1995: 65, 510).

5. Social Advertising

Social Advertising is undertaken by non-commercial organisations such as Trusts, Societies, Associations, etc. The main objective of Social Advertising is to work for a social cause. Advertisements for collecting donations for war victims or for victims of natural calamities, sales of tickets for a show, etc. are examples of Social Advertising.

6. Political Advertising

Political advertising is undertaken by political parties to motivate the general public in favour of the ideology of the party in question. Political advertising is intense during election times to gain the favour of the voters.

3.11.4.5 Classification of Advertising on various bases

A) Classification on the basis of function

1. Direct Action and Indirect Action Advertising

Direct action advertising is undertaken to obtain immediate response or action on the part of the target audience. Direct advertising includes all forms of printed advertising delivered directly to the prospective customer instead of going through the newspaper or

magazine. It includes discount sales advertising, sales along with free gift offers, and mail-order coupon sales. The media used is mostly newspapers, and television (Wright et al. 1982: 190-191). Indirect action advertising is undertaken to influence the audience in respect of the advertiser's brand. The advertiser expects the target audience to prefer his brand as compared to competitors whenever a buying decision arises in future. It boosts the product's image, explains the product benefits or shows where the product may be purchased (Bovée et al. 1995: 10).

2. Primary and Selective Advertising

Primary Advertising is undertaken by trade associations or by cooperative groups. It is undertaken to create generic concepts and for products and services. For example, the Coffee Board may advertise to consume more coffee. The goal of primary advertising is to stimulate demand for a class or category of product (Wright et al. 1982: 97). Selective Advertising is undertaken by marketers of branded products. The advertiser intends to create selective demand for his brand (Wright et al. 1982: 97. Examples include Pepsi-Cola, Coca-Cola.

3. Product and Institutional Advertising

Product or Service advertising is undertaken to promote the sale of products and services branded or unbranded (Bovée et al. 1995: 8). Institutional advertising also known as on-product advertising or corporate advertising is undertaken to build the name and goodwill of the organisation. It is also, known as corporate advertising or image advertising. It is mostly undertaken by large firms (Wright et al. 1982: 98-99; Bovée et al. 1995: 371; see also Bovée et al. 1995: 8).

B) Classification on the basis of advertising stages

On this basis, advertising may be classified into the following three different categories namely: (1) advertising at pioneering stage, (2) advertising at competitive stage, and (3)

advertising at retentive stage (Stanton et al. 1996: 474-475; see also Meuse Marketing (n.d.)).

1. Advertising at Pioneering Stage

Advertising at the pioneering stage is undertaken to make the audience fully aware of the new brand of product and to inform, influence, and persuade them to buy, or, use it by highlighting its unique features. Advertising at the pioneering stage is needed in the early stages of the adoption process to inform potential customers about a new product (Stanton et al. 1996: 474-475; see also Meuse Marketing (n.d.)).

2. Advertising at Competitive Stages

Competitive advertising tries to develop selective demand for a specific manufacturer's product rather than a product category. It is a type of selective demand advertising that is used in some countries for a wider variety of products (Stanton et al. 1996: 475). Once the brand survives the introductory stage, it has soon to face a stiff competition with other well-established brands in the market. At this stage, competitive advertising is undertaken to promote sales effectively (Meuse Marketing (n.d.)).

3. Advertising at Retentive Stage or Reminder Advertising

Reminder Advertising keeps the product's name before the public. When the product has captured a large share of the market, retentive advertising is undertaken to maintain, or retain the stable position in the market as long as possible. Moreover, if the same product is passing through the declining stage in the market, this type of advertising is used to remind the buyers about the product; hence, it is also known as reminder advertising (Meuse Marketing (n.d.)).

3.11.2   Product Packaging

Packaging can simply be defined as the container for a product encompassing the physical appearance of the container and including the words, the design, the images, colour, shape, labelling and materials, etc. which communicate to the consumer in various ways and places, both before and after the shopping experience. Kotler (1988: 71) defines packaging as "all the activities of designing and producing the container for a product".

It is the wrapping material around a consumer item that serves to contain, identify, describe, protect, display, promote, and otherwise make the product marketable and keep it clean. In addition, it is the packaging of a product which includes the visual impression, logo, the jingle or tune that your customer's mind conjures up when they hear your product name, and the identifiable phrase that keeps your product's name in front of the buying public.

The word package or packaging has different meanings, intended to convey different images. The package, as an object, is the physical entity that actually contains the product. Packaging can serve to contain, identify, describe, protect, display, promote, and otherwise make the product marketable and keep it clean. Packaging is the outer wrapping of a product.

Although, packaging as a concept has been widely researched (see for example, Ragaert et al. 2002; Bland 2004; Ampuero & Villa 2006; Gonzalex et al. 2007; Siegrist et al. 2007; Siloyoi & Speece 2007; Well et al. 2007; Butkeviciene et al. 2008; Ladipo et al. 2012, to mention a few), there is still no final agreement on whether packaging is part of a promotional tool rather than being an extension of the product which is one of the marketing mix tools.

Packaging is the first point of contact of consumer with the brand or product (Rundh, 2005). It gives a clear idea of what kind of business is in charge of the product. Along

with basic objectives such as protection and preservation, containment, convenience and communication, packaging serves as a promotional tool.

Packaging is a coordinated system of preparing goods for safe, secure, efficient and effective handling, transport, distribution, storage, retailing, consumption and recovery, reuse or disposal combined with maximizing consumer value, sales and hence profit (Saghir, 2002).

A marketing definition of packaging is based on the idea that it is the "clothing" of the product which highlights its logistic benefit (containment, protection, fragmentation, transportation) and communicative functions (Well et al. 2007). Thus in other terms, it can be seen as an integral part of production, storage, handling, distribution, retailing and end use.

From the consumer's perspective, packaging plays a major role when products are purchased as both a cue and as a source of information. Packaging is crucial, given that it is the first thing that the public sees before making the final decision to buy (Kumar et al. 2012).

There are several previous investigations by a number of researchers (see, for example, Agusto 2002; Zach 2005; Parker & Berryman 2007; Prabha et al. 2007; Mansourian & Ford 2007) that provide tactics that consumers use to determine what can be considered as "enough information", and the approaches consumers employ in seeking information prior to making purchase decisions.

The packaging concept can be defined as an integral part of business advertising and it is also considered as an integral part of the 'Product' of marketing mix. As discussed earlier on, most marketing scholars consider packaging to be an integral part of the product, a component of the 4 Ps of marketing: product, price, place and promotion. As Butkeviciene et al. (2008) suggests, it is a core marketing tool for products and it performs the role of communication. This can be illustrated in the following figure:
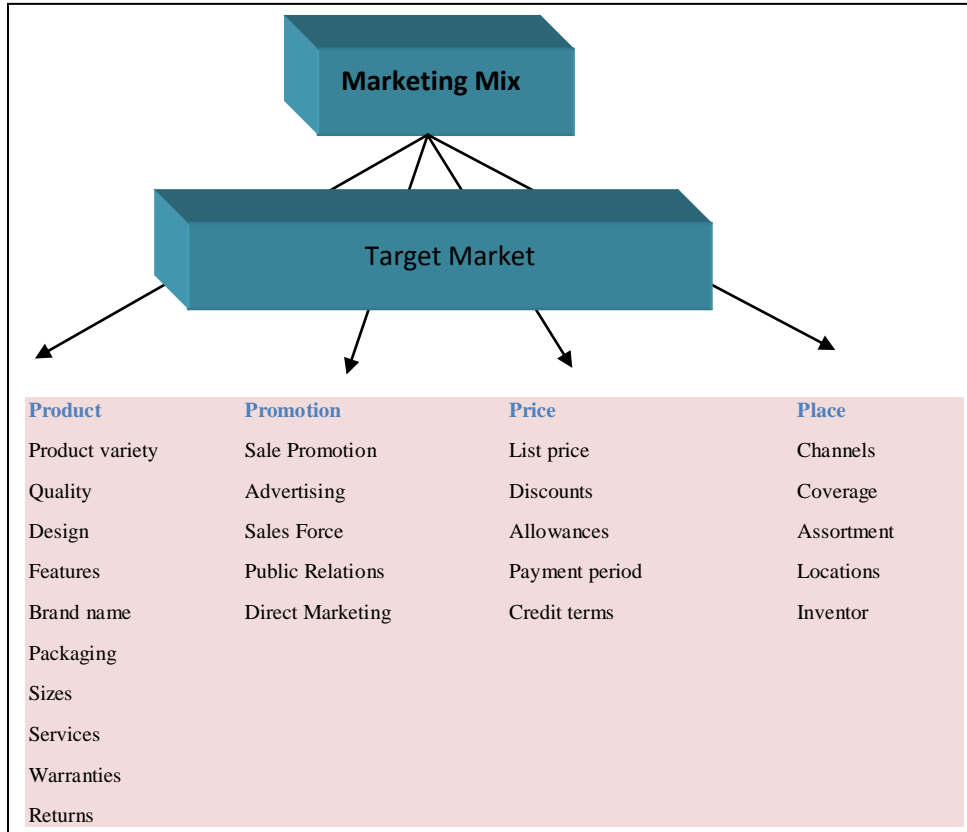
Figure 10: The Four P Components of the Marketing Mix adapted from Kotler 2000: 10.

Nevertheless, there is always another viewpoint which is seen arguing that packaging serves as a promotional tool rather than being an extension of the product. Among the scholars' views, McCarthy's (1981) original classification of the marketing mix into the 4 Ps (product, price, promotion and place) is constantly under review. Some authorities want to expand to a fifth P to include packaging, but the majority continues to view it as a component of product strategy. Coles and Beharrell (1992) put emphasis on the importance of packaging when they state that "It is the package that communicates more to the consumer than the actual product, at the point of purchase where the consumer decides".

Some argue that packaging serves as a promotional tool rather than merely an extension of the product. Keller (1998: 71) considers packaging to be an attribute that is not related

to the product. According to him, it is one of the five elements of the brand together with the name, the logo and/or graphic symbol, the personality and the slogans.

According to Kotler (2000: 272), there is today a new view of communications as an interactive dialogue between the company and its customers that takes place during the pre-selling, selling, consuming, and post-consuming stages. Successful companies are asking not only "How can we reach our customers?" but, in a break from the past, are also asking "How can our customers reach us?" Now sellers use a variety of communication platforms to stay in touch with customers as shown in figure 11 below. He adds that savvy marketers know that communication goes beyond these five methods. The product's styling and price, the package's shape and colour, the salesperson's manner and dress, the place's decor, all communicate something to buyers (Kotler 2000: 278).

ADVERTISING	SALES PROMOTION	PUBLIC RELATIONS	PERSONAL SELLING	DIRECTMARKETING
Print, broadcast, on-line ads	Contests, games, sweepstakes, lotteries	Press kits	Sales Presentations	Catalogs
Packaging		Video news Releases	Sales meetings	Mailings
	Premiums, gifts			Telemarketing
Motion pictures		Speeches	Incentive Programs	
	Sampling			Electronic Shopping
Brochures, Booklets		Seminars	Fairs and trade shows	
	Fairs, trade Shows			TV shopping
Directories		Annual reports		
	Demonstrations			Fax mail
Billboards, Posters		Charitable Donations		
	Coupons			E-mail
Display signs	Rebates	Sponsorships		Voice mail
		Publications		
Point-of-purchase Displays	Low-interest Financing			
		Community Relations		
Audiovisual Material	Trade-in Allowances			
		Lobbying		
Symbols and logos	Continuity Programs	Identity media		
Videotapes		Special events		
	Tie-ins			
Web sites and banners				

Figure 11: **Common Communication Platforms**   adapted from Kotler 2000: 272

According to Kotler (2000), the above figure suggests that the marketing communications mix consists of advertising, sales promotion, public relations and publicity, personal selling, and direct marketing. Secondly, packaging is an advertising tool and a communication method used in advertising. Thirdly, advertising and packaging are also considered as promotional tools.

It should be pointed out that for products that are not bought in their final form "consumers often rely more on the package than other forms of marketing communication to develop an impression of the product in its prepared state" (Ülger 2009 : 106). In this regard, the product printed packaging message is seen as advertising for that specific product.

In his research, Montague suggests that:

> The total sensory experience of a brand (including the packaging) creates an image in the minds of consumers that can inspire loyalty, build trust and enhance recognition. Consequently, if a product's packaging is to effectively entice consumers to purchase the product, then, not only is the total sensory experience of the brand an important factor, but also the congruity between a consumer's self-image and the brand image, especially for socially and environmentally conscious consumers (1999: 17-23).

Packaging design has helped to provide better opportunities for customer information and marketing communication at the store level (Underwood and Klein, 2002; Young, 2004).

All the elaborate definitions from different scholars looked at from different angles suggest that packaging is a complex concept due to its multi-functional nature (Rundh 2005) and establishes its close relationship with branding, labelling, promotion and advertising in modern marketing management. On these grounds, for the purpose of this research, a standard definition of packaging that should also define the use of the term in this study will be the one that considers packaging as advertising, as postulated by Kotller (2000).

3.11.3 Advertising on Packaging[15]

Messages printed on packaging are viewed as advertising in the present study because printed packaging is becoming more and more an effortless one-to-one, winning customers adopted by most companies. The power of the printed pack is an important

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[15] Refer also to 2.5.2

marketing tool in most developing countries where it is impossible to mount a media advertising campaign for every single product. Printed packaging is advertising without effort, helping to persuade the shopper to choose one brand in preference to another. Additionally, Wright et al. 1982: 68 suggest that packaging as advertising at the point of sale influences the customer's choice to purchase a product as the attractiveness of the package itself may influence purchase in the self-service store as it does the work of the fast vanishing salesperson.

Kuafman attempts to answer the questions "Is packaging a component of advertising? Or is it really a component of the product?" His answer to both these questions is yes. He suggests that a package as already known is an integral part of the product but he suggests that it also plays an extremely important role in the promotion of the product. Advertisements for the product will strongly feature the package, and the picture of the product conjured up in the minds of consumers (Kuafman1980: 304-305).

Wright et al. (1982: 68) suggest that there is need for close coordination between package design and advertising programs considering that there is a close relationship existing between the advertising and packaging components of marketing. Many advertisements boldly feature the product in its package. They furthermore suggest that for product categories that possess little physical differentiation (for example, cigarettes and soap powders), the package may serve as an effective device for establishing consumer preferences. In such cases, advertisements obviously will key in on the package.

Every pack is an unpaid salesman and an opportunity to communicate with the customer in the most cost-effective way imaginable. Most marketers realise that "to the consumer, the package is the product" (Weissman1973: 19); thus packaging is observed as the biggest advertising medium of all (Wright et al. 1982: 70).

Package advertising includes a sticker on a product package (Bovée et al. 1995: 182), which is used by a company to sell the product inside. Packaging is an important form of advertising since it can sometimes motivate someone to buy a product.

Kuafman (1980: 305) suggests that product packaging can fulfil the following promotional function:

- The package can be a product's most important form of point-of-purchase advertising as a package can provide consumers with a demonstration and an explanation of the product;
- Packaging can increase the unit sale;
- Printed packaging is the most trusted form of advertising as it can convey the quality of a product to customers and;
- Printed packaging is free advertising space, shouting out its message to customers.

Advertising and packaging complement each other as the advertising copy on the package will last as long as the product is used in its packaged form (Stanton et al. 1996: 245). Furthermore, the spread of self-service selling and automatic vending means that the package must do the selling job at the point of purchase (Stanton et al. 1996: 246).

A label is the part of the product that carries the verbal information about the product or the seller. A label may be part of a package, it is a brand applied to the package or it can be a tag attached immediately to the product. As such there is also a clear relationship between labelling, packaging and branding (Stanton et al. 1996: 248).

3.11.4 Main Types of Product Packaging

Many definitions and terms are used by practitioners when discussing packaging. According to Jönson (2000), packaging may be classified as primary, secondary or tertiary, reflecting the levels of packaging of the product. This category may include up to three levels of material:

a. Primary package

The primary package (i.e. that which comes into direct contact with the product), may include such elements as: bottle, cap, label, printed box, enclosed leaflet. It is the material

that first envelops the product and holds it. This usually is the smallest unit of distribution or use and is the package which is in direct contact with the contents. It includes ampoules, vials dosing dropper, closure (plastic, metal), syringe, strip package, blister packaging, paper and boards, cartons, corrugated fibers, box manufacture and design. (Hanlon, 1998).

The primary function of packaging is to protect the product against potential damage while transporting, storing, selling and exploiting a product and to ensure the convenience during performance of these activities (Gonzalez et al. 2007, Kuvykaite 2001, and Well et al. 2007). Sogn-Grundvag & Ostli (2009) have indicated the importance of packaging as a tool for protecting consumers from contamination, for allowing them to touch products without restraint and without any need to avoid smudging their hands.

b. The secondary package

The secondary package (i.e. that containing the primary packaging) or secondary packaging is outside the primary packaging, used to group primary packages together (Jönson (2000).

c. Tertiary package

The tertiary package also known as the shipping package is used for bulk handling, warehouse storage and transport shipping. The most common form is a palletized unit load that packs tightly into containers. (Jönson, 2000 also see Kotler, 2000: 195).

The following table presents some of the commonly used packaging terms and definitions modified from Jönson (2000).

Figure 12: **Definitions of different packaging types** adapted from Jönson (2000)

Packaging Type	Definition
Primary packaging, consumer packaging or sales packaging	Packaging which is in contact with the product. The packaging that the consumer usually takes home.
Secondary packaging	Secondary packaging is designed to contain several primary packages
Tertiary packaging	Used when a number of primary or secondary packages are assembled on a pallet or roll container.
Group packaging	Used when a number of primary or secondary packages are assembled on a pallet or roll container.
Transport packaging, industrial packaging, or distribution packaging	Packaging which is conceived to facilitate handling, transport and storage of a number of primary packages in order to provide efficient production and distribution as well as prevent physical handling and transport damage.
Display packaging	Same as group packaging, quite often with an emphasis on display features. It includes crates/boxes, pallet, roll container.
Retail packaging	Same as group packaging with a special emphasis on the design to fit in retail.
Used packaging	Packaging/packaging material remaining after the removal of the product it contained.

The traditional point of view, described above, simply does not cover the multi-functional nature of packaging; neither does it recognise its close relation to the product and influence on most logistical activities (Paine 1990; Twede 1992; Twede & Parsons 1997).

Different researchers point to diverse functions of packaging and some of them relate either to logistic or marketing functions (Prendergast and Pitt, 1996). From the marketing packaging literature, it can be revealed that, packaging fulfils multiple purposes as an integral part of the product and is the first point of contact with the brand for a consumer product (Rundh 2005: 673). For an industrial product, packaging fulfils other purposes in the supply chain whereby it is regarded as an essential component for our lifestyle and the

way business is organised. Additionally, depending on where in the supply chain the business is conducted, packaging can either be in the form of a sales or primary packaging which constitutes a sales unit to the final consumer or consumer at the point of purchase. Furthermore, for many consumers, secondary packaging is used for distribution. In most cases, a transport or tertiary packaging is used as packaging designed to facilitate handling and transport of a number of sales units (Rundh 2005: 673). Finally, packaging as a marketing tool protects, preserves, facilitates distribution, promotes customer choice, sells, informs and instructs, provides consumer convenience, helps contain prices, promotes hygiene and safety and it is innovative (Rundh 2005: 674)

The logistic function includes the way a product travels from a producer to the consumer and the physical requirements that packaging must fulfil within the actual supply chain. The term of packaging logistics, as Saghir (2002) suggests, describes

> the process of planning, implementing and controlling the coordinated packaging system of preparing goods for safe, secure, efficient and effective handling, transport, distribution, storage, retailing, consumption and recovery, reuse or disposal and related information combined with maximizing consumer value, sales and hence profit.

Saghir's definition elaborates that packaging logistics focuses on the packaging system, addresses the interfaces between the two systems of packaging and logistics and aims at increased efficiency and effectiveness in the combined system, optimally from point of origin to point of consumption and further to reuse/recovery or disposal.

Lambert et al. (1998) consider packaging as "an important warehousing and materials management concern" and Ballou (1998) who considers packaging as a supportive activity to Business Logistics (How to transport goods without damaging them, and as fast as possible, so as to make profit), where he calls it "protective packaging".

These definitions show some efforts to recognise the role of packaging on various levels, but fail to stretch its influence beyond the traditional way of defining packaging where it is described to be closely related to the product itself and contributes to all of the 4Ps in

the marketing mix. Within this perspective, packaging can be understood as a vital tool in the marketing mix and that companies spend much annually on its design for customer appeal as on above-the-line advertising and promotions (Rod, 1990). What Rod emphasizes is that the packaging is a substantial component of the overall product cost, and therefore should be utilised for a secondary purpose: messaging. By its marketing capabilities and properties, packaging plays a decisive role in facilitating meeting consumers' needs and expectations.

These two observations (aesthetic and functional) lead into believing that packaging has a multi-functional nature and recognise its close relation to the product and influence on most logistical activities as stated earlier on. To the manufacturer, the package clearly identifies the product inside and it is usually the package that the customer recognizes when shopping. The package, through its colour scheme or logo, is what is normally identified by the customer. The package will also contain important information including ingredients and 'sell by date'.

At this stage, after being documented with the concept of packaging and the existing different types of packaging, the following section will be based on the roles of both advertising and packaging in marketing.

3.11.5 Different Roles of Advertising and Product Packaging

The advertising role is to convey convincing messages to actual and potential customers. It is a form of mass communication that notifies the public about the product and creates an image that goes beyond clear-cut facts. At all levels of marketing, imagery advertising is identified as one of the principal components of image creation. As Durgee (1988: 21) suggests somewhat simplistically, "advertising has two purposes: to excite and to inform".

The societal role of advertising can be described as informative as it tells us about new and improved products, as well as helping us to compare them. Informational advertising

is a reason why style advertising in which the consumer is given information about brand benefits and helped to resolve consumption choice conflicts. In addition, advertising mirrors fashion, designs trends and contributes to our aesthetic evaluation of commodities. (Aaker and Morris, 1982; Crask and Laskey, 1990; Laskey et al. 1989; Puto and Wells, 1984).

Tipper highlights the economic role of advertising which lies in its persuasive function and in featuring positive attributes of the product or service, such as quality, location, regardless of the price charged as follows: "Advertising, because of its mass appeal, can reach an individual at a sum which is from 1/100 to 1/300 of the amount which would be required to bring the information to the customer in any other way" (Tipper 1919: 19).

One of the functions of packaging is the promotional one. The promotional material placed on the packaging is intended to attract the potential purchaser's attention and to have a positive impact upon the purchasing decision. Promotional material on packaging plays a particularly important role on sales packaging as it is directly addressed to the consumer (Kumar et al. 2012:1)

On the other hand, it is becoming obvious that the role of packaging is changing from the role of protector to that of information provider and persuader. Thus, packaging seems to alleviate lack of physical communication between seller and buyer in the modern world by becoming itself a medium of communication (Lincoln, 1965; Gardner, 1967). At the point of purchase, the product package is the communication life-blood of the company. As Hine (1995) suggests, the package, sometimes referred to as the 'silent salesman', makes the final sales pitch, seals the commitment and gets itself placed in the shopping trolley.

The product package has an important role to play in the creation of a mental image of the product in the consumer's mind. Consumers often judge products by their packages. It can be argued that packaging represents a type of peripheral cue, which may be diagnostic in low involvement shopping environments (Underwood 1996).

Sometimes, the package is the product and the product is the package. In other words, there are cases in which the package and the product cannot be separated, e.g. Pepsi-Cola, Nestlé, Adidas and Puma. A large segment of consumers tends to judge the quality of a product by its package (Rigaux-Bricmont, 1982; Bonner and Nelson, 1985; Stokes, 1985). A well designed package can communicate the type and quality of the product.

According to Kumar et al. (2012: 1), packaging plays an important role in converting the minds of the consumers by:

•   Providing information on the product;
•   Protecting goods during transportation and handling;
•   Preserving the quality of the products and;
•   Promoting the product.

This means that good packaging puts the product on the right track for persuading potential buyers to purchase it.

While it is important that the packaging reflects the values and positioning of the brand, the key role of packaging is not necessarily to communicate but to trigger the communications that have already happened around that brand prior to the shopper entering the store (Kumar et al. 2012: 2).

Primary packaging is an important part of the branding process as it plays a vital role in communicating the image and identity of an organization. The ability of brands to gain attention and consideration on the basis of their point-of-purchase appearance forms the basis for design strategy, which is particularly important in the case of new brand introductions, brand repositioning, brand extensions and the signalling of product changes (Garber, 1995).

Packaging also plays an important role for portraying information about the product. As it may contain directions on how to use the product or make the product. Harckham (1989) noted that the package is the shopper's window to the product because it often projects the initial impression they form about a product, its quality or its value.

The elaborated advertising and packaging roles show that these two integrated marketing tools facilitate communication between companies/organisations and their customers. As such, this research analysis will be scrutinised under similarly constructed guideline criteria for analysis and assessment.

3.12   CONCLUSION

This chapter explored literature on communication in international business contexts, giving a brief synopsis on the various roles of language in corporate communication. It has provided a brief discussion on the task of developing an advertising message and the understanding of the concept of translation. Furthermore, the chapter has examined the concept of corporate image and its meaning to a multinational organization and aspects of intercultural, cross-cultural, and intra-cultural communications, with emphasis on their impact on the corporate image of multinational organizations. In addition, issues of identity in an intercultural, cross-cultural and intra-cultural communication situation, the concept of corporate identity, stereotype and prejudice have been examined. There has been an attempt to explain the concept of identity, based on the linguistic roots of the term. The chapter has also pointed out the reasons why corporate identity is seen as a predominantly visual concept. The author has given references from the extant literature relating to the concepts of marketing, branding and product promotion. A discussion of marketing approach changes in the business world and marketing communications and changes was followed by an examination of the concept of integrated marketing communications. The author has presented an in-depth literature review only concentrated on the integrated marketing communication tools that are parts of the study sample, namely 'product packaging' and 'advertisement'. Different types of advertisement and product packaging have been discussed. The literature review has elaborated on the role of both advertisement and product packaging text messages. It has also examined the close association and the overlapping nature of the tools included in the study sample.

CHAPTER FOUR

RELATIONSHIP BETWEEN MARKETING, ADVERTISING, BRANDING, PROMOTION AND PACKAGING

4.1 INTRODUCTION

This chapter, which is an extension of the literature review, zooms in on literature dealing with the relationship between marketing, advertising, branding, promotion and packaging and the ways these concepts are used in corporate communication between companies and their customers. It closely looks at how these concepts are applied vis-à-vis corporate branding, corporate image and what they mean to multinational organisations. The chapter critically examines the concept of corporate image, the marketing view of corporate image and the meaning of corporate image to a multinational organisation. It scrutinizes how advertisements speak to us and the part of identity they address and construct. This chapter endeavours to answer the question of why advertising is important in the business world. It therefore discusses the concepts of mapping brand image vis-à-vis advertising image and brand name translation, construction of identities in advertising and different views on consumer goods and consumers' issues outside Africa. The chapter looks at issues of legislation in advertising, consumer protection about the content and the origin of products, potentially harmful substances, sensitivity, distribution companies and networks, international contracts for distribution, cheap counterfeit goods, local imitations (or no name brand products), the customer watchdog functions of the media, etc… This chapter also considers issues of legislation in advertising, consumer protection locally and internationally. In addition, this section of the literature review also provides a list of important elements to consider when analysing adverts or the advertising text messages on product packaging. Reasons for analysing any type of advertising and advertised text messages on product packaging under the same criterion are evoked as well.

4.2   DIFFERENCE BETWEEN MARKETING AND ADVERTISING

Marketing is an extremely broad area that includes advertising, not vice-versa. Marketing also includes PR, online presence/activities, customer service, selling/sales admin (methods and structure/strategy), branding, exhibitions, sponsorship, new product development, merchandising, surveys and market research, political lobbying, and even extends to ethos, culture, training, and organizational constitutional issues, since all this affects the image and trading style of an organization or product/service provider. But it should be pointed out that advertising is not marketing. PR is not marketing and branding is not marketing.

Advertising is an important element of the promotion mix. Advertising has proved to be of great utility to sell goods and services. Large manufacturer spend huge amounts of money on advertising. Advertising is aimed toward the long-term branding of positive brand attitude by 'turning' the consumer toward the brand; promotion is aimed at the more short-term tactical goal of 'moving forward' brand sales now (Percy et al. 2001: 4).

Advertising is one of the most effective ways of brand promotion. It helps organizations reach a wider audience within the shortest possible time frame. The major media types used in advertising are: television, newspaper, radio, magazine, outdoor, direct mail and internet.

Advertising is far more specific than marketing; it is a function of marketing, and basically encompasses methods of communication with audiences designed to produce sales enquiries, and/or improve awareness/perceptions of product/brand/organization. Advertising refers to printed and electronic media that are presented one way or another to the market or the audience, including packaging, points of sale, brochures and sales literature.

Advertising is one means of communicating the story of a brand, but advertising in itself cannot create, maintain or build a brand.

Wells et al. (1995: 106) argue that advertising differs from the other promotional elements in several ways. Although advertising has a greater ability to reach a much larger number of people simultaneously than do the other elements, it has less ability to prompt an immediate behavioural change. Furthermore, the contact between the advertiser and the audience is indirect, and it takes a longer period of time to deliver information, change attitudes, and create trust between the two parties.

4.3 RELATION AND DIFFERENCE BETWEEN BRANDING, PROMOTION, PACKAGING AND ADVERTISING

Advertising is an important tool or element of promotion. However, it not only assists in promoting the product, but also affects the other variables of the marketing mix. Promotion consists of advertising, publicity, personal selling and sales promotion technique. Businessmen today have to face a lot of competition. Every seller needs effective promotion to survive and succeed in this competitive business world. Advertising can play a significant role to put forward the claim of sellers, and to counter the claims of competitors. Through effective advertising, sellers can face competition and also help to develop brand image and brand loyalty.

Advertising plays a very important role in packaging. As discussed earlier on, the main purpose of packaging is protection of the product during transit, and preservation of quality and quantity. Nowadays, marketers take lots of efforts to develop and design attractive packages as they carry advertising value. A creatively designed package attracts the attention of the customers. It also carries an assurance of quality and creates confidence in the minds of customers to buy the product. It is one of the key elements in building a brand, which is equally important to the marketers and consumers. Brand personality acts as a potent brand differentiator and offers sustainable competitive advantages.

By creating or reinforcing the brand's personality, advertising enhances brand value or equity which in turn can be leveraged through brand extension. Brand personality also

helps brands to gain a market share, command price premium and insulates from discounting brands.

Advertising is important for building brand awareness. By raising consumers' interest and making consumers' awareness of their products and services, firms not only expand their customer base, but they also keep their loyal customers and increase their market share. In other words, the more aware consumers are of a brand, the more likely they are to buy from a particular business.

At a more emotional/symbolic level, the prime function of advertising is to achieve for a brand a particular personality or character in the perception of its market. This is achieved by imbuing the brand with specific associations or values. A particular feature of all great brands is their association with specific values, both functional and symbolic.

It is quite common to regard advertising as a major factor in leveraging brand equity, as suggested by Achenbaum (1989), and Lindsay (1990). Conversely, McDonald (1992: 114) stresses that "what advertising does is to help control the acquisition of value, and give it direction. If we did not advertise, our product would still acquire a 'branding', but it might not be one that we would like".

Despite the fact that brand managers usually consider, supervise, or decide pricing, packaging, promotion, advertising, distribution, product design, after-sales services, brand names, point-of-sale material, public relations (PR) and sponsorship as suggested by Christopher and McDonald (1995: 176). Mooij (1998: 16) and Shuter (1989: 401) however suggest that branding is not a collection of marketing activities. Moreover, brand managers do not design the actual product or advertisement, nor do they distribute the products.

4.4 THE CONCEPT OF CORPORATE IMAGE AND ITS MEANING TO A MULTINATIONAL ORGANISATION

A compelling corporate image lays the foundation for a successful brand. Meanwhile, brand identities are systems of signs and symbols that communicate the company's strategy in a universal way to a large audience and are the most valuable elements in advertising. In the meantime, the increasing internationalisation of business activities in the late twentieth century has brought new challenges to many organisations, hence boosting international contacts and enhancing the capability to cooperate with partners in different businesses, countries and cultural areas.

An organisation has its particular public or target audience. This audience can comprise clients, customers, stakeholders and employees who act and react upon what they have heard, seen, and learned about the organisation. This organisation's audience develops attitudes toward the organisation and perceives it to have certain characteristics, some of which they admire and appreciate at the same time as some negative characteristics of organisations are strongly opposed.

In reality, two different people can look at the same thing and see it differently and gather different perceptions about what they have seen. According to Dowling (2001: 18), the image of things (countries, industries, companies and brands) resides in the heads of people. They are not a fixed attribute of an organisation.

In regard to advertisement, as Mick and Politi (1989) put forward, different interpretations of the same image in an advert cannot be judged true or false because no one objective reality exists. However, from the advertiser's point of view, an advert may not be effective if the consumers do not comprehend the intended meaning or if it creates an undesired meaning (Ward and Gaidis, 1990).

According to Uehling (2000), several organisations have become aware of the importance of the corporate image of the organisations they serve and are trying to establish and create a strong link between their corporate brand, product brand and corporate image.

There are many theories that have been advanced to explain how customers evaluate and select a particular product (Bettman 1970; de Chernatony and Dall'Olmo Riley 1998; Jamal and Goode 2001; Kim and Chung 1997; Lee and Ganesh 1999; Low and Lamb 2000; Mitchell and Olson 1981; Muthukrishnan and Kardes 2001; Woodside and Clokey 1974). Most of these interpretations have only examined the impact of corporate branding on consumers' product evaluation, while not much research has been conducted on the role of language use in view of the corporate image in a multinational organisation and its impact on both foreign consumers' perception of the organisation and their evaluation of product choice, based on what they know about the organisation, or their perception of the organisation (also referred to as corporate image).

Most likely, the image of an organisation affects people's selection or rejection of its products and services. To project a favourable image, as Easton (1966: 168) suggests, management sponsors costly advertising and publicity campaigns, stakeholder relations programs, charitable giving, changes in product packaging and display, etc. hoping to attain corporate objectives such as greater sales volume, greater market share, improved brand loyalty, or other positive responses.

The corporate image is essentially the organisation's reputation, the collective total of perceptions of an organisation's target public. Through the corporate image, an organisation's audience (the public, staff, city financiers, customers) perceives its corporate identity (Marketing Business 1994, quoted in Varey 2002: 195). Meanwhile, James and Wiechmann (1999: 27) point out that a company's image is a composite of all its actions, not only of corporate advertising. How a company communicates is very much part of how it is perceived. In effect, all corporate behaviour constitutes "media" which transmit "messages".

Ind (1992: 21) on the other hand suggests that a corporate image is in the eye of the receiver. It is simply the picture that an audience has of an organisation through the accumulation of all received messages.

In addition, Dowling (2001: 19) says the corporate image is the global evaluation (comprising the set of beliefs and feelings) that a person has about an organisation. Spector (1961: 47) suggests that the concept of corporate image is based on the recognition that clients buy brand products not only because of their inherent qualities but also because of a bias, a disposition toward products of selected manufacturers. He additionally says that the sum total of their perceptions of the corporation's "projected personality characteristics" is what we refer to as corporate image.

On the other hand, Easton (1966: 168) suggests that a corporate image is based on the collective impressions that people (or the public) have of the firm. These impressions are derived partly from the individual's personal contacts with the firm, partly from hearsay, partly from mass communication media and partly from psychological predispositions (which implies cultural, socio-economic and group subjectivities) not controlled by the firm. For instance, the beverage company Bralima changed over time. In addition to their traditional alcoholic beverages, they are now producing and selling Coca-Cola under license.

It is also known by many corporate managers that a corporate brand can add value to the company's product policy and linking the corporate image and product brands will be beneficial to both the corporate and its individual products. This is exactly what happened between Coca-Cola Ltd. and Bralima (D.R.C.), Unilever and Marsavco (D.R.C.) when foreign brands had to be attached, or when they had to work in collaboration with a well-established local organisation's brand. This idea works for some organisations, especially in their product distribution. Unfortunately in this process, other organisations lose some credibility when their advertising materials campaign is also promoted by the companies under whose umbrella they have chosen to operate. This is the case of Coca-Cola Ltd. products in the Democratic Republic of Congo, which are being confused in the clients' minds with Bralima's genuine products due to the fact that this company is the main distributor of Coca-Cola Ltd. products in the country (Author's own observation).

Moreover, concepts of corporate image, brand equity and the staff's language skills in a multinational organisation are interlinked and need a configuration in consideration of organisational success. Furthermore as Schultz and Kitchen (2001: 85) explain, the corporation is "a brand in its own right". Thus, the communication strategy should focus on promoting the brand; and through integrated communication, the organisation keeps track of "how the company as a brand is doing" (Schultz and Kitchen 2001: 95). Within this context, integrated communication is referred to as the combined use of multiple marketing communication techniques linked in the planning and execution of a specific communication campaign.

Some researchers affirm that a corporate image builds the reputation of the company and that a favorable corporate image leads to a positive corporate reputation in the minds of the public (Alessandri, 2001). In other words, the corporate reputation is formed over time by repeated impressions of the corporate image (Gray and Balmer, 1998). The importance of the corporate image is also reported in the study of Bhattacharya and Sen (2003) who claim that a good corporate image helps in making the consumers more attached to the company (i.e. corporate commitment).

The corporate image is based on what people associate with the company or all the information (perceptions, inferences, and beliefs) about it that people hold. A general assumption in the branding literature is that a favorable brand image will have a positive impact on consumers' behavior towards the brand, such as the opportunity to command premium prices, buyers who are more loyal, and more positive word-of-mouth. Translated to a retailing context, it is likely that a favorable store image increases satisfaction with the store which in turn increases store loyalty (Osman, 1993; Bloemer and de Ruyter, 1998).

Although there are conflicting views about when the practice of integrated communication was devised and when it was put into practice, the concept of integrated communication appears to have emerged in public relations/corporate communication literature in the late 1980s (Spotts and Lambert, 1998: 212). However, Kitchen and

Schultz (1999: 21) strongly disagree with this point of view by stating that integrated communication had its early developments with the Medill School of Journalism at North-Western University in the United States of America in the 1990s. Authors such as Schultz and Schultz (2004), Tedlow (1990: 50), Schultz (1999: 26) and Zinkhan and Watson (1996: 163) emphasise that this concept of integrated communication has been in use since 1997 and became more common from 2000 onwards. They still prefer to refer to the concept of integrated communication as 'integrated marketing communication' and consequently see the concept of integrated communication as a manifest outcome of transformation of marketing communication in the 1980s.

Integrated communication has been defined as a management philosophy (Cornelissen 2000: 3, Stewart 1996: 149), an educational movement (Hutton 1996: 155) and a unifying business practice (Burnett & Moriarty 1998). Parallel with the emergence of the concept of integrated communication, various definitions of this phenomenon emerged based on the fashion in which integrated communication was interpreted, and practiced.

For the purpose of this study, the definition provided by Gronstedt (2000: 8) who states that integrated communication is "the strategic management process of facilitating a desired meaning of the company and its brands by creating unity of effort at every point of contact with key customers and stakeholders for the purpose of building profitable relationship[s] with them" will be referred to every time the term integrated communication is used by the author throughout this thesis. This definition is also in accord with Keegan et al. (1992: 631) who view integrated communication as the "strategic co-ordination of all messages and media used by an organisation to collectively influence its perceived brand value".

In accord with Neimann & Crystal (2002: 14), it is of significance to a company to maintain strategic consistence, rather than independent brand messages. The communications dimensions of all the brand contacts and sources of these messages are significant because they impact positively or negatively on the behaviour of customers and other stakeholders (Neimann & Crystal 2002: 14). Bearing in mind what has been

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suggested earlier on concerning the definition of integrated market communication, it is the researcher's view that the more an organisation's brand position is strategically integrated into all of the organisation's range of products' brand messages, the more consistent and well defined the organisation's identity and reputation will be.

4.5   MARKETING VIEW OF THE CORPORATE IMAGE

In today's business world, there is a genuine need for companies to get better at managing their own corporate images as intangible but valuable assets. Creating and managing effective images that truly connect is indeed a difficult process and it is not something that happens by accident, it takes conscious decisions to develop and guide an image successfully (Wertime, 2002: xiv-xv).

An organisation has its public or target audience. This audience can comprise clients, customers, stakeholders, employees who act and react upon what they have heard, seen, and learned about the organisation. This audience develops attitudes toward the organisation and perceives it to have certain characteristics, some of which it admires and appreciates at the same time as some negative characteristics of the organisation are strongly opposed.

In reality two different people can look at the same thing and see it differently and gather different perceptions about what they have seen. According to Marconi (1996: 3), people's perceptions are based on what they know or think they know. Based on these perceptions, people buy, sell, vote, travel, invest and make pretty much every major or minor decision that governs their lives and affects the lives of those around them. Most likely, the image of an organisation affects people's selection or rejection of its products and services. To project a favourable image, as Easton (1966: 168) observes, management sponsors costly advertising and publicity campaigns, stockholder relations programs, charitable giving, changes in product packaging and display, etc, hoping to attain corporate objectives such as greater sales volume, greater market shares, improved brand loyalty, or others.

In his book entitled *Creating Corporate Reputations,* Dowling (2001: viii) says "the major drives of good images and reputations are inside the organisation namely, its vision, strategy and formal policies". Dowling (2001: 18) adds that the image of things (countries, industries, companies and brands) resides in the heads of people. They are not a fixed attribute of an organisation. Marketing image is not something impossible. As Marconi (1996: 3) puts forward, before marketing an image you must have one. If your image that people take away is based on their perception of you and their perception is based upon what they know of you, it is important that you manage and control that flow of information about you to the greatest degree possible. But most important is that there is information, that you create as a stream of information to raise awareness.

Going in accord with what Marconi said, James and Wiechmann (1999: 22) on their side stress that continuity building has been essential because image building is a slow and cumulative process. If the process is interrupted, the cumulative gain of many years tends to evaporate very, very quickly. On the other hand, Smythe et al. suggest that, marketing, human resources and corporate communication departments must accept that they are all part of one process communicating the organisation's reputation. They have no other function except to make the organisation acceptable and useful to employees, customers and society at large. (Smythe et al. 1992: 7-8)

Sherman, cited in Rayner (2003: 2) for his part argues that if image is the immediate external perception of an organisation, it could be argued that reputation is the historic and cultural dimension of that image, a stakeholder community's 'social memory' of the sum total of a company and its activities.

Meanwhile, James and Wiechmann (1999: 27) point out that, a company's image is a composite of all its actions, not only of corporate advertising. How a company communicates is very much a part of how it is perceived. In effect, all corporate behaviour constitutes 'media' which transmit a 'message'.

The corporate image is essentially the organisation's reputation, the collective total of perceptions of an organisation's target public. Corporate image is how an organisation's

audiences (the public, staff, city financiers and customers) perceive its corporate identity (Marketing Business, Feb. 1994: 5, quoted in Varey 2002: 195).

Ind (1992: 21) on the other hand suggests that the corporate image is in the eye of the receiver. It is simply the picture that an audience has of an organisation through the accumulation of all received messages.

In addition, Dowling (2001: 19) says that a corporate image is the global evaluation (comprising a set of beliefs and feelings) a person has about an organisation. He (i.e. Dowling) suggests that if some beliefs and feelings about a company (i.e. its image) fit in with a person's values about the appropriate corporate behaviour, then the individual will form a good reputation of that company. He additionally insists that it should be indicated that in effect, a good corporate reputation represents a tight 'fit' between the image of the company and the individual's free standing value system (Dowling, 2001: 20).

According to Ind (2001: 19), "creating the right image is a never-ending and all-encompassing task. It is not simply about the creation of the corporate logo, it is a commitment to a corporate life style". The corporate image is based on the collective impressions of many people in the firm. These impressions are derived partly from an individual's personal contacts with the firm, partly from hearsay, partly from mass communication media and partly from psychological predispositions not controlled by the firm. Corporate image studies typically explore the unique characteristics of the subject firms: the colour of the president's hair, the shine on his shoes, the cut of his clothes, his manner of speech at public and stakeholders' meetings, the behaviour and appearance of the firm's sales representatives, the decoration of its plants and offices, the styling and design of its products and packaging, the themes of its advertising and publicity and thousands of other minute details are signals perceived by observers (Easton, 1996: 168).

4.6 THE WAY ADVERTISEMENTS ADDRESS AND CONSTRUCT TARGET AUDIENCE

The main objective of marketing is to identify consumer needs and desires through offering goods and services, via communication. It offers product, price, and place to the clients/customers through marketing communication or promotion. Advertising is one of the communication techniques used and its role is to convey convincing messages to actual and potential customers. Most organisations (including multinationals) communicate with their foreign customers through the use of advertisements. In this global interactive role, advertising functions as a result of intercultural, international and cross-cultural marketing communications between parties involved in the transaction.

In advertising, it is very important for companies conveying a message to the public to be visible as senders, in whichever products they are advertising. This line of thinking goes in accord with Benveniste (1982: 84) who suggests that the declarative utterance is the most common mark of the presence of the addresser in an utterance. The addresser makes him/herself present in the text from a committed view-point to a neutral statement. Returning to the case of Coca-Cola Ltd. and Bralima, Unilever and Marsavco (in the DRC), it becomes difficult for clients to locate the sender company in what they see and hear in advertisements hosted by both Bralima and Marsavco and what they perceive from Coca-Cola and Unilever's available advertising materials. As a result, this may impact the corporate image of either or both of these companies.

Goddard (2002: 8) additionally states that messages of advertisements can also be used to "enhance the image of an individual, group or organisation." As Dyer (1982: 185) comments, advertising helps us to make sense of things. It validates consumer commodities and a consumer life-style by associating goods with personal and social meanings and those aspirations and needs which are not fulfilled in real life. Target audiences come to think that consuming commodities will give them additional or supplementary identities.

Multinational corporations, while advertising on foreign soil, have to understand how to communicate effectively across the various complex and increasingly competitive global marketplaces through their advertisements. Advertising is always defined as focusing on business value. It has played a significant role in the capitalist society of industrialization and information. New technology has accelerated the process of mass production in a capitalist society. Such mass production can be easily absorbed only by mass consumption. This is where advertising comes to play a significant role in persuading consumers to increase consumption which may even lead to diseases like compulsive buying disorder or shopaholism. (Debasish, 2010: 87)

Cook (1992: 15) additionally states that advertising can be seen as one global objective, as well as an index of cultural changes and differences between diverse cultures. The heart of modern society seems to beat to the rhythm of advertising since advertising counts a lot in what people eat, drink and wear. It seems to determine what is fashionable and acceptable.

Nowadays, aspects such as digitalization, information technology, intellectual property, and communication systems force MNOs to increase their efforts when entering new foreign markets. As Schultz and Kitchen (2000: 3) state, "these global building blocks form the backbone for the major communication renaissance that is affecting marketing communication everywhere".

According to Panigrihi (2010: 89), present-day advertising messages have moved away from describing the product in itself to focusing on the consumer of the product, creating product imagery with which the consumer can easily identify.
According to Ron et al. (2002: 15), the modern advertiser stresses not the product, but the benefits that may be expected to ensue from its purchase; the advertiser is becoming more and more adept at setting foot into the same subconscious regions of psychic experience that were once explored by philosophers, artists and religious thinkers. That is how advertising has substituted many of the institutions like family, community, ethnicity and

religion and has become the purveyor of different values. Advertisements have spawned a new consumer culture in society. (Debasish, 2010: 89-90)

Woodward and Denton (1988: 192) also suggest that

> ads and commercials now offer the same kinds of promise and hope to which religions and social philosophies once held exclusive rights – security against the hazards of old age, better positions in life, popularity and personal prestige, social advancement, better health, happiness, etc.

Kotler (2000: 367) says that a company might not understand the foreign customer's preferences and fail to offer a competitive product. Moreover, a company might neither understand a country's business culture nor know how to deal effectively with foreign nationals. Many other challenges that might affect advertising include huge foreign indebtedness, unstable governments, foreign-exchange problems, foreign-government entry requirements and bureaucracy, tariffs and other trade barriers, corruption, technology pirating, high cost of product and communication adaptation and shifting borders.

According to Debasish (2010: 97), advertising works as a tool where the contemporary culture is injected and gets refracted with product and lifestyle information which ultimately results in the evolution of a new culture. This is the strategy that advertising has successfully employed in the path of a global culture. While transnational advertising has done its best in spreading the transnational culture and breaking the traditional one, Levitt (1983, cited in Debasish, 2010: 97) believes that globalization is indeed transforming the world into a homo-cultural market crossing the barriers of language and culture, where every possible consumer irrespective of his/her background can be conveyed the same message. To overcome the barriers of language and culture, advertisers mostly depend on visual images and suggest a lifestyle common to most of the countries.

Hence, global advertising does not project a global culture; it is rather injected with the culture of the developed countries. Janus Noreen (2011) advocates that this is not a pre-planned strategy; instead, global culture is the incidental outcome of transnational

marketing logic more than it is the result of a conscious strategy to subvert local cultures. It is marketing logic, for example, that created the "global advertising campaign", one single advertising message used in all countries where the product is made or distributed. This global campaign is both more efficient and less expensive for a firm.

4.7 THE IMPORTANCE OF ADVERTISING IN THE BUSINESS WORLD

Large multi-national companies have increasingly placed their contracts with advertising companies which are well-represented in all the major markets. A good example is that of the Coca-Cola story reported by Terblanche (1985) according to which this company announced that it was replacing its traditional cola with New Cola, conveniently overlooking the fact that the old version sold millions of litres every day of the week. Coke's arch-rival Pepsi produced advertising which was extremely gleeful, sliding in the fact that 'the real thing' remained unchanged. Realising that the strategy was a mistake and caused a marketing disaster, Coke backtracked, reintroduced the original Coke and launched the advertisement which expressed coke originality (Terblanche 2002: 32).

It is obvious from this example that advertising is a powerful tool which needs to be handled with care in the promotion and sale of the organisations' different range of products. This can be attributed to the following three main advantages identified by Belch and Belch (2004: 17). Firstly, it creates brand images and symbolic appeals for a company or brand. Secondly, it acts as a cost-effective method for communicating with large audiences and thirdly, it has the ability to strike a responsive chord with consumers when differentiation across other elements of the marketing mix is difficult to achieve.

Mick and Politi (1989: 317-338) propose that the different interpretations of the same image in an advert cannot be judged true or false because no one objective reality exists in the context of the marketing message, built as it were, on associations and the sales intention.

Mick and Politi (1989: 85) additionally suggest that semiotics has not widely been applied to the practice of decoding. While social semiotics makes a claim to the study of

situated semiotic practices, research in this area is dominated by ethnographic and phenomenological methodologies and is seldom closely allied to semiotic perspectives (though there is no necessary incompatibility).

However, from the advertiser's point of view, an advert may not be effective if consumers do not comprehend its intended meaning or if they create an undesired meaning (Ward and Gaidis 1990: 17, 636-642). It therefore becomes useful to propose a structured analysis of advertisements.

4.8 DIFFERENT VIEWS ON CONSUMER GOODS AND CONSUMERS' ISSUES OUTSIDE AFRICA

Crowther (2000: 248) defines consumer goods as those bought and used by individual customers, for example, food, clothing and domestic appliances. Crowther (2000: 513) also defines goods as things for sale; merchandise that is either cheap, expensive, or low-quality goods. The latter could consist of cotton, leather or electrical goods.

Most often consumers use the information contained in the organisation's advertised message as a guide in the decision-making process when being confronted by a need or consumption situation. Consumers offer their trust and loyalty with the implicit understanding that the purchased advertised product will provide utility through consistent product performance and appropriate pricing, distribution and promotional programmes and actions.

Unfortunately, many cases that have occurred show how customers' health and lives are put at risk and in other cases are lost due to lack of consumer protection on the origin of the products, on product contents misinformation, potentially harmful substances in edible products, cheap counterfeit goods and imitations locally, and many other malicious activities by the business world, as illustrated in the following examples.

In May 2004, for example, the counterfeiting intelligence bureau in China reported on the deaths of up to 60 babies from fake baby milk powder formula in and around the city of

Fuyang in Eastern China. The fake formula contained inadequate nutritional content and the infants died from malnutrition (Lowe, 2005: 7).

At the beginning of 2004, a news story from *Agence France Presse* reported on how, whilst in China for trade talks which included proposals to stamp out the trade in counterfeit goods, Signor Frattini, the European Union's Foreign Minister since November 2002, was seen by journalists purchasing a fake luxury watch from a shop in Beijing's Pearl Market. He freely admitted it even though this was just before a high level EU-China meeting where he was scheduled to sign an agreement on trade piracy on behalf of the European Union! (Lowe, 2005: 5). This suggests that individuals may not feel ethically bound by official standards or regulations.

These two examples show how consumers' issues may not be appropriately addressed by institutions, governments or their representatives. Such matters are either associated with, or linked to other countries' political or economic situations. Not surprisingly, Miles (1998: 10) hints that, "in effect, consumer freedom has come to be equated with political freedom". According to Slater (1997: 27), "while consumer culture appears universal because it is depicted as a land of freedom in which everyone *can* be a consumer, it is also felt to be universal because everyone *must* be a consumer; this particular freedom is compulsory."

Slater (1997: 30) also comments that consumerism and consumption encourage users to the point where "identities are designed, tried on, worn for the evening and then traded in for the next".

4.9   LEGISLATION IN ADVERTISING AND CONSUMER'S PROTECTION

It should be pointed out that advertising regulations differ considerably among nations. An advertising message which is considered acceptable in one market might be seen as inappropriate in another. Certain types of advertising which are allowed in one country are banned altogether elsewhere, as for instance, in the case of comparative advertising. At this stage, it will be inevitable to look at certain advertising regulations that multinationals or international companies might come across. Based on the fact that in

Africa, most MNOs have their origins in Europe and America, European and African bodies protecting consumers' rights in regards to advertisement will be looked at.

4.9.1 The European Union

The European Union (EU) has laid down common rules applicable throughout the Union to protect consumers from misleading advertising and aggressive sales practices and their consequences (Carlos 2009).

In brief, "misleading advertising" is defined as any advertising carried out by a professional which in any way, either in its wording or presentation, deceives or is likely to deceive you in such a way as, for example, to affect your choice from among the products or services which you wish to buy; or that by reason of its deceptive nature, is likely to affect your economic behaviour; or that injures or is likely to injure a competitor (Comparative Advertising, n.d. : 2).

In a press release, EU Consumer Commissioner, Meglena Kuneva said,

> Unfair practices rip-off consumers and distort competitive markets. There can be no place in Europe's Single Market for traders who pressure, bully or mislead people, particularly at Christmas the busiest shopping time of the year. That's why Europe is taking the lead; these are some of the toughest rules on misleading and pressure selling in the world (Consumers: New EU rules crackdown 2007).

The EU came up with a directive consisting of four key elements:

- A General Clause: A far reaching general clause defining practices which are unfair and therefore prohibited.
- Misleading Practices (Actions and Omissions) and Aggressive Practices. The two main categories of unfair commercial practices are defined in detail.
- Safeguards for vulnerable consumers: The Directive contains provisions that aim at preventing exploitation of vulnerable consumers.
- Black List: An extensive blacklist of practices which are banned in all circumstances (Consumers: New EU rules crackdown 2007).

The blacklist sets out over 30 schemes that are in all circumstances considered unfair. It includes among others the following ones which are called the "dirty dozen", well-known to cause consumer detriment. The list starts with:

1. Bait advertising: Lures the consumer into buying from a company by advertising a product at a very low price without having a reasonable stock available.

2. Fake "Free" offers: Falsely creating the impression of free offers by describing a product as "gratis", "free", "without charge" or similar if the consumer has to pay anything other than the unavoidable cost of responding to the commercial practice and collecting or paying for delivery of the item.

3. Direct exhortations to children to buy or using the "pester power" by requesting them to ask their parents or other adults to buy for them advertised products, as illustrated by "Go buy the book now…" or "A new video *Alice and the Magical Book* from Fondi is now out – tell your mum to get it from the local news agency." Direct exhortation to children is banned from television. The black list extends it to all media, most importantly to internet advertising.

4. False claims about curative capacity from allergies to hair loss to weight loss.

5. Advertorials: Using editorial content in the media to promote a product where a trader has paid for the promotion without making that clear.

6. Pyramid schemes: A pyramid promotional scheme where compensation is derived primarily from the introduction of other consumers into the scheme rather than from the sale or consumption of products (Consumers: New EU rules crackdown 2007).

In addition, the list includes:

7. Prize Winning: Creating the false impression that the consumer has won a prize when there is no prize or taking action to claiming the prize is subject to the consumer paying money or incurring a cost.

8. Misleading impression of consumers' rights: Presenting rights given to consumers in law as a distinctive feature of the trader's.

9. Limited offers: Falsely stating that a product will only be available for a very limited time to deprive consumers of sufficient opportunity to make an informed choice.

10. Language of after-sales service: Undertaking to provide after-sales service to consumers and making such service available only in another language without clearly disclosing before the consumer is committed to the transaction.

11. Inertia Selling: Demanding immediate or deferred payment for or the return or safekeeping of products supplied by the trader, but not solicited by the consumer.

12. Europe-wide guarantees creating a false impression, for instance that after-sales service in relation to a product is available in a Member State other than the one in which the product is sold. (Consumers: New EU rules crackdown 2007).

The dilemma is that the protection provided by the European Union is effective in Europe only. Once European multinational companies cross into Africa or any other region with their products, they may use misleading advertising and aggressive sale practices, with the risk that they may no longer abide by and comply with these rules, rendering the consumers they come into contact with unprotected and vulnerable.

4.9.2   Consumers International Africa (CIA)

Consumers International is an independent, non-profit and non-political federation of consumer organisations formed in 1960, currently linking 238 organisations in 120 countries (Consumer Protection and Quality 2004). The organisation has an observer status with the United Nations Economic and Social Council and its specialized agencies such as FAO, WHO, Codex Alimentarius, as well as with regional and sub-regional institutions such as the Economic Community of West African States (ECOWAS). The Regional Office for Africa (ROAF) co-ordinates and provides support through research, information networks, publications, regional and international seminars, workshops, etc. to more than 120 organisations in 46 countries in Africa. The main function of the ROAF is to build and develop the consumer movement in Africa and to represent consumers at regional and international fora (Consumer Protection and Quality 2004). Curiously, some of the African countries (such as the Democratic Republic of Congo, Tanzania, Gabon, and Namibia) and many other African countries' local consumer organisations were not present in the Harare-based 2004 survey. In addition, only 20 countries represented by their local consumer organisations took part in the survey. The rest of the countries in Africa did not take part in the survey aiming to look at the relationship between competitive markets and consumer protection in Africa and the potential of competition

policy to improve consumer welfare and quality of life as reflected on the consumer International Africa 2004 report (Consumer Protection and Quality 2004).

The consumer International Africa Office (CI-ROAF) states that "Consumers have a right to information, a right to choice and a right to safety," and "All foods containing or derived from GMOs must be independently tested and subject to international safety guidelines" (World Consumer Rights 2005). Amadou Kanouté, the Regional Director for CI-ROAF said "in 2005, GM crops do not offer any significant advantages to consumers. It is widely understood that they will not solve the problem of hunger in Africa and the rest of the world (World Consumer Rights 2005)

The consumer International Africa protection is presupposed to be extended to the Democratic Republic of Congo customers especially, seeing that there is a gap in legislation in many African countries in regards to consumer's protection. Consumer's protection rights are insufficiently legislated and hardly implemented. This is one key observation which will be discussed in chapter four, section 4.10.4 of this study. It remains a fact though that, there is no customers' awareness of any consumer watchdog office in DRC. The consumer International Africa Harare-based office may not attempt to operate in DRC since its work is not made visible to the average Congolese customer. Their work might only be used by companies feeling an infringement of marketing rights, and not the public.

South African Customers are also protected by the Consumer International Africa (CIA) for being an African country. In addition to this international consumer federation, South African consumers are protected by the Advertising Standard Authority (ASA) locally. The following section will elaborate more on the South African consumer's right protection.

4.9.3   South African legislation on advertising and consumer's rights

The Advertising Standards Authority (ASA) founded in 1969 is the South African advertising governing body. It is "an independent body set up and paid for by the

advertising industry to ensure that its system of self-regulation works in the public interest" (Advertising Standards Authority of South Africa, 1987: 1). Its code of conduct is based on the British Code of Advertising Practice and on the International Code of Advertising Practice (Advertising regulation 2010). Essentially, the main purpose of the Code is "to protect consumers and to ensure fair play among advertisers" (Woker, 1999: 25). Besides general principles that apply to all advertisements, certain categories have been singled out for special handling by the ASA to ensure that both the spirit and the letter of those provisions are scrupulously observed: Medicinal products, slimming advertisements, cosmetic and hair products, cigarette and spirits advertising, and advertising directed at children (ASA code of practice, n.d.).

What remains reality is the fact that despite its presence, in many instances, ASA finds itself powerless and ineffective in sanctioning the multinationals' bad practices and misleading advertisements. This can be substantiated by the following 2005 story on the chilli powder, where consumer's rights had been violated and abused.

According to Power and Maker (2007), a *Sunday Times* exposé of 2005 demanded that some supermarkets remove contaminated spices from shelves. The effective recall only began after Pick'n Pay, Spar, Shoprite and Checkers were told by the Sunday Times for the second time in two years, that they had been continuously selling spices laced with the banned industrial chemical dyes Sudan 1, 2, 3 and 4. It is illegal worldwide to use these dyes in food; they are classified as potentially carcinogenic by the International Agency for Research on Cancer, part of the World Health Organisation (Power and Maker 2007). Meanwhile, consumer bodies reacted with outrage.

The chairman of the National Consumer Forum, Thami Bolani, said this second scandal was further proof that big businesses were more interested in "super profits" than the health of consumers.

> It's a disgrace that after the first exposé, foodstuffs contaminated with this dye are still available. It is also again an indictment on government, especially the Department of Health, because clearly it has no power to ensure that retail stores only sell products that do not undermine the health and safety of consumers. (Power and Maker 2007)

However, in an interview with the Director-General of Health, Thami Mseleku, and the Director of Food Control Dr. Dries Pretorius said that, "on its scale of food-safety risks, the chemical dyes Sudan 1, 2, 3 and 4 were not high". Mseleku added, "The ultimate would be to have a food-safety agency, but it's costly and because of other major health challenges, it's not going to happen in the near future" (Power and Maker 2007). Lucia Anelich from the Consumer Goods Council of South Africa reportedly commented powerlessly that "Industry should never have allowed this to happen" (Power and Maker 2007). Wilken said,

> "If consumers don't rise up and cause a national outcry over this, then I'll be very concerned. Consumers must demand accountability from government and industry. They must stand up and say enough is enough" (Power and Maker 2007).

According to Power and Maker (2007), ('Spicemaker pulls products 2005') the companies involved in that scandal in Namibia included Robertson's Flavaz Piquant Peri Peri, Portuguese Chicken, Louisiana Cajun, Gold and Crispy Peri Peri, Peri Peri Aromat, Papmix Hot Chakalaka, Knorrox Chakalaka Cube, Robertsons 1kg Food Solutions, Cajun Spice, Hellman's three-litre Food Solutions Curry Dressing, Knorr two-litre Food Solutions, Curry Sauce, Peri Peri Sauce and Crispa, and Coatings Spicy Cajun 1kg.

The fact that until today, most of these products are found in the above-mentioned Multinational Organisations indicates reckless procedure and ignorant consumers continue using them. This situation also happens in numerous multinationals not involved in this particular scandal. There appear to be no institutions to take necessary measures to protect consumers. Are governments and consumer rights institutions powerless in front of these MNOs originating from abroad? Have these multinationals escaped from international consumer's regulatory bodies once they cross into Africa? Seeing that they can neither be scrutinised by international consumer's regulatory bodies nor can they be probed by the local African consumer's regulatory bodies. As consumers become more aware of product details and are concerned about their health, the number of complaints on advertising practices has grown in recent years. Most complaints come from consumers directly.

To address some of the consumer's issues in South Africa, the South African National Consumer Union (SANCU 2012) deals with consumers as well as ensuring that the consumer is protected from harm or wrong-doing when dealing with a provider of a service or a distributor of a product. It has documented eight key rights:

The right to be heard - The retailer, supplier or anyone else involved must listen to the consumers when they complain. The complaint should be addressed to the person at the top or a manager of a particular store.

The right to safety - Consumers must be protected against flaws or hidden dangers in products or services that they buy. They also have the right to physical safety while they are buying.

The right to redress - When you are sold an inferior product or service, you have the right to go back to the seller and demand a replacement or a refund. In some instances this right is protected by law and consumers can take their cases to the court to exercise their right to redress.

The right to a healthy environment - Consumers have the right to a physical environment that will enhance the quality of life.

The right to be informed - Consumers have the right to be given all the information they require about a product or service. For example, they have the right to request a list of ingredients that go into making a particular product that is being sold, detailed information of a contract that they might sign, etc.

The right to choose - Consumers must insist on a variety of products and goods to choose from, based on personal taste, quality or price. Competition in the market place allows you to buy what suits your particular circumstances.

The right to consumer education - Consumers have the right to demand education in consumer affairs. Both the state and private sector have a role to play in this.

The right to satisfaction of basic needs - Consumers have the right to basic goods and services which guarantee survival. This includes adequate food, clothing, shelter, health care, education and sanitation. (Badler 2007)

Despite all these international and national consumer rights governing bodies existing in theory, what happens in practice in regards to consumer protection is still a myth.

The Democratic Republic of Congo Customers being presumed to be protected by the Consumer International Africa (CIA) for being an African country, the next section will elaborate its real situation as far as consumer rights and protection vis-à-vis advertising is concerned.

4.9.4 Democratic Republic of Congo: The law on advertising and the media watch dog's role

The economic situation in the Democratic Republic of Congo has been chaotic due to prolonged and engineered wars, inadequate governance, and political instability (Kasemuana 2009: 7-12). The economic collapse continued unabated since President Mobutu's toppling in 1999, with the national infrastructure seriously deteriorating and civil servants often unpaid for long periods (Kasemuana 2009: 7). Historically, the mining of copper, cobalt, diamonds, gold and other base metals, zinc, and petroleum extraction accounted for about 75% of total export revenues, and about 25% of the country's GDP.

With a per capita income of 20 cents (USD 0.20) per day[16], 80% of the population lives in poverty, and the DRC is classed among the poorest countries in the world (Ministry of Planning, 2004: 5). The country's poverty has a marked impact on the media. The impact is felt in terms of real access to the media, with poor physical access, low purchasing power, low levels of understanding of the important developmental role of the media, and lack of technological adaptation (e.g. electronic media in non-electrified areas). These problems of real access do not only affect individuals. Press organisations and businesses are also hit. The DRC had a total population literacy rate of 67.2%, with the male literacy rate at 79.8% and the female literacy rate at 51.9% (World Bank, 2003; World Bank, 2004).

The High Authority for Media (HAM) was mandated by the law of 1996 but did not come into existence until 2004 via a specific law outlining its composition and duties.

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[16] 8 The per capita GDP estimates vary depending on the source. The CIA World Fact book estimated the GDP per person/per capita to be $US 700 in 2005 ($US 1.92 per day).

The HAM is a transitional media regulator mandated to support democratic processes by ensuring neutral regulation of both private and state media and advising the state on allocation of broadcast frequencies and regulation of advertising. Since its establishment, HAM has often been in conflict with the Ministry of Press and Communication over institutional roles and issues relating to HAM's independence. Before HAM was created in 2004, the Ministry had been the only media regulator, and it was made clear when HAM was created, according to one official text, "during the transition period, it is highly desirable that there be absolute collaboration between the Ministry of Information and Press, and HAM, avoiding any unnecessary encroachment on one another" (Ministry of Press and Communication, 2005: 62). This implies strong media censorship.

Commercial radio is dependent on advertising and sponsorships but the advertising market is extremely small, consisting mainly of brewery, telecommunications and cosmetics firms. Advertising alcohol is technically illegal, making any revenue from breweries rather uncertain. Many investors setting up commercial radios see them primarily as political vehicles or vehicles for advertising their products, rather than as communications businesses in their own right (Mweze & BBC, 2004: 17-18).

This implies for the managers and owners of a new business entering the country that there is no media censorship as far as consumer advertising rights and the implementation of consumer watchdog bodies are concerned. Thus, current chaos serves the owners of the various production houses /MNCs, not the public.

Coming to the media control through the lens of advertising practice, there is a very small pool of advertisers in DRC. This makes it extremely difficult for media organisations to sustain themselves financially through commercial advertising. The advertising market is dominated by the mobile phone companies and the breweries.
These account for about 75% of the total advertising spend in DRC and they direct most of their fire power at consumers in Kinshasa (Media and telecoms landscape guide 2012: 22)

MNCs cooperate with existing elites in joint ventures and other trade agreements with preferential clauses run and control advertisement business in DRC. (Media and Telecoms landscape guide 2012: 22) who also suggest that there is not enough advertising to go round, the media are vulnerable to the influence and patronage of politicians, religious leaders and businesspeople.

Some TV stations such as the national television "Radio et Télévision Nationale Congolaise (RTNC)", Tropicana TV, RTA "Radio et Télévision Amani de Kisangani" operate in an extremely chaotic manner, with poor management. Another factor potentially undermining sustainable growth in the TV sector is the actual reliance of stations, particularly those focused on the Kinshasa market, on tobacco and alcohol advertising which is technically not legal. (Mweze & BBC, 2004: 22) Newspapers in the DRC face a difficult socio-economic political climate which results in low sales, a tight advertising market, high input costs, and susceptibility to capture by politicians or business people and inability to upgrade equipment. Furthermore, there is a dearth of trained journalists in the country, and the media support sector is not strong either (Mweze & BBC, 2004: 26-27). There are also no commercial television production companies, and market research agencies are rare. Some beer companies and telecommunications companies such as Bralima, Bracongo, and Celtel Vodacom have their own divisions to conduct market research (Mweze & BBC, 2004: 22-29). There are a handful of advertising agencies, amongst which the most important are Apluriel, Divo, OEil Graphique, Dispromalt, GHT (Hugo Tanzambi Group), CMCT and Pigma. (Mweze & BBC, 2004: 29). In an interview, Kasonga Tshilunde (General Secretary, Media Support, UNPC, DRC) (Mweze & BBC, 2004: 64) suggests that encouraging advertising revenues in the private sector can improve salaries in rural areas. "In the villages there are no advertising companies. There should be funds for those who work in this sector and to pay those who have families to feed".

Having discussed all this, it is clear that the government does not act to protect consumers. The researcher is of the view that the legislative and regulatory situation regarding the media in DRC is chaotic. Further, the provisions of the laws do not mirror

the facts on the ground. The fact that the government has the power to temporarily shut down television or radio stations at any time says it all. Many of the applicable media laws were made during the Mobutu era and although they contained provisions ostensibly protecting media freedom, in practise there was no media freedom in DRC. However, liberalisation of the media laws has not been an orderly process. Some important laws allowing for press freedom were in fact enacted while the Mobutu regime was still in power. Nonetheless, these were never implemented and the press suffered under tremendous levels of repression.

4.10 MAPPING BRAND IMAGE VIS-À-VIS ADVERTISING IMAGE AND BRAND NAME TRANSLATION

With the increase in global business, the use of corporate branding is becoming an important need that multinationals have to address. Organizations which operate in countries where their respective corporate image is largely unknown to many, have to identify themselves to these new markets while in the meantime adapting their corporate communication to the language spoken by their clients.

Feldwick (2003), in his article on brand communication, explains that everything that the brand does involves communication. Brand communication can provide information about the brand, make a brand famous and familiar, as well as create distinctive patterns of association and meaning that make the brand more attractive to the consumers.

It should be pointed out that communication challenges caused by different semiotic customs and customer values around the world in connection to the adaptation of worldwide trademarks or brands to certain local markets is the key problem faced by multinationals' operations in foreign markets. The influence of culture imbedded in the experiential background of individual communicators shapes their patterns of perception, thinking, and use of verbal or nonverbal messages (Kim, 1984). Hence, multinational businesses face complicated problems of transliteration in some major consumer markets (to name a few, China, Japan, Korea, South Africa, Congo (DRC) and Arabic-speaking countries). These problems stem from language peculiarities, but they also have local

cultural aspects (e.g. when considering the question of the transliteration of a Chinese mark into French, English or any other foreign and vernacular language).

The cultural frames of reference) employed by individual communicators can be significantly different because of their different lifetime experiences (Szalay and Fisher, 1979. Therefore, there are numerous problems which may be more or less complex, depending on the country associated with the transliteration of trademarks or brands so that they become national trademarks that can be adopted by the local population in certain countries.

When operating in countries where the language spoken is different from the one used in the parent organisation (i.e. the language of the parent organisation), multicultural organisations face a lot of challenges in terms of adapting their advertising campaign materials to the new markets. Firstly, the English-labelled product appellations may have become brand names. For example, certain products shown below are kept labelled in English despite circulating in the DRC (a Francophone country). Secondly, as a result, if the foreign enterprise does not develop a French or vernacular language mark or brand names for their products itself, Congolese consumers often give a Congolese nickname to the foreign brand with a pronunciation which is either adapted to French or any other local language familiar to the customer's vernacular language or culture. Some well-known examples are:

Product Name	Product Package	Clients 'Adapted Pronunciation (& Language of adoption)
1. Sunlight (soap)	Figure 13: **Sunlight soap package**	[sulì^{n}tʃa] (in Čilubà)

2.   Parker (pen)

[paʁˈkɛr] (in French)

Figure 14: **Parker pen package**

3.   Singer

[sɛ̃ˈʒɛr] (in French)

Figure 15: **Singer sewing machine**

4.   Johnny Walker

[dʒɔˈnɪ walˈkɛr] (in French)

Figure 16: **Johnny Walker liquor package**

5.   Mobil Oil   [mɔbɪlˈwal] (Čilubà & French)

Figure 17: **Mobil oil package**

6.   Cowbell (milk)   [kɔˈbɛl] (in French)

Figure 18: **Cowbell powder milk package**

In South Africa, something similar happens where these English-labelled products' appellations become brand names. When a foreign enterprise does not develop a brand name or mark for its product in South African English or vernacular languages, South African consumers often give a South African nickname to the foreign brand in question with a pronunciation which is adapted to either English or any other local language familiar to the customer's vernacular language or culture. Some well-known examples are:

Product Name	Product Package	Clients'Adapted Pronunciation (& Language of adoption)
The Adidas official match ball		Jabulani (in isiZulu)"to celebrate" for the 2010 FIFA World Cup South Africa

Figure 19: 'Jabulani' WOZA 2010 football package

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The name"JABULANI" originates from the indigenous language IsiZulu, one of the eleven official languages of the Republic of South Africa, which is spoken by almost 25% of the population. Literally translated, "JABULANI" means "Celebrate!" the gold colour version called the "JABULANI" is to be used for the World Cup Final (Official Match Ball 2010).

Product Name	Product Package	Clients 'Adapted Pronunciation (& Language of adoption)
Stadium Horn		**vuvuzela** [vuːvuːˈzɛlə]
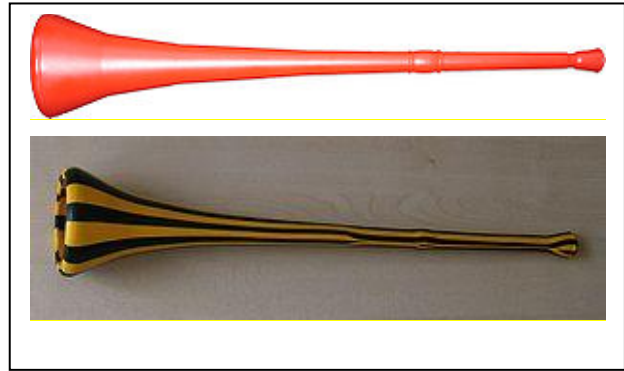
Figure 20: **'Vuvuzela' horns**

The origin of the term *vuvuzela* is disputed. However, the imitative characteristic of this word points to the fact that it might have first been borrowed in South Africa from the Zulu language or Nguni dialect which has a similar verb meaning "to make a *vuvu* sound" (directly translated as 'vuvu-ing') (Wyatt 2010) also see (WordSense.eu Dictionary n.d.).

Multi-cultural organisations find themselves in very competitive interactions in their foreign markets. When campaigning for their products in these new markets, they realize that language as a means of communication often presents a barrier, but target groups tend to find their own ways of identifying with these new implanted organisations.

Thirdly, in the situation of a country such as the Democratic Republic of Congo, it should be mentioned that this Francophone country is a mosaic of communities speaking over 200 local languages, including the four vernaculars which are Lingala, Swahili, Čilubà and Kikongo. As a result, English brand names may, through association, produce new

meanings in either French or other languages operating in regional markets. Fourthly, on the other hand, a concept in the client's language/dialect can be associated to either the graphic image/representation. Fifthly, the pronunciation of the English product brand names which are maintained in a multilingual Francophone country may either coincide with local words which may be taboo to the client, or turn out to become subjects of humour.

For example, from the author's experience, the Japanese radio set brand "Toshiba" is either associated to the Čilubà word "Tushìbà" meaning "whistles" or assimilated to the Swahili term "Tushibe" meaning "Let's get full". To the speakers of Čilubà, the implication is that a Toshiba radio set is bound to have too much whistling interference when turned on. Similarly, "Clio", a Renault car brand might be associated to the Swahili word "Kilio" meaning funeral. Here, association to the Swahili word is based on the graphic representation and the sounds of the original word "clio". As a result, some superstitious people may believe that purchasing this car make could invite death to their yards.

In China, similar observations have been made about the pronunciation of some English brand names which are maintained in foreign countries. Such names are likely to coincide with local words which may turn out to be subjects of humour.

For example:

PENTIUM, Intel's trademark, is known as '*beng teng*', which means "to run fast and free".

COCA-COLA in Chinese is rendered by Chinese characters pronounced '*ke kou ke le*', which luckily means 'tasty and happiness-producing'. FERRARI is transliterated as '*fa la li*', with the three syllables meaning respectively '*law, pull* and *benefit*'; and POLO, the VW model trademark, has been nicknamed in China 'the three-legged horse' (*san jiao ma*) (Bretonnière n.d.).

When foreign brand names are borrowed as illustrated in the examples above, the host language always has original methods of integrating such words into its system. There are

three methods of transliteration that are taken into consideration unconsciously by foreign customers when replacing a brand name with one which makes sense in their own language:

(i) The conceptual method which conveys the exact meaning of the foreign word, although the mark or brand's pronunciation will be different from the pronunciation of the original trademark;

(ii) The phonetic method is a transliteration that makes use of selected foreign language characters or letters to reproduce the pronunciation of the foreign trademark in the target language; and

(iii) The phonetic conceptual method combines both conceptual and phonetic methods to obtain a trademark. This method is generally the most effective due to the fact that the resulting trade name is phonetically similar to the foreign trademark and suggests the benefits of the products or services.

These methods necessarily inform the marketing team's decisions when converting advertising messages for a new market.

According to Kotter et al. (2008: 191), total promotion mix is also called 'marketing communication mix' and consists of the specific blend of advertising, sales promotion, public relations, personal selling and direct marketing tools that the company uses to persuasively communicate customer relationships.

As a result, it is to the organisation's advantage and in its interest to know whether their advertisement campaign materials on products in parent organisations, as well as those at their subsidiaries operating in foreign-language countries, are reinforcing the desired image or whether these advertisements are in fact encroaching on the organisation's desired image or corporate image.

These phenomena create some challenges for both organisations and consumers, including, among others, confusion about the organisations' image and identities and an erosion of brand equity, which is the accumulated value of the brand image or identity in the consumer's mind. Thus, understanding the relationship between the identity of language users and linguistic meaning is very important. As Bakhtin (1981, 1984, and

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1986) revealed through his different works, emphasising that linguistic meaning cannot be understood without reference to speakers' and listeners' identities; indeed, linguistic meaning does not even exist independently of identity. Through a number of "voices," both speakers and hearers may be present in a text or within a discourse (Lane 2006: 189). Furthermore, through reported speech or through inter-textuality, a number of other users may achieve voice in a text, which thus becomes "dialogic," "heteroglossic," "polyphonic" or even "carnivalesque" (Lane 2006: 189).

After this discussion of mapping brand image vis-à-vis advertising image and brand name translation, the next section will be based on an examination of how identities are constructed in advertising.

4.11   CONSTRUCTION OF IDENTITIES IN ADVERTISING

Most organizations, including MNOs, communicate with their foreign customers through the use of advertisements. This global interactive advertising comes as a result of intercultural, international and cross-cultural marketing communications.

As Dyer (1982: 185) comments, advertising helps users to make sense of the products for sale. It validates consumer commodities and a consumer life-style by associating goods with personal and social meanings and those aspirations and needs which are not fulfilled in real life. Customers come to think that consuming commodities will add to their identities.

While advertising in foreign countries, multinational corporations have to understand how to communicate effectively across the various complex and increasingly competitive global marketplaces through their advertisements.

Nowadays, aspects such as digitalization, information technology, intellectual property, and communication systems force MNOs to multiply their competitive efforts when entering new foreign markets. As Schultz and Kitchen (2002: 3) state, "these global building blocks form the backbone for the major communication renaissance that is affecting marketing communication everywhere".

Kotler (2000: 367) comments that a company might not understand the foreign customer's preferences and fail to offer a competitive product. The company might also not understand the country's business culture, or know how to deal effectively with foreign nationals. Further challenges which are likely to make operating on a foreign market difficult include: huge foreign indebtedness, unstable governments, foreign-exchange problems, foreign-government entry requirements and bureaucracy, tariffs and other trade barriers, corruption, technology piracy, high cost of product and communication adaptation, and shifting borders.

The importance of global advertising has been significantly increased to let worldwide consumers know about products, to build brands, and to create positive multinational corporate images. However, most global advertisements have been delivered via traditional media, hardly allowing for interaction between companies and consumers due to its one-way communication from advertiser to consumers. In other words, consumers have little control over either the way a product is presented or the amount of information provided by advertisers when they receive an advertising message through traditional media (Bezjian-Avery et al. 1998; Cho and Leckenby, 1999).

According to Marschan et al. (1997: 595), "being locally responsive in the language context is also a requirement for effective communication with external stakeholders at the subsidiary level. The standardization of language is fraught with similar difficulties to those associated with marketing and other global activities".

Rather than exploring extraneous factors to business and contexts, it will be more advantageous for this study to examine different concepts such as global marketing, multinational marketing, transnational marketing and international marketing to better understand how company and customer identities are internally constructed through advertisements.

Multinational marketing

Multinational marketing is defined as the "development of a strategy for each country that responds to the unique differences and conditions in each country" (De Mooij, 1994:

7). Multinational marketing means the integrated coordination of the firm's marketing activities throughout the world.

Global marketing

Global marketing refers to the integration of the international and multinational marketing approaches, where the objective is "to create the greatest value for customers and the greatest competitive advantage for the company" (De Mooij, 1994: 7).

Transnational marketing

Transnational marketing is defined by De Mooij (1994: 9) as "centralizing some resources at home and others abroad, while distributing others among local operations in different countries".

International marketing

International marketing is defined as simply the extension of the home country's marketing strategy into the global marketplace. International marketing (IM) is synonymous to global marketing and refers to marketing carried out by companies overseas or across national borderlines. This strategy uses an extension of the techniques used in the home country of a firm. It refers to the firm-level marketing practices across the border including market identification and targeting, entry mode selection, marketing mix, and strategic decisions to compete in international markets. According to the American Marketing Association (AMA 1994),

> International marketing is the multinational process of planning and executing the conception, pricing, promotion and distribution of ideas, goods, and services to create exchanges that satisfy individual and organizational objectives.

In contrast to the definition of marketing, only the word *multinational* has been added. International marketing is thus the application of marketing principles across national boundaries.

4.12 IMPORTANT ELEMENTS TO LOOK AT IN ASSESSING AN ADVERTISEMENT AND PRODUCT PACKAGING

At this stage it is very important to identify different terminologies and elements used when analysing an advert.

4.12.1 Structural level

In accordance with Wells and Burnett (2003: 335), the following elements are the key components of advertisement (though not all elements are used in every single instance):

The headline is a phrase or a sentence that serves as the opening to the advertisement. It is usually characterised by a larger type or a prominent position. Its main purpose is to catch the reader's attention. The headline combines with the image to catch the reader's attention.

The overline or underline is a phrase or a sentence that links onto the content of the headline. It can serve as a transition to the body copy and also to strengthen the idea expressed in the headline.

The body copy is the text of the advertisement. It is generally set in smaller type and is written in paragraphs or multiple lines. The core function of the body copy is to explain the idea, to state the argument and to present details regarding the functions of the product or service and its benefits.

 A call-out is a sentence that floats around the visual part of an advertisement. It usually has a line or an arrow, pointing to some specific element in the visual and explains it, i.e. describes the positive attributes of the product.

The caption is a sentence or a short piece of copy that explains the contents of a photo or an illustration. Captions are not used in advertising very often as images are assumed to be self-explanatory.

A tagline is a short phrase that wraps up the key idea. As a rule, it appears at the end of the body copy and refers back to the headline. It should speak directly to the audience and

customer base. It is not meant to be changed as frequently as a headline. A tagline is a brief phrase that will help the corporation to be well known in its industry for years to come. The main purpose of taglines is to help the organisation market its products or services to a certain demographic section. It also briefly states what the organisation's goals are for the product. A tagline is created for the product brand or corporate brand and it lasts forever and becomes the integral part of our daily life. A tagline is a variant of a branding slogan typically used in marketing materials and advertising. The idea behind the concept is to create a memorable phrase that will sum up the tone and premise of a brand or product (like a film), or to reinforce the audience's memory of a product. Some taglines are successful enough to warrant inclusion in popular culture.

A slogan is a distinctive catch phrase that serves as a motto for a campaign, brand or company. It is used across a variety of marketing communication messages over an extended period of time. A slogan is more towards a product campaign and it can vary according to its target market and audience. Slogans are powerful marketing tools that can motivate customers to support the publicised brand. The best slogans are instantly recognizable. A slogan is an advertising tagline or phrase that advertisers create to visually and verbally express the importance and benefits of their product. Slogans are only used in certain advertising and marketing campaigns that an organisation decides to take part in. The slogan changes all the time so that it can be current and resonate well with consumers. Some slogans might make the consumer feel safe and include phrases such as "we put our customers first" or "customer satisfaction guaranteed".

The call to action is a line at the end of the advertisement that encourages viewers and readers to respond, as well as provides contact information such as an address, a phone number or a Web address.

4.12.2 Lexical level

This refers to the choice of vocabulary which plays a key role in advertising. Goddard (2002: 74) describes it as "carefully chosen to promote positive associations in the minds of the target audience".

In advertising there is usually a tendency to use simple vocabulary and familiar language, as it conveys a sense of personal relationship between speaker and listener, simulating a type of face-to-face communication. On the other hand, technical vocabulary is essential for emphasising the scientific aspects of products, such as computers, medicines and cars.

A further crucial element of the analysis at the lexical level could be the way the audience or consumers are being addressed by the advertising industry. For instance, personal pronouns are very frequent in the language of advertising. 'You' works because it suggests a one-to-one relationship, whereas 'We' is somewhat problematic because it can be used in both inclusive and exclusive senses. "One use produces a sense of solidarity with the customer, the other projects the image of the company as personal" (Meyers, 1994: 81).

The next common technique is the use of the so-called 'weasel' words. These are words which suggest a meaning without actually being specific. Here are some of the weasel words which frequently occur in advertisements: helps, like, virtually tested, enriched, worth, fresh, guaranteed (Schrank, 1976).

4.12.3 Stylistic level

Meyers (1994: 32) asserts that the simplest and one of the most common techniques used to draw public attention to the slogan of the advertisement is the repetition of a sound. When the repeated sound is a consonant, the effect caused is called alliteration. There is a number of other literary techniques that can be used to create catchy slogans and memorable taglines. Among them are: alliteration, metaphor, synecdoche, metonymy, repetition.

The term 'metaphor' comes from the Greek 'to carry over' and is one type of figurative language. "It sets up a relation of similarity between two referents, as if they were the same thing (Meyers, 1994: 125). In this figure of speech, the name of one thing is used for another similar to it, as in "the *legs* of a table" or "the *head* of a department".
Synecdoche is when "the name of the part is used to refer to the whole thing" (Meyers 1994: 127). E.g. *the law* for police officer or *four wheels* for a car.

Metonymy is when something related rather than a part of the whole stands for the whole thing. In this figure of speech, the name of one thing is used for that of another of which it is an attribute or with which it is associated, as in "lands belonging to the *crown*" (Webster's New World Student's Dictionary 2012).

Repetition is the deliberate use of a word or phrase more than once in a sentence or a text. Its function is to create a sense of pattern or form; or to emphasise certain elements in the mind of the reader or listener. "Repetition makes connections in the text clear, though it may be at the expense of brevity" (Cook, 1992: 152).

4.12.4 Syntactic level

Another technique which is used in advertising to catch the consumer's or reader's attention is an unusual sentence structure.

4.12.5 Sentence type

Sentences may be of several types. "Statements assert facts about the world; commands seek to make the hearer act; questions seek information from the hearer; and exclamations express the speaker's surprise" (Meyers, 1994: 46).

Meyers (1994: 47) points out that the general sentence type to be found in advertisements is the command, because all advertisements urge consumers or readers to some action. It should be pointed out that advertisements more often make use of short sentences, abbreviations or the parallel construction of sentences.

4.12.6 Grammar level

In advertising, the grammatical perfection of the language is usually not prioritised. Copywriters often deliberately use incorrect grammar. The reason for this is that the copy should sound natural: "Breaking the rules and using improper English is acceptable if it fits the context and works better" (Berman, 2007: 94).

Researchers investigating the role of language in advertising have found that significant differences exist across countries, and that certain styles are more frequent in some countries and less so in other countries. As Dahl (2004: 3) insinuates,

> Cross-cultural advertising research has analysed a number of different advertising 'features', such as appeals, themes used and a number of other, sometimes specific, factors. The variety of the features examined reflects the multiple aspects that make any advertisement unique, as well as the variety of possible approaches that can be used to analyse advertisements.

In addition to the afore-mentioned elements, there are many different additional schemes for classification of important elements to look at or to expect on a package present in scientific literature.

According to Smith & Taylor (2004), there are six variables that must be taken into consideration by producer and designers of any when creating an efficient package: form, size, colour, graphics, material and flavour. Similarly, Kotler (2003) distinguishes six elements that must be evaluated when employing packaging decisions: size, form, material, colour, text and brand. In this publication, he considers packaging as one of the five elements of the brand, together with name, logo, graphic symbol, personality, and the slogans. Vila & Ampuero (2007) like Underwood (2001), distinguished between two blocks of package elements: graphic elements (colour, typography, shapes used, and images) and structural elements (form, size of the containers, and materials). It should be noticed that these two blocks, similar to Smith & Taylor's (2004) classification, do not include the verbal elements of packaging.

Rettie & Brewer (2000) emphasised the importance of proper positioning of elements of packaging, dividing the elements into two groups: verbal (i.e., brand slogans) and visual (i.e. visual appeal, picture, etc.) elements. Silayoi & Speece (2004: 607-608) and (2007) divide package into two categories of elements: visual elements (graphics, colour, shape, and size) and informational elements (information provided and technology). According to Silayoi & Speece (2004) visual elements are related to the effective aspect of consumer's decision making process, while informational elements are related to the cognitive one.

In summary, two main blocks of product package elements could be identified: the visual and the verbal elements. Relying on the reviewed literature graphic, colour; size, form, and material are considered as visual elements, while product information, producer, country of origin and brand are considered as verbal ones. The performed literature lets us maintain that packaging could be treated as a set of various elements communicating different messages to a consumer. The type of message communicated depends on two major elements, i.e. Visual elements of package transmit information which affects consumer's emotions, while verbal elements transmit information which has an effect on consumer's cognitive orientation (Silayoi & Speece 2004) also see (theoretical studies of Bloch (1995); Grossman & Wisenblit (1999) and, Butkeviciene (2008).
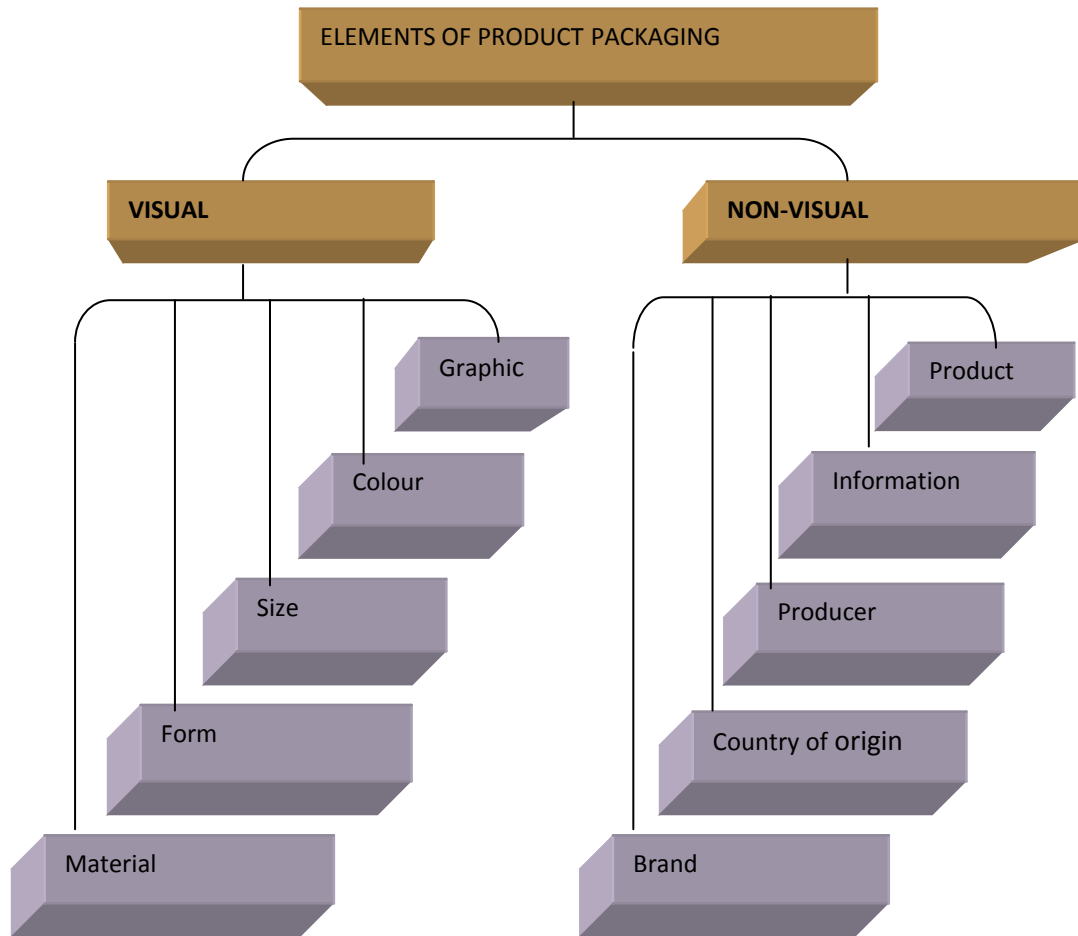
Figure 21: **Researcher-Suggested Classification of Elements of Product Packaging**

Every packaging element communicates something, so the image projected by the package must converge with the image being sought for the product (O'Shaughnessy 1995). The package design must show at once the intended use, method of application and intended results (Hanlon 1984). Advances in packaging technology have kept pace with the demand for convenient packaging. In addition, rising consumer affluence appears to show that consumers are willing to pay more for convenience, appearance, dependability, and prestige of better packages (Kotler 2000).

At this stage, it is important to look at existing rules and regulations governing advertising practices and protecting customers' rights locally and internationally in the republic of South Africa and the Democratic Republic of Congo.

4.13   CONCLUSION

This chapter concentrated on a critical outlook of the relationship existing between marketing, advertising, branding, promotion and packaging and the ways these concepts are used in corporate communication between the companies and their customers. The discussion on how these concepts are applied vis-à-vis corporate branding, corporate image and what do they mean to multinational organisations has been provided. The chapter examined the concept of corporate image, the marketing view of corporate image and the corporate image meaning to a multinational organisation. It has also examined how advertisements speak to us and the part of identity they address and construct. This chapter endeavoured to answer the question of why advertisement is important in the business world. Issues of mapping brand image vis-à-vis advertising image and brand name translation, construction of identities in advertising and different views on consumer goods and consumers' problems outside Africa were discussed. This chapter also examined issues of legislation in advertising, consumer protection locally and internationally. The literature review also provided a list of important elements to look at when analysing both an advert and the advertising text messages on product packaging.

Reasons for analysing any type of advertising and advertised text messages on product packaging under the same criterion have been mentioned.

CHAPTER FIVE

BACKGROUND OF SELECTED COMPANIES

5.1 INTRODUCTION

This chapter starts with the issues of legislation governing advertisements in the selected countries targeted in this study. Furthermore, it will discuss International and national consumers' right governing bodies. In addition to the attempt to familiarize the reader with the organisations at the centre of this study, this chapter will briefly introduce both the Republic of South Africa (RSA) and the Democratic Republic of Congo (DRC) which form the loci of the study. The chapter will also introduce the concept of MNO which is central to this investigation and will discuss the operational existence of the three selected multinationals in Africa and their economic development. The elements affecting the operation of multinational organisations in foreign markets will also be examined. Lastly, the chapter will focus on three multinational organisations (namely: Vodacom, Unilever and Coca-Cola) which are represented in both countries.

5.2 UNILEVER

5.2.1 Genesis of the company

Unilever is a multinational corporation owning many of the world's consumer product brands in foods, beverages, cleaning agents and personal care products. In its present form, Unilever arose in 1929 through the merger of the Dutch Margarine Union and the English detergent company (Weingardt 1971: 378). The Dutch Margarine Union and the English detergent company were both dependent on vegetable and marine oils for their margarine and soap products and so they expanded their activities into countries where they could acquire these basic raw materials (Unilever company profile 2005: 13). By 1930, a third major company the United Africa Company (UAC) merged with Unilever. This company was a large trading conglomerate with very strong positions in the African

export-import trade (mostly involving Western Africa) (Unilever company profile 2005: 13).

Lever Brothers, today Unilever, functions in approximately 60 countries of the Western world, and within these 60 countries the activities of hundreds of subsidiaries are carried out. These companies do not exist as was the case earlier from importation of products manufactured by the parent companies; they exist by virtue of their own production, their own marketing, and, as far as possible, their own financing (Weingardt 1971: 378).

As an example, palm oil which was the major raw material in the production of both margarines and soaps was readily available or could be produced locally in the colonies belonging to England and the Netherlands in large quantities. The manufacture of soap and margarine as well as related activities, such as financing and marketing, were carried out independently of the parent company overseas. The food and consumer products giant actually has two parent companies: Unilever PLC, based in the United Kingdom, and Unilever N.V., based in The Netherlands. (Rodney1981: 181-182)

The new company not only dominated the European margarine and soap markets, but also had a strong influence on a number of related businesses, as well as the markets for animal, vegetable and marine oils. Soap has a lot to do with colonialism. Unilever, whose slogan was "Soap is civilization", produced some fascinating soap advertisements during this period. Today, Unilever continues to market Pears Soap, Lux, Lifebuoy and Vaseline – all household brands in nearly every corner of Africa, products which have quite interesting colonial legacies.

5.2.2   Company's mission

The history of soap and margarine has its origin in the history of colonies. The growth of palm plantations in Sumatra, Malaya, and Belgian Congo started in the 1920s. These countries have begun to export high quality palm oil (Stillard, 1938). Moreover, palm oil was used for "the manufacturing of soap, candles, margarine, and cooking fat" (Dike, 1956).

The opening decade of this century marked a turning point in the determination of Britain, along with other imperial European nations, to effectively control the British Colonial Policies and the Oil Palm Industry. As stated in Unilever's (2000) own terms, "this organisation's mission is to add vitality to life. It meets every day needs for nutrition, hygiene and personal care with brands that help people look good, feel good and get more out of life".

This can be proved by the observation that it is not an exaggeration to say that from the range of Unilever DRC/Marsavco products presented in figure 22, at least one can be found anchored in any ordinary household's daily life in this country though the majority of people are not aware of the product manufacturer.

5.2.3 Company's brands

Unilever (2011) has simplified its organisational structure with a sharp focus on key brands and categories. This organisation/company owns more than 400 brands as a result of acquisitions. However, it focuses on what are called the "billion-dollar brands", 13 brands, each of which achieves annual sales in excess of US$ 1 billion. Unilever's top 25 brands account for more than 70% of sales. The brands fall almost entirely into two categories: Food and Beverages, and Home and Personal Care. Amora, Axe, Blue Band, Domestos Dove, Flora, Heartbrand, Knorr, Lipton, Lux, Omo Pond's, Rama, Sunsilk, Surf, Vaseline are some of Unilever's products.

5.2.4 Recent achievements in the field of marketing

In 2008 Unilever was honoured at the 59th Annual Technology & Engineering Emmy Awards for "Outstanding Achievement in Advanced Media Technology for Creation and Distribution of Interactive Commercial Advertising Delivered through Digital Set Top Boxes" for its program *Axe: Boost Your ESP* (Unilever n.d.).

5.2.5   Company's subsidiaries

Unilever operates through subsidiaries in Germany, Switzerland, France, the UK, the US, Africa, and Asia. It has operations in over 100 countries worldwide. (Funding Universe 2012). This company's operation covers the continent of Africa south of the Sahara Desert: from Senegal in the west to Madagascar in the east and from Niger in the north to the Cape of Good Hope in the south, covering a population of over 150 million people. Unilever has a strong presence in Cote d'Ivoire, the Democratic Republic of Congo, Ghana, Kenya, Malawi, Namibia, Niger, Nigeria, South Africa, Tanzania, Uganda, Zambia and Zimbabwe, with leading market shares in many product categories (Corporate Report n.d.).

5.2.6   Presence of Unilever in the Democratic Republic of Congo

In the Democratic Republic of Congo, Unilever has subsidiaries and has been operating under license and partnership with MARSAVCO. Unilever's subsidiary, Marsavco, is the leading producer of palm oil products, such as margarine, cooking oil, and soap. Marsavco has developed a modest export market for glycerine resulting in its becoming a by-product of the soap manufacture (Overseas Business 1992).

Unlike elsewhere, Unilever itself has been physically absent in the Democratic Republic of Congo for years though its brands circulate in the country's market and have been part of people's lives since their inception. In 1999, having to deal with an unfavourable economic situation, coupled with an unhealthy macroeconomic environment, where the operator did not find any more his account, the Unilever Group decided to stop all its production in 2000 (Our History n.d.).

5.3   MARSAVCO

5.3.1   Genesis of the company

MARSAVCO[17] is an acronym standing for 'Margarines, Savonnerie and Cosmetics'. It is an industrial and commercial company which was amongst the first of Unilever's international manufacturing operations. This organisation was born from the merger of 'Margarinerie Rotterdam' in Holland and 'Brother' in London in 1922. It was at that time a public limited company form s.a.r.l. (Société à Responsabilité Limitée). The company was created in the colonial times, in January 1922, under the name 'Savonnerie Congolaise' (SAVCO). Its aim was the manufacturing of soap from locally grown palm oil and palm kernel. Following the installation of new equipment for the manufacturing of margarine, it changed its name and became the 'Margarinerie Savonnerie du Congo' (MARSAVCO) in 1929, though the acronym remained the same as when the company was born.

MARSAVCO's brands are a byword for quality and excellence and command a very high brand recall throughout the Democratic Republic of Congo. Some of the well-known/popular household products manufactured are Livio oil, Simba oil, Blue Band margarine, Lecoq soap, Monganga soap, Brilliant soap, Omo washing powder and Familia soap, to name but a few. (See Figure 22, the range of Marsavco Products)

MARSAVCO's largest state-of-the-art refinery (headquarters) is based in Kinshasa in the Democratic Republic of Congo. Its technology has been imported from De Smet of Belgium. The quality of oil is at par with the best in world standards. MARSAVCO refined oil goes through the strictest quality controlled and computerized manufacturing process with online monitoring. This organisation has a refining capacity of 300 tons per day. This refinery is a model for backward integration, starting from in-house packaging material manufacturing such as blow-moulding facility, corrugated box plant and HPDE carboy manufacturing facility (MARSAVCO n.d.). In addition, Marsavco has a soap manufacturing plant and a detergent packing plant based in Kinshasa.

17MARSAVCO Company homepage: http://www.marsavco.com/abouthistory.php

Prior to independence, the DRC was one of the largest palm oil producers in the world. As the centre of the palm oil industry in the country, the province of Bandundu contributed the lion's share of palm-oil export. Production was mainly located in the Kwilu district. A significant number of private foreign investors were engaged in the sector, such as Unilever, which as the largest investor had about 50,000 ha of palm plantations in Bandundu (Ullao et al. 2009: 69). In addition, the movement of nationalization followed by the Zaireanization of 1973-4 pushed the economy of Bandundu in a deep downward spiral. Since the palm-oil sector was so strongly dependent on foreign investments (such as Belgian, British and Portuguese), nationalization of these assets caused the failure of the economy until to date (Ullao et al. 2009: 69)

The company Marsavco claims that it has experienced unfavourable periods when it had to deal with difficult conditions, particularly during the first looting of 21 to 23 September 1991. However, anxious to meet a real social need, it quickly restored and resumed normal business operations, after the second looting of 1992 (Our History n.d.). After the Unilever group left the Democratic Republic of Congo, the market was then marked by the absence of its products which were, by the way, among the common essential goods (Our History n.d.). In February 2002, the Congolese RAWJI GROUP bought all Unilever's shares in Marsavco s.a.r.l., becoming thus the sole owner of the company, but it did not change its name. To put the company back on the market, the new owners initiated an ambitious program of reorganisation and investment for renewal, rehabilitation of production and expansion of the company, to better meet the needs of the Congolese people and to adjust production to the actual market needs. (Rawji 2012, also see Nyumba Ya Akiba SPRL, n.d.)

According to its annual report of 2005, Unilever's products are generally sold through its own sales staff and through independent brokers, agents and distributors to chain, wholesale, co-operative and independent grocery accounts, food service distributors and institutions. Products are distributed through distribution centres, satellite warehouses, company operated and public storage facilities, depots and other facilities. Despite the Unilever group absence in the Democratic Republic of Congo, Unilever's products are

still circulating in that market and Unilever remains committed to sourcing all of its palm oil from certified sustainable sources by 2015. (Unilever 2009)

Figure 22: **The range of MARSAVCO products**   Source: (www.marsavco.com)

The history of Marsavco is long and entangled with that of the country which saw this company grow up from a small business to a multinational company. Information from the Rawji Group website (2012) reveals that the group originated in the year 1908 when Mr. Merali Rawji, a Pakistani citizen, came to Africa and started a small trading operation. His first company named 'RawjiFils' was set up in 1910 in Kindu in the eastern part of the Democratic Republic of Congo. Over the years, its operations expanded and spread all over eastern Congo, including Kisangani. The company moved to Kinshasa, the capital of the Democratic Republic of Congo, in 1960. In 1966, the group took over a 44 year-old trading and distribution firm named BELTEXCO and more recently, MARSAVCO from Unilever PLC. The group has continually prospered and grown in its stature, vision and dynamism despite all the revolutions, rebellions, nationalizations, and economic mismanagement that the country underwent. Today, 'Groupe Rawji' is a multi-functional, trans-national corporate entity, owned and managed by the Rawji family (Nyumba Ya Akiba SPRL, n.d.).

5.3.2   Objective, mission, vision and goal

MARSAVCO (2012) has as a principal objective, "the satisfaction of the customers by the development of local products, the participation in the economic revival and the

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contribution to taxation". From its industrial and commercial character, it manufactures and sells its products to the great satisfaction of its customers, while focusing on providing quality food articles, detergents and cosmetic products (Marsavco 2011).

Moreover, MARSAVCO (2012) pursues a goal of material investment in the factories (diversification, modernization) and a human investment (recruitment of a qualified and general-purpose personnel) in order to contribute effectively to the development of the resources of the country and the satisfaction of the needs of the population (Marsavco 2011).

Through various distributors located in the country, particularly in major urban areas, MARSAVCO manages to satisfy all the social layers of the country which uses at least, as far as possible, a brand of its products. As a result, it became the company of the Congolese people, accompanying it in every step. MARSAVCO claims that it has a strong economic impact, since the taxes the people pay are used for national reconstruction. Additionally, it claims that it also contributes to GDP (Gross Domestic Product) in the country by paying taxes on profits, imported products and finished products. (Marsavco 2011)

5.3.3   Presence of Unilever in the Republic of South Africa

Unilever South Africa (ULSA), a subsidiary of Unilever Public Limited Company (PLC), has been trading successfully in South Africa for more than 100 years longer than any other manufacturing firm. It is South Africa's foremost packaged goods company, as well as one of the country's leading advertisers. The company is based in Kwa-Zulu Natal South Africa. (Unilever 2011)

Lever Brothers began first to analyse the country's market potential in the late 1880s, and by 1887 it had registered the Sunlight trademark in Cape Town. In 1895, William Lever visited South Africa to size up the market, and one year later he sent an agent to begin marketing the company and its products, particularly Sunlight soap. This was soon followed by the opening of new plants through green-field operations, and of acquisitions

that would create the foundations for ULSA's strong position in the South African marketplace today (Hall 2002).

Kapstein (2008: 18) accounts that Unilever's first South African factory devoted to soap manufacture was opened in Durban (where ULSA's headquarters remain) in 1911. This marked the beginning of direct manufacturing investment by a multinational corporation in the country and with its establishment, mass production techniques became available which would, over time, help modernise the entire economy. This factory was the company's largest in the world outside England at the time, evidence of Lever's confidence in the strong South African marketplace during this colonial period (result of Kimberley diamond mining growing strongly since their discovery, and Transvaal gold fields, hence the need for ports). In 1912, building had already started on a second factory in Cape Town, which was opened the following year. ULSA's growth, in short, was rapid. Within the same year, its second plant was being built in the Transvaal where the Soap Company was purchased in Auckland Park to enable the company to better serve the Witwatersrand area. The company focused on the soap and detergents business up until the end of World War 2. By 1913 Unilever had already become a major player in the South African marketplace.

The company's rapid growth due to both vertical and horizontal integration caused some problems of managing the company effectively in 1913. Various administrative innovations were required. As 'One Unilever', the integration of ULSA's foods and household and personal care (HPC) divisions was created. (Kapstein, 2008: 18)

After Word War 2 ended in 1945, South Africa experienced an economic boom and Unilever sought to expand by entering new markets. Between the 1950s and the early 1990s, the country experienced almost continuous political unrest, particularly in various urban centres, which impacted on the company because of the impacts on its labour force (Geoffrey, 2005: 180). By the mid-1970s, South Africa's importance to Unilever was considered not only risky, but it also looked increasingly uncertain. Operating in South Africa posed a moral dilemma for Unilever as the state insisted on strict racial segregation in its South African factories (Geoffrey, 2005: 180). Though still profitable,

doing business in or with South Africa was frowned down on as suspicious since it was seen as an indirect way of supporting the racist policy of apartheid.

In the 1970s, there was an international boycott where South Africa was suspended from the United Nations. Business for ULSA during this period became precarious. Geoffrey (2005: 180) wrote that "By the mid-1970s South Africa's importance to ULSA was considerable, but it looked increasingly risky. Change of some kind appeared inevitable." Jones cited in Geoffrey (2005) additionally observes that "South Africa posed moral dilemmas for ULSA. The essential issue for ULSA was whether it wished to act as a social pioneer to challenge the system, or whether it would act as a law-abiding corporate citizen and follow government policy" (Geoffrey 2005, 1980).

The company itself states that

> "Throughout the sanctions era, ULSA refused to compromise on its principles in regard to labour and business practices. Management had been constructively engaging with elected labour representatives long before local labour unions were legalised, and amenities at ULSA office and factory sites were desegregated well in advance of the repealing of the law" (ULSA, Touching the Lives of All South Africans, n.d.)

Regardless of the contention raised in international fora by its business investment in South Africa, Unilever did little to consider changing its operations in the country. Unilever's strong business in South Africa can be attributed to both its early start in the market and sustained investment. (Geoffrey 2005)

During the 1980s, external pressures were weighing on South Africa; the international financial institutions began to regard the country as unsafe for investment. 200 American companies withdrew or sold their subsidiaries during the 1980s. ULSA, in contrast, continued to invest heavily in the country, despite its recognition of the political and economic risks (Kapstein, 2008: 18).

After the first democratic elections and an upswing in the world economy, the country once again began to show growth. ULSA continued to consolidate its interests and in 1996 Lever Brothers and Elida Ponds were merged to form a new Home and Personal

Care Company. As of 2007, the Foods and HPC divisions would form the basis for "One Unilever" (Kapstein, 2008: 18).

According to Gail Klintworth, CEO, "Unilever South Africa has strong brands, leading positions in most categories, strong functional expertise and business processes, and a best-in-class global support team. The key element that transforms all of these assets into a winning company is the South African people. They are talented, continually learning and love to win. All these characteristics are the secret of Unilever South Africa's success and this is recognizable in all that the company does − striving to create an environment where all can perform to their best potential" (Unilever 2011) This claim suggests that investment in South Africa is safer, the workforce is trainable and able to achieve good performance.

Sustainability is an important consideration in everything Unilever South Africa does. After its early colonial history when sustainability was not a criterion for industrial activity, the company claims that it is now recognized and respected as one of the world's most environmentally friendly and ethical companies.

According to Unilever South Africa, its long term success requires high performance and productivity. It also requires the highest standards of corporate behaviour, towards the people they work with (labour relations), the communities and the environment on which they have an impact. These standards are articulated in their Code of Business Principles[18], which everyone at Unilever must follow, and their Business Partners Code for the companies with whom they work. (Unilever 2011).

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[18] Unilever's Code of Business Principles. Online at: http://www.unilever.com/images/Unilever-code-principles-2013_tcm13-274232.pdf

5.4   VODACOM (Pty) Ltd

5.4.1   Genesis of the company

As Vodacom (Pty) Ltd. (2012) often boastfully claims in its publicity messages, it is a leading African communications group providing mobile communications and related services to 39.6 million customers as at 31 March 2009. Vodacom (an acronym for Voice Data Communications) has operations in South Africa, Tanzania, the Democratic Republic of Congo, Lesotho and Mozambique, with scope for a greater continental footprint through its recent acquisition of Gateway Communications. Vodacom (Pty) Ltd's presence in Africa was strengthened with the acquisition of Gateway on 30 December 2008, which has customers in 40 countries in Africa, providing communications services to multi-national companies and telecommunications network operators. In addition, Vodafone has agreed to use Vodacom (Pty) Ltd. as its exclusive investment vehicle in sub-Saharan Africa (Vodacom (Pty) Ltd. 2012).

Vodacom is a South-African company created by Mr. Alan Knott-Craig (Chief Executive Officer of Vodacom Group PTY Ltd.) who had the vision to launch the cellular network in South Africa since the time he was working at the Telkom Company. The Vodacom network was officially launched on June 1st, 1994; but the system GSM really had its take-off when Vodacom introduced the system of prepaid cards in November. Vodacom group (PTY) Ltd. is a holding group made up of the following companies: (i) Vodacom (PTY) Ltd, (ii) Vodacom Service provider Company (PTY), and (iii) International Vodacom holding (PTY) Ltd (Vodacom 2011).

The Group provides a wide range of communications products and services, including but not limited to: voice messaging, broadband and data connectivity and converged services. Vodacom SA is South Africa's largest mobile communications network operator by number of customers and revenue. This organisation also has the leading market position in Tanzania, the DRC and Lesotho and is nearing the market share of the largest and state-owned operator in Mozambique (Vodacom South Africa's n.d.).

Vodacom (Pty) Ltd. business was launched in 2008, offering converged business network and IT services such as access services, managed network services, converged application services and managed hosting services. Following the acquisition of Gateway, Vodacom is well-placed to achieve its strategy to become a leading total communications provider in sub-Saharan Africa. For the year ended 31 March 2009, Vodacom reported revenue of R55.2 billion. Vodacom is headquartered in Vodavalley, Midrand, South Africa and employs approximately 6 695 people (Vodacom 2011).

Vodacom Group and Vodacom SA were incorporated in South Africa in 1993 as a joint venture between Telkom, Vodafone and VenFin Limited ("VenFin"). The Group launched one of Africa's first GSM networks in South Africa in 1994. Vodacom Group's shareholders recognized the need for BEE investors and in 1996 a 5% stake in Vodacom Group was sold to a BEE company, Hosken Consolidated Investments Limited ("HCI") (through Descartes Investments No 8 (Proprietary) Limited) for R118 million. Six years later in 2002, HCI sold its stake back to Vodafone and VenFin for R1.5 billion, making it one of the most successful BEE deals implemented in South Africa to date (Vodacom 2011).

Until the implementation of the Vodacom BEE transaction, Vodacom Group held 100% of Vodacom SA shares. The Vodacom BEE transaction was finalized on 8 October 2008 when Royal Bafokeng Holdings (Proprietary) Limited ("Royal Bafokeng") and Thebe Investment Corporation (Proprietary) Limited ("Thebe"), through their subsidiaries, the black public (as defined in the BBBEE Codes), business partners and employees acquired an aggregate 6.25% of Vodacom SA. The black public, business partners and employees obtained ownership in Vodacom SA through YeboYethu. YeboYethu owns 3.44% of Vodacom SA while Royal Bafokeng and Thebe own 1.97% and 0.84% of Vodacom SA, respectively through their subsidiaries (Vodacom Group 2009).

Prior to 20 April 2006, the entire issued share capital of Vodacom Group was held as follows: 15% by VenFin, 35% by VHSA and 50% by Telkom. On 20 April 2006, Vodafone Group acquired the entire issued share capital of VenFin, resulting in a change in the shareholding of Vodacom Group, with the issued Vodacom Group shares being

held as follows: 50% (in aggregate) by VHSA and VTI, indirect wholly owned subsidiaries of Vodafone, and 50% by Telkom (Vodacom Group 2009).

5.4.2 Structure of Vodacom group and its principal subsidiaries

The chart below reflects the distribution of shareholding in the Vodacom group as described in the preceding section.
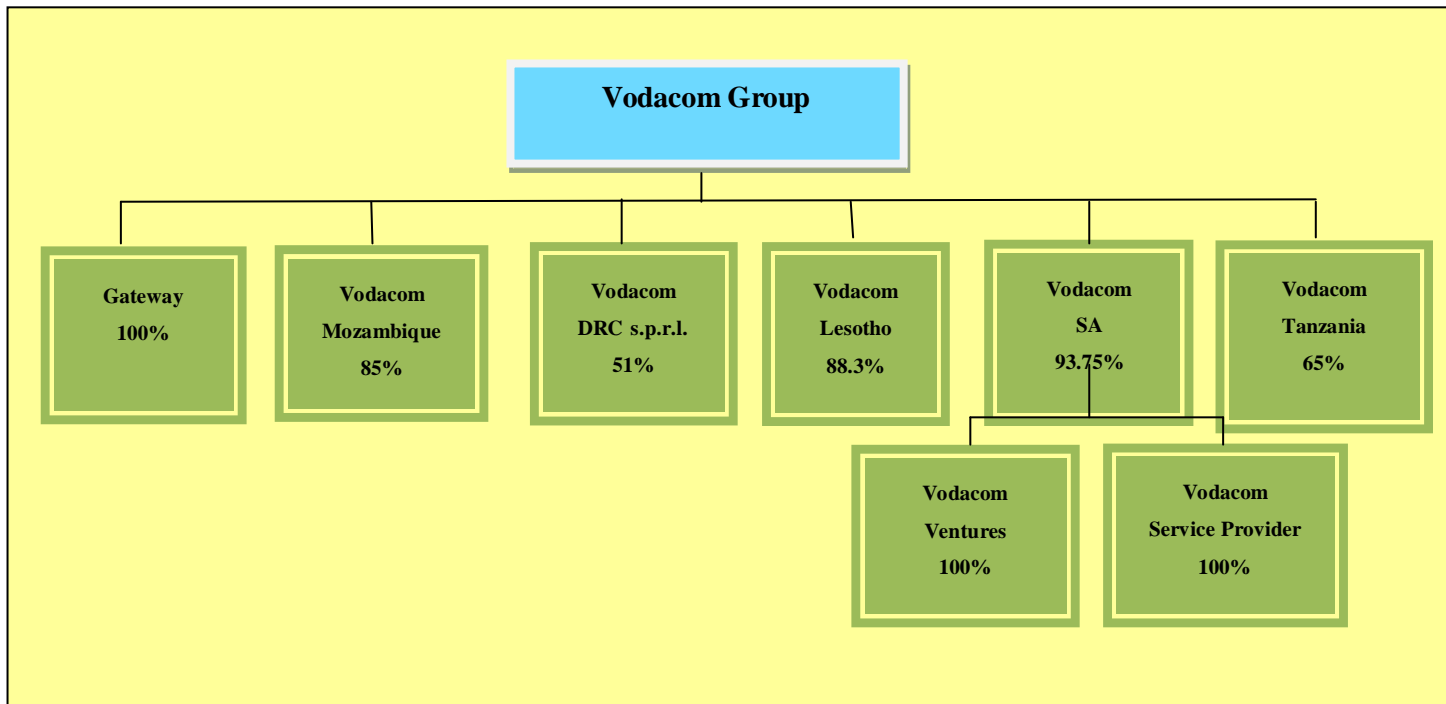
Figure 23: **An adapted Vodacom group structure and its subsidiaries** , Source: Vodacom Group Annual 2008

The chart shows the group structure, its subsidiaries and how shares are owned by different subsidiaries.

5.4.3   Presence of Vodacom in the Democratic Republic of Congo

5.4.3.1 Vodacom DRC

Vodacom Congo DRC is the newest subsidiary of Vodacom, the biggest pan-African cellular network. Vodacom DRC results from a Joint Venture between CWN (Congolese Wireless Network) and the company Vodacom International Holding by the Vodacom Group (Pty) Ltd. board. The agreement was signed by Mr. Mthembu, Managing Director of Vodacom International Holdings (Pty) Ltd. and Deputy Group CEO of Vodacom Group (Pty) Ltd, and Mr. AlieuConteh, Chairman and CEO of CWN. Vodacom International was interested in entering the Democratic Republic of Congo because, according to analyses, it had the potential of becoming a huge market as the whole country had only 100.000 telephones for more than 60 million inhabitants. As a result, Vodacom made a point of investing in the DRC despite the prevailing economic environment and the looming political uncertainty (African wireless 2011). The Vodacom Congo Foundation focuses on six areas of importance to the DRC. These are education, health, welfare, environment, culture and arts. The CSI supports a wide range of projects, initiatives and activities independently or in partnership with local communities, international NGOs, and occasionally with the government (Foundation DRC n.d.).

5.4.3.2 Location

The Vodacom DRC offices are situated in the district of Gombe in Kinshasa along 'Avenue de la Justice', Telephone: +243 81 313 1000 (Vodacom DRC n.d.).

5.4.3.3 Juridical status of Vodacom DRC

Vodacom DRC is a private limited company/organisation. This company is registered and acknowledged by the partnership signed between Vodacom International Ltd. and the Congolese Wireless Network (CWE) on 24th October 2001. The official date marking the beginning of Vodacom s.p.r.l. in DRC is the 11th December, 2001 (Vodacom Group n.d.). The network Vodacom DRC was officially launched on May 1, 2002 with a manpower of 62 people. On that day, three cities of the Republic, namely

Kinshasa, Lubumbashi and Mbuji-Mayi, were covered. In 2009 Vodacom DRC covered a hundred cities (Vodacom 2011).

5.4.3.4 Vodacom DRC's objective and shareholding

Vodacom's social objective in the Democratic Republic of Congo is to install, operate and maintain a network of mobile telecommunications covering the area of the Democratic Republic of Congo for the purpose of providing telecommunications services at commercial viability. The company shares are allocated as follows: Vodacom International Limited (Mauritius) has 51% while Congolese Wireless Network has 49% (Driving the future 2005: 53).

5.5   COCA-COLA COMPANY

5.5.1   Genesis of Coca-Cola

Coca-Cola is an organization/a public limited company (plc) with limited liability founded in 1886 in Atlanta, USA. Nineteen years after the invention date of Coca-Cola, the Company started operating internationally and became the world's largest manufacturer, marketer and distributor of bottled liquid non-alcoholic refreshment beverage concentrates and syrups world-wide. This company produces more than 230 beverage brands. To name a few, along with Coca-Cola, the world's best known brand, the Coca-Cola Company markets four of the world's top-five soft drink brands, including Coca-Cola, Diet Coke, Fanta, Seven-up and Sprite. It is also the world's most inclusive brand and company (Coca-Cola 2011).

The company is best known for its flagship product Coca-Cola, invented in May 1886, by Doctor John Pemberton, a pharmacist from Atlanta, Georgia. The Coca-Cola formula and brand was bought in 1889 by Asa Candler, who incorporated the Coca-Cola Company in 1892. The Coca-Cola Company has, on occasion, introduced other cola drinks under the Coke brand name. The most common of these is Diet Coke, which has become a major diet cola. However, others exist, including Caffeine-Free Coca-Cola, Diet Coke Caffeine-Free, Coca-Cola Cherry, Coca-Cola Zero, Coca-Cola Vanilla, and special editions with lemon, lime, or coffee (The history of Coca-Cola n.d.).

Coca-Cola entered foreign markets in various ways. The most common modes of entry are direct exporting, licensing and franchising. The company operates a franchised distribution system dating from 1889, where the Coca-Cola Company only produces syrup concentrate which is then sold to various bottlers throughout the world who hold exclusive territorial contracts and independent business people who are authorized to sell products of the Coca-Cola Company (Somanath 2011: 13).

The Coca-Cola Company products are marketed and readily accepted in each of the communities it serves throughout the world. Throughout its existence, Coca-Cola has been discovering and aggressively developing new foreign markets. This company expanded rapidly into many European countries during the 1900's. Its presence worldwide grew swiftly only after World War II. Presently, the company has already reached six billion consumers in nearly two hundred countries (De Pamphilis 2002: 638).

According to the Coca-Cola Company, since 1931, "The Coca-Cola Santa Claus" has visited families every holiday season. He was joined by the "Polar Bear" in 1996 and the dynamic duo is synonymous with commercials around the winter holidays. Other marketing campaigns include a "Coca-Cola Day" celebration at the 2010 FIFA World Cup, Fanta's "Less Serious" campaign, Sprite Step Off, Uniting Teens through Music and The Heart Truth Campaign (Coca-Cola 2011).

According to the Coca-Cola Company, to handle the enormous capacity of its businesses, the company has been divided up into six operating units: Middle and Far East Groups, Europe, The Latin America Group, The North America group, The Africa Group and The Minute Maid Company. The Headquarters are situated in the United States (The Coca-Cola Company 2007/2008: 8).

The Coca-Cola Company alleges that it has been very successful in international marketing efforts. Aggressive advertising, branding and market segmentation have played an important part in this success. It has portrayed itself as "bringing fun, playfulness, freedom, and lifestyle to all sorts of people" from all over the world regardless the age, class, race, culture, and political status (Sonera 2009).

As a way of revamping the Coca-cola brand performance, the company has launched such promotion themes as "Life tastes good", "Coca-cola real", "Enjoy Coca-cola", "Open happiness", among others, and also conducted such promotional activities as "Brr on the Coke side of life", "Coke with meals combos", "Coca-cola music wave" and the frequent Coca-cola free product samples, to attract customers and retain them (CBC sales report 2010).

5.5.2 Missions

The stated Coca-Cola missions are: (i) to refresh the world, (ii) to inspire moments of optimism and happiness, and (iii) to create value and make a difference (DaSilva 2010: 3). This can be understood to refer to the interpretation for business and customer acceptance, customer satisfaction upon consuming the product, suggestive of pleasure felt after drinking the product. This can also imply that this process and its result hold a deeper value than the satisfaction of one of the primary survival requirements for the individual.

5.5.3 Company Objectives

All companies' objectives are mainly to survive, maximize their profits and to expand their business. However, Coca-Cola's (2012) self-assigned objectives are: (i) to accelerate carbonated soft-drinks growth led by Coca-Cola, (ii) to selectively broaden the Coca-Cola family of beverage brands to drive profitable growth, (iii) to grow system profitability and capability together with Coca-Cola bottling partners, (iv) to serve customers with creativity and consistency to generate growth across all channels, (v) to direct investments to highest-potential areas across markets, and (vi) to drive efficiency and cost-effectiveness everywhere (Operation Review 2001: 6).

5.5.4 Company structure

The Coca-Cola Company has six departments (The Coca-Cola Company n.d.). The Marketing department ensures that the company's products or services are selling well and profitably. This also includes selling the company and its products' images through publicity. The Finance department has the major duty which is to keep the company accounts by balancing risks and profitability while attempting to maximize its wealth

and the value of its stock, while the Packaging department looks after the way the company's products are packaged or in this specific case how the beverage is bottled and kept ready for sale. The Sales department handles the company's purchases as opposed to the Marketing department which sells the company's products and services. There is a Research and Development department which does the scouting for the company. This department works closely with the Marketing department by looking at marketing research findings. Lastly, the Administration department not only creates, but also implements various company policies while at the same time providing it with necessary leadership to enable it to run smoothly

5.5.5 Social responsibility

Every year, Coca-Cola publishes a directors' report denominated by 'The Coca-Cola Company Annual Report'. The last one was published in March 2011 and comprises the company's activities during 2010. In this report there is a small section dedicated to CSR and it includes a brief description of the initiatives in community development and water preservation that the company has developed (The Coca-Cola Company 2010).

The company's CSR policy 'Live Positively' establishes seven core areas where the company sets itself measurable goals to improve the business' sustainability practices. The core areas are beverage benefits, active healthy living, the community, energy and climate, sustainable packaging, water stewardship and the workplace (Cedillo et al. 2012: 53).

This company has been sponsoring big events, such as the Olympics, Sea Games, the FIFA World Cup, and International Film Festivals all over the world to create awareness, positive association of the brand and to brand itself as a world-class company. It also makes big donations to organisations, charities and involvement in the communities. These activities have aided Coca-Cola in creating a positive image and consumers' perception toward the company (Sonera 2009).

The company has adopted international CSR guidelines such as Global Compact and Ruggie's Protect, Respect and Remedy Framework (Ruggie's Framework)[19], but these guidelines do not seem to be integrated into the Code of Business.

Srivastava (2008) claims that,

> Some of this company's social responsibility projects are not realistic and mislead the public. For example, becoming water-neutral is impossible, and Coca-Cola is very well aware of this. But matters like that have never stopped the company from making preposterous claims, however misleading and troublesome they may be. Allowing Coca-Cola to get away with such a disingenuous plan significantly weakens the core aims of corporate social responsibility as well as objective reporting and makes CSR nothing more than an extension of public relations for companies.

5.5.6 Presence of Coca-Cola in South Africa

Coca-Cola operates in South Africa through the Coca-Cola Export Corporation, a company that arranges licensing agreements and sells beverage concentrate and other related products to distributors throughout the country. The Coca-Cola Company first entered Africa in 1928 with a beverage manufacturing plant based in South Africa (Coca-Cola 2011). This was a good time for an American company to arrive in Africa based on the fact that in Europe, the recession began in August 1928, two months before the stock market crash which happened on the 24th October 1928 (Timelines of the Great Depression n.d.). Coca-Cola products were first sold in South Africa in the early 1930s and, in 1938 the company opened its first office in the country. By 1981 the company's products accounted for 90% of the soft-drink market and by 1983 company sales were reportedly more than $260 million, with assets valued at over $60 million. Since then, the company has reduced its investment in South Africa, selling its Letaba Citrus Processors subsidiary in early 1985 and reducing its stake in Amalgamated Beverage Industries from 60% to 40% in January 1986. The Coca-Cola Company,

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[19] The 'Protect, Respect and Remedy' Framework is an initiative devised by John Ruggie, Special Representative of the UN Secretary-General on Human Rights and Transnational Corporations and Other Business Enterprises. It lays the foundation for a system for better managing business and human rights challenges. It is based on three pillars: the State's duty to protect human rights, the corporate responsibility to respect human rights, and access to an effective remedy for breaches of human rights. See <http://www.ohchr.org/documents/issues/business/A.HRC.17.31.pdf> (last visited 29 March 2012).

however, continues to have substantial operations in the range of R600 million per year i.e. ± $280 million (Coca-Cola 2011).

According to Douglas and Sandra (1999: 4) after apartheid's demise in 1994, Coca-Cola emerged as a leading private investor in South Africa. Despite a slowing economy in the late 1990s, Coca-Cola as one of the world's most efficient business systems, continued to invest in broadening and deepening its presence throughout South African markets. Already Coca-Cola is the most recognized brand in South Africa, as it is in many countries. Coca-Cola's operations in South Africa, in fact, had been part and parcel of the development of both the colonial and the apartheid economic systems. In the past, apartheid and racism were integral parts of the South African economy, and Coca-Cola, by operating in the white minority republic, was contributing to the perpetuation of the oppression in that country. It was for these reasons that members of the politically concerned public in South Africa and in the US had been calling for Coca-Cola to pull out of South Africa and to stop all sales of Coke products there (Coca-Cola 2011) .

According to Sprive, the company Coca-Cola infused itself into the local, predominantly Afrikaner society, working diligently to associate its product with South African communities (Spivey 2009: 15-16). Although the company Coca-Cola did nothing to protest the discriminatory and segregationist laws, the allegations of racism and threats of boycotts in its home country eventually spurred them into taking a more aggressive stance on social issues in South Africa (Spivey 2009: 17). According to noted Civil Rights journalist Watters (1978), the Coca-Cola Company's success in South Africa and around the world had less do with its perceived "local ownership" than it did with their practice of keeping out of local politics.

Despite the rhetoric of Austin, Coke only reluctantly addressed South Africa's apartheid laws. While Coke claimed to employ a "majority of nonwhites," a policy that should have circumvented any criticism of their South African practices, their labour practices continued to reflect social constructs favoured by the Afrikaner government. In addition to under-paying their black labour, Coca-Cola faced criticism regarding allegations that one of their South African bottlers secured a contract with the government to use black

prison labour in its plants during the 1970s (Shooter 2003), paying workers even less than their free counterparts[20].

Along with many major American businesses, Coca-Cola worked quickly to avert possible boycotts by addressing the SCLC's concerns. For Coke, this meant its southern bottling plants, where it soon took the unusually progressive stance of not only eliminating "White" and "Coloured" restrooms in its southern facilities, but also in hiring its first black bottling representative the following year (Prendergast 2000: 280). In addition, Coca-Cola Company's attempts to keep its black consumers from following the SCLC-lead boycott proved successful[21], gaining them increased social credibility within the United States.

South Africa was turned into a continental foothold, the Coca-Cola Company spread throughout the continent and made ownership of some of its plants rested in local control. South African law prevented blacks from becoming owners. J. Paul Austin, Coca-Cola President through the 1960s and 1970s, loosely addressed this situation, noting that, while not all bottling franchises "are in indigenous hands the effort is to encourage local people to put capital accumulated from Coca-Cola operations into their own bottling efforts" (Watters 1978: 199).

Since 2000, the company and its bottling partners have invested more than U$ 600 million in plants, manufacturing and distribution across the African continent. The company statistics indicate that Coca-Cola sells an average of 235 beverages to each South African per year amounting to rough total sales of 10 billion units[22] for the whole country (Coca-Cola 2011).

South Africa is by far Coca-Cola's largest market in Africa, two-and-a-half times that of the second biggest, Nigeria. It makes up 40% of the company's African revenue. In

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[20] Though this claim was dismissed as a misstatement – the company claims the convicts were hired as part of their rehabilitation process – the allegation ran counter to both the spirit of the Sullivan Principles and the decreasing tolerance of the Carter administration towards the Nationalist Party in South Africa. See Myron P. Curzan and Mark L. Pelesh, "Revitalizing Corporate Democracy: Control of Investment Managers' Voting on Social Responsibility Proxy Issues," *Harvard Law Review*, Vol. 93, No. 4, (February 1980), pp. 670-700.

[21] By 1967, "Operation Breadbasket" had won over 2,000 new management jobs for blacks, resulting in over $15 million for those involved. After King's assassination, Jesse Jackson, the leader of "Operation Breadbasket," would leave to form "People United to Save Humanity" (PUSH), a organization that would lead in the protests against South Africa in the 1980s.
[22] Notice that the world per capita average sales statistics is 77 units

South Africa, city dwellers cannot fail to notice the Coke signs installed in every shop and roadside stand (South Africa Info. 2006).

An economic impact study, undertaken in 2007 by the University of South Africa's Bureau of Market Research on behalf of Coca-Cola South Africa, found that for every job created in the Coca-Cola System, another ten are created outside of it. This is done through the sale of Coca-Cola products or through procurement from companies supplying customers with goods and services. Therefore, Coca-Cola South Africa is a significant contributor to the country's economy and supports many industries, particularly the food and agriculture, packaging, chemicals, iron and steel, motor vehicles, electricity, business services and general trade sectors (Coca-Cola South Africa n.d.).

5.5.7   Presence of Coca-Cola in the DRC

The Coca-Cola Company has no official presence in the DRC (Berry 2010) but despite this the Coca-Cola cool drink and many other beverages produced by the company Coca-Cola are sold in the Democratic Republic of Congo.

The circulation of Coca-Cola and other beverages produced by the Coca-Cola Company are made possible in the Democratic Republic of Congo by the Bralima S.A.R.L., a brewery Company.

Bralima S.A.R.L is a subsidiary of Heineken established in the Democratic Republic of Congo. It is a Congolese brewing company founded in 1923 with a total market share of 72% and over 3 million hectolitres sold in 2008. This organisation has 5 breweries and six production sites (Kinshasa, Boma, Bukavu, Kisangani, Lubumbashi and Mbandaka.) in the country, along with a bottling plant in Kinshasa. The brewery is owned by Heineken International. Bralima produces a wide variety of beers and other beverages, including Primus beer, Mützig, Turbo King, Guinness, alcohol-free Maltina and many soft drinks, including: Coca-Cola, Fanta Orange, Grenadine, Schweppes Tonic and Schweppes Soda, which are bottled under license of the Coca-Cola Company (Bralima 2011).

The researcher is of the view that the company Bralima is more focused on promoting projects that are beneficial to its survival in the Democratic Republic of Congo than on spending its financial resources in advertising for the Coca-Cola Company's range of products that they bottle under license in the country.

The company 'Bralima' believes that doing good and doing business go hand in hand, as such the company has been contributing to the country's recovery as it began a local rice project to increase local farmers' income, encourage local entrepreneurship and shorten Bralima's supply chain (Brewing a Better Future n.d.: 2).

5.6 SYNOPSES OF THE REPUBLIC OF SOUTH AFRICA AND THE DEMOCRATIC REPUBLIC OF CONGO AS MARKETS FOR THE SAMPLED MNCs.

5.6.1 Republic of South Africa

5.6.1.1 Geographical location

The Republic of South Africa is located at the southern tip of Africa, with a 2,798 kilometres (1,739 mi) coastline on the Atlantic and Indian Oceans. The country is bordered in the north-west by Namibia; in the north by Botswana and Zimbabwe; in the north-east by Mozambique and Swaziland; in the east and south by the Indian Ocean; and in the west by the Atlantic Ocean. The independent country of Lesotho forms an enclave in the eastern part of the country. The Republic of South Africa has an area of 1,219,090 sq km (470,693 sq mi) (South Africa n.d.).

The country comprises nine provinces: Gauteng, Western Cape, Kwazulu Natal, Eastern Cape, Northern Cape, Limpopo, Mpumalanga, Free State and the North West. The administrative capital of South Africa is Pretoria, the legislative capital is Cape Town, and the judicial capital is Bloemfontein. Other major cities include Johannesburg, Durban, Port Elizabeth, Bloemfontein and East London (South Africa Investor's 2010: 1).

5. 6.1.2 Population and Language

In agreement with the 2011 census, South Africa is a nation of 51,770,560 people of diverse origins, cultures, languages and beliefs. According to the annual Mid-Year Population Estimates, South Africa (2009), from Statistics in July that year, the country's population was 49 320 500, of which 25 451 800 (52%) were female and 23 868 700 (48%) male.

South Africa is a multilingual country. The new democratic constitution, which came into effect on 4 February 1997, recognizes 11 official languages in South Africa, which enjoy equal status in terms of the Constitution of the Republic of South Africa. These are Afrikaans, English, isiNdebele, isiXhosa, isiZulu, Sesotho sa Leboa, Sesotho, Setswana, siSwati, Tshivenda and Xitsonga. Nevertheless, English is the most widely understood language in the country and is generally regarded as the official language for conducting business, including advertising and marketing. According to Mid-Year Population Estimates, South Africa (2009), published by Statistics South Africa (Statistics SA), of the approximately 49.32m (medium variant) inhabitants of South Africa, 39.13m (79.3%) were Africans; 4.47m (9%) comprised Whites; 4.43m (9%) were Coloureds; and 1.28m (2.6%) were Asians/Indians (South Africa Investor's 2010: 1-2.). There is, however, a commitment from the government to invest resources into developing the black South African languages (Laufer, 2000: 31).

The diverse communities that should be included under the scope of multiculturalism in South Africa are:

- Religious communities (Christian, Muslim, Jewish, African traditional beliefs and other religions)
- Linguistic communities (11 official languages, such as English, Afrikaans and isiZulu, amongst other linguistic communities)
- Any other cultural communities, such as the diverse nationalities, ethnic and immigrant communities (South Africa, Act 19 of 2002).

5.6.1.3 Cultural perceptions and ethnic groupings in South Africa

Nelson Mandela, the first democratically elected President of South Africa, referred to his country in 1994, as the "Rainbow nation". This is because South Africa consists of a diversity of linguistic, religious and cultural communities (South Africa 2002: 2). The historical segregation of racial and ethnic groups in the Republic of South Africa has resulted in distinct cultural developments. The historical distinction between the more religious and nationalistic Afrikaners and the more cosmopolitan English speakers is diminishing, especially among young people (Media Club South Africa 2011). Afrikaner nationalism is often described as an ethnic nationalism which formed a movement aiming at political power based on language, religion and other cultural characteristics of a specific white South African minority of formerly Dutch origin, against the colonial domination by Britain between 1795 and 1948. These cultural characteristics are said to nurture a national sentiment and to constitute the ideological foundations of white nationalist mobilization (Suzman, 1999: 16).

Among Blacks, urban and rural cultures continue to differ. Urban Black culture is multi-ethnic and increasingly draws on international influences, such as those of African-Americans. These influences have increased since the end of international sanctions against South Africa, which restricted artists from other countries from performing in the Republic of South Africa. In the major urban areas the end of apartheid has brought about some interracial cultural activities (SA Religion, Cultures n.d.).

5.6.1.4 South Africa as an economic space after 1994

South Africa today is a rapidly developing country practicing democratic principles. According to Mbedi Information System (1995-2013), the country has the most advanced economy on the African continent. Its geographical position provides an ideal gateway to Sub-Saharan Africa; hence the country operates in an open economy where many local companies become involved in overseas business ventures, while many foreign companies invest in South Africa. The most important contributors to the economy include the mining sector, manufacturing and agriculture.

South Africa's major trading partners[23] are Germany, the United States, the United Kingdom, Japan, the Netherlands and China. Stanley and Ahern (1998: 28) state that "South Africa is new in the international arena however, because organisations are so new in that they know very little about international assignments and many companies tend to do things on an ad hoc basis".

The official end of apartheid in South Africa in 1994 opened up a new regional moment and space, where the "definition of the possible" for Southern Africa changed and South Africa was reintegrated into the region (Simon 2001).

According to Nowak et al. (2005: 1), the government that came to power in South Africa in 1994 inherited the economic and social legacies of apartheid. The economy was suffering from falling investment and poor growth, persistently high inflation and interest rates, and weak public finances (Nowak et al. 2005: 2). In the event, South Africa has made major strides in raising economic growth and the living standards of its population. Between 1995 and 2003, real GDP grew at an average of nearly 3 percent, which was about double the growth rate recorded between 1980 and 1994 (Nowak et al. 2005: 2).

Ironically, the South African economy has been very attractive to foreign investors for a long time, in part because the apartheid system was based on the fact that manufacturing companies in South Africa were making larger profits and they could also acquire cheap labour, which increased their profit margin substantially (Mangaliso 1997: 225).

Since democratic elections in 1994, the economic expansion of South African retailing and wholesale multinationals into Africa has increased significantly. Abebe Aemro Selassie of IMF has been quoted by Alessi (2013) as saying that "South Africa's economic weight in the region resembles that of Germany in the euro area. South African companies have extensive investments in sub-Saharan African sectors such as finance, retail, and telecommunications that are important drivers of economic activity".

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[23]http://www.state.gov/r/pa/ei/bgn/2898.htm

5.6.2   Democratic Republic of Congo

5.6.2.1   Geographical situation

The DRC is bordered in the north by the Central African Republic and the Sudan; in the east by Uganda, Rwanda, Burundi, and Lake Tanganyika (which separates it from Tanzania); in the south by Zambia; in the south-west by Angola; and in the north-west by the Republic of the Congo. The maximum width of the Democratic Republic of the Congo is about 1,930 km (1,200 mi); its greatest length from the north to the south is about 2,010 km (1,250 mi). Its total area is 2,344,885 sq km (905,365 sq mi). It is the second largest country (by area) in Africa. The capital of the Democratic Republic of the Congo is Kinshasa. It is the biggest city in the country (General information n.d.).

5.6.2.2   Political instability synopsis

The Democratic Republic of the Congo, formerly the Congo Free State (1885-1908), Belgian Congo (1908-1960), Congo-Léopoldville, the Democratic Republic of (the) Congo and Congo-Kinshasa (1960-1971), and Zaire (or Zaïre in French) (1971-1997) is situated in the centre of Africa, astride the equator (Room 2009: 50). This country was known as the Belgian Congo until it became independent in 1960. In 1964, it became the Democratic Republic of (the) Congo. Its name was changed in 1971 to Zaïre by President Mobutu Sese-Seko (Gondola 2002: 4). The country reverted to the Democratic Republic of Congo (DRC) in May 1997 when Mobutu was overthrown by forces led by Laurent Kabila (Gondola 2002: 4). To distinguish it from its neighbour, the Republic of Congo (i.e. the former Popular Republic of Congo), the Democratic Republic of Congo is commonly known as Congo-Kinshasa. A second war erupted in the DRC in 1998 against Kabila. After his assassination in 2001, Laurent Kabila was succeeded by his son, Joseph Kabila (Ulloa 2009: 16). During his short stay in power many people went as far as comparing him to President Mobutu. Many feared a return to a kind of Mobutism without Mobutu (Schatzberg G, 1997: 71). In 2006, elections were convened; December 2006 saw the inauguration of Joseph Kabila as the elected president of the D.R.C. Administratively, the country is divided into ten provinces (Bandundu, Bas-Congo, Équateur, Kasai-Occidental, Kasai-Oriental, Katanga, Maniema, Nord-Kivu, Orientale, and Sud-Kivu) and the federal district (which includes Kinshasa). Each province has a centrally-appointed governor and an elected assembly.

The continuation and intensity of the prevailing conflict has largely been blamed on the tempting rich natural resources of the country. The country's abounding resources are indeed easily used to finance the war by its enemies. To confirm this, Global Witness (2012) says,

> Global witness's campaign on the Democratic Republic of Congo (DRC) covers a broad range of issues relating to the exploitation of the country's rich and diverse natural resources. Resources such as timber, diamonds, gold, coltan and cassiterite have directly fuelled one of Africa's most brutal wars and have contributed to grave human rights abuses by Congolese and foreign actors. Politicians, military and militia groups have plundered the country's natural wealth and used it to enrich themselves to the detriment of the population

There have been many attempts at peace but they have been mostly unsuccessful to date.

5.6.2.3 Population, Language Cultural perceptions and ethnic groupings in DRC

In the absence of an actual census because of the unsettled situation in the east of the country, it is impossible to give a single total figure of the population. It has therefore been judged helpful to quote estimates from different sources as well as the years of their release. The Democratic Republic of Congo has the third largest population in Africa which was estimated to be between 55.9 million (World Bank, 2004), 60 million (Ministry of Planning, 2004: 6), or 62.6 million (UN, 2007) and the population is estimated to be 53.5% urban, and 46.5% rural (UNDP, 2003)[24]. The table below shows the population distribution by province from 1986 to 2008 according to (WFP et al. 2008) and the "Institut Royal des Sciences Naturelles de Belgique" et "Centre d'Echange d'informations de la R.D.Congo" (2004).

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[24] [24] http://downloads.bbc.co.uk/worldservice/trust/pdf/AMDI/drc/amdi_drc2_country_overview.pdf

Provinces	Population				
	1986	1990	1995	2008	2015
Kinshasa	3,0	3,7	4,9	7,27	
Bas-Congo	2,1	2,3	2,6	4,24	
Bandundu	3,9	4,3	5,0	7,44	
Equateur	3,6	3,9	4,4	4,75	
Orientale	4,4	4,9	5,5	7,39	
Nord-Kivu	2,6	3,0	3,65	5,10	
Sud-Kivu	2,2	2,7	3,4	4,42	
Maniema	0,8	0,9	1,0	1,79	
Katanga	4,2	4,6	5,4	9,66	
Kasaï -Oriental	2,6	2,8	3,1	4,76	
Kasaï -Occidental	2,3	2,5	2,6	5,81	
D.R. Congo	31,5	35,6	41,6	64,8	78,0

Figure 24: **Population distribution by province from 1986 to 2008**

Source: 1. WFP et al. (2008) and 2. Institut Royale des Sciences Naturelles de Belgique et Centre d'Echange d'informations de la R.D.Congo (2004)

The Democratic Republic of Congo comprises seven major ethnic groups and almost 400 tribes that are mainly Bantu. The old kingdoms constitute the main groups: Kongo, Batéké, Luba, Lunda and Kuba. The Nilotics and the Pygmies live respectively in the North East and from the North West down to the centre of the country in forested areas (Gondola 2002: 7-8). The number of spoken languages is proportional to the diversity of ethnic groups, with almost 400 languages counted across many linguistic zones, as well as French, which is the official language. There are four national languages, which are all Bantu: Lingala remains the lingua franca of the region. It is the most popular language for communicating across ethnic lines, and the majority of popular music heard on the radio is sung in Lingala (providing a common cultural ground to the growing urban population of Kinshasa). Swahili is a lingua franca in eastern Congo (and widely used in the Great Lakes region of East Africa in countries such as Kenya, Tanzania and Uganda). Kikongo is spoken in the lower Congo as well as in most of the southern part of neighbouring Congo-Brazzaville and the northern part of Angola. Čilubà which is the only national language exclusively spoken inside the country despite its close relationship to some Zambian languages like Kaonde and others is also spoken in Kinshasa due to the recent migration of Luba groups) (Gondola 2002: 7-8). These national languages are spread out geographically, with Lingala and Kikongo

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spoken in the west and in the capital Kinshasa, and Swahili and Čilubà spoken respectively in the east and in the two Kasai provinces (Gondola 2002: 7). This split is, however, misleading since three-quarters of Congolese people speak at least two or three of the national languages as well as a mother-tongue. The state and private media use the four national languages, only the community-based radio stations communicate in local languages, in order to reach marginalised groups (Democratic Republic n.d.).

5.6.2.4 Economy

Today, the Democratic Republic of Congo is in ruins and the economy is in need of revitalisation. The economy of this country had collapsed long before anybody realised. International monetary and economic bodies operating in the country before the formal economic collapse started withdrawing their operations in the country one by one. By 1995, the National Bank was almost bankrupt and the country banking system was quasi-inoperative since the population completely mistrusted it for many reasons. The IMF and World Bank withdrew from the country, and the World Bank omitted Zaire from its statistics.

This country, well known for its abundant and diversified natural resources, became a mocking stock due to its economic political situation. As Gondola accounts, the Democratic Republic of Congo is rich in natural resources, including vast mineral deposits of Gold, copper, and cobalt. However, it counts today among the poorest countries in the world (Gondola 2002: 6).

Discontent with Mobutu intensified in the early 1990s, as the economy deteriorated and outbreaks of violence and looting led many European and American civilians to flee the country. The civil war from 1998 to 2001 led to a significant decline in the economy. A sluggish economy remained the country's greatest problem in the early 1980s. The civil war of the immediate post-independence era, followed by decades of economic mismanagement and corruption by the government, has played a key role in the sluggishness of the country's economy (The Democratic Republic of Congo n.d.).

Access to finance is a binding constraint to private investment in the DRC. Only large foreign firms that can self-finance are not suffering this constraint. Alternative sources

of finance for domestic entrepreneurs are scarce and limited in size and in terms (Ullao et al. 2009: 7).

Talking about investment and trade in the DRC, Mbedi Information Services (1995-2013) remark that, as the conflict in the country continues, many foreign investors show their reluctance to invest in this country. This is despite the fact that the country boasts an overwhelming supply of natural resources in the form of minerals and timber. The banking system has collapsed and people no longer trust banks. They prefer to keep their money at home or invest it straight away in other business ventures. Making financial transactions in the country gives a lot of people a headache in the absence of a reliable banking system. Most transactions are said to take place on the black market (Democratic Republic of the Congo n.d.).

5.6.2.5 The hidden source of DRC's misfortune

Talking about the current social, political, economic and environmental crisis affecting today's world, Anup Shah (2010) describes the political situation prevailing in the DRC saying,

> Described by some as Africa's First World War, conflict in the DRC (formerly known as Zaire) has involved seven nations. There have been a number of complex reasons, including conflicts over basic resources such as water, access and control over rich minerals and other resources as well as various political agendas. This war has been fuelled and supported by various national and international corporations and other regimes which have some interest in the outcome of the conflict […] yet, perhaps as a cruel irony, influential nations in the world benefit from the vast resources coming from the DRC for which people are dying over.

Some major human rights groups have raised the alarm, blaming a number of multinational corporations from developed nations for taking advantage of the war and developing "networks" of key political, military, and business elites to loot natural resources in the DRC. This is confirmed in the following report by the British newspaper, *The Independent*.

> Last October [2002], the panel accused 85 companies of breaching OECD standards through their business activities. Rape, murder, torture and other human rights abuses followed the scramble to exploit Congo's wealth after war exploded in 1998. For example the trade in coltan, a rare mineral used in computers and mobile phones, had social effects "akin to slavery", the

panel said. But no Western government had investigated the companies alleged to have links with such abuses. Some, including ones from the UK, US, Belgium and Germany, had lobbied to have their companies' names cleared from the "list of shame". "Many governments overtly or covertly exerted pressure on the panel and the Security Council to exonerate their companies," Ms Feeney said. Some companies gave legitimate explanations for their business in Congo, or pulled out. But lawyers for others challenge the panel's findings, often capitalising on errors in earlier reports as proof of unreliability. In the report this week, the cases against 48 companies are "resolved" and requiring "no further action".

The DRC is a member of the Common Market for Eastern and Southern Africa, though it is located at the Central part of the African UN sub-region. It is also a member of the Common Market for Eastern and Southern Africa (COMESA), the Southern African Development Community (SADC), and the Economic Community of Central African States (CEEAC), though its economy still remains critical. Marketing and war do not exclude each other in DRC, the exploitation is rampant and non-beneficiation for the broad public does not exist (like in the case of Nigerian Oil). Only well-connected individuals benefit, and the foreign companies.

5.7 DEFINING MULTINATIONAL ORGANISATION (MNO)

MNOs are those that have direct business activities in many countries. The terms "transnational" or "international" are used more or less interchangeably with multinational. Hill (2000: 16) says that a multinational enterprise/organisation is any business that has productive activities in two or more countries. He (ibid. 182) additionally suggests that once a firm undertakes Foreign Direct Investment (FDI), it becomes a multinational enterprise. In essence, 'multinational' involves "more than one country".

Kotler (2000: 366) confirms that since 1969, the number of multinational corporations in the world's 14 richest countries has more than tripled, from 7 000 to 24 000. In fact, these companies today control one-third of all private-sector assets and enjoy worldwide sales of $6 trillion. International trade now accounts for a quarter of U.S. GDP, an increase of 11 percent in comparison with the 1970 statistics.

With an increased number of international joint ventures, companies establishing subsidiaries and sales offices abroad tend to become almost non-existent, as they tend to be absorbed by their foreign partners. As such it becomes more imperative for multinational organisations, if they are to be successful, to manage their advertising efforts, especially across international borders.

In his account, Kotler (2000: 558) also confirms that multinational enterprises must wrestle with a number of challenges in developing global communications programs. Firstly, they must decide whether the product is appropriate for a country. Secondly, they must make sure that the market segment they address is both legal and customary. Thirdly, they must decide if the style of advertising is acceptable or customary in all countries involved, and fourthly, they must decide whether advertisements should be created at headquarters or locally.

5.8 MULTINATIONALS IN AFRICA AND ECONOMIC DEVELOPMENT IN AFRICA

It is a fact that since many African countries became independent there have been little improvements in many of their economic sectors. In a few of the African economic sectors where there seems to be meagre development, most African countries still have ties with foreign partners through primarily joint ventures which economically keep them in chains. As (Izunwa 2005) suggests, some of these economies are still operated on monocultures and remain vertically integrated with the parent industries of the neo-colonials themselves.

The first multinational enterprises established with a global orientation grew out of the merger in 1929 between the Dutch Margarine Union and Lever Brothers, a British Company. This company became Unilever later and today, it is one of the biggest trans-national companies in the world. Many of these firms have today become important forces in the world economy (Ogbozor, 2002).

In the United States and in other developed countries involved in Africa, Africa has consistently been represented negatively in the press, but in business, this continent occupies a very strategic position based on the fact that it is clearly a large and not monolithic market. Africa is a continent with complex markets thus making it difficult

for both multinationals and local home-grown entrepreneurs to overcome political, economic and social barriers to grow and innovate (Mahajan findings, from the Knowledge@Wharton 2009: 1).

A good example of this is the company Unilever which flourished in Africa in war and peace. By the end of the colonial period, Unilever was the world for selling traditional soaps, detergents, margarines, lard, toothpaste, cooking oil, canned foods, glycerine and candles (Rodney1981: 183).

After investigating advertising agencies in depth, Mahajan (from the Knowledge@Wharton (2009: 2) remarks in connection with multinationals and local entrepreneurs in Africa that the overall market on the continent does not differ that much from that of any individual developing country.

In an article published by Knowledge@Wharton dated July 15, 2009, it is suggested that if all the countries in Africa combined forces, they would be the 10th largest economy in the world, one notch above India, and ahead of the other big emerging economies, such as Brazil and Russia.

There is no shared set of indicators which demonstrate how companies contribute to Africa's development. Moreover, there are enduring perceptions that multinationals, especially in the extractive sectors, are doing little more than contributing to environmental degradation, as in the Niger Delta, or poor governance, as in Equatorial Guinea (Schneidman, 2008: 44).

Elaigwu (2003) argues that multinational enterprises tend to bring down economies overnight. A few clicks of a computer mouse can devalue a nation's currency very quickly, wasting away the life savings of millions of breadwinners.

The activities of multinational enterprises have undermined some African countries' political plans and policies and have also partially destroyed local entrepreneurship drive, which have an important effect on development. Armstrong (1991) argues that "because of the size of many multinational enterprises, there is considerable concern that they will undermine through political means the sovereignty of nation states". He

further argues that multinational enterprises could be used as a foreign policy instrument of its home government.

Rawlings (2007) in his account believes that the MNCs operating in African nations offer bribes and make improper payments in order to circumvent local regulations. They also engage in illegal political activities as they control their economy, dictate the temperament of political process, by converting their economic power into political might.

On the other hand, there is no question that companies in diverse sectors in Africa are making significant contributions in the countries where they are active. In some instances, these Consumer Service Representative (CSR) programs are far from the company's core commercial competence (Schneidman, 2008: 44). There is some worry that as corporations become involved in education, community development, or environmental programs in host countries, they are taking on functions that African governments ought to be performing. In that way, corporations might be contributing to the phenomenon of "weak states" that are regarded as an impediment to development in Africa (Schneidman, 2008: 44).

Unilever is an example of a single firm which developed in Africa in relation to its exploitation of people and resources. In 1885 while Africa was being sliced up at the conference table, a certain William H. Lever started making soap on the Merseyside near Liverpool in England. He called his soap "sunlight" and that was also the birth of the township of Port Sunlight where his factory stood (Rodney1981: 180). Within 10 years the company expanded and built factories in other part of Europe. In the same period the company started producing Lifebuoy soap, Lux soap, Vim and within 10 more years the company was selling in many parts of the world including Canada, the U.S.A, South Africa, Switzerland, Germany and Belgium. Due to the fact that the soap business did not really grow in any of these countries, West Africa was their next move since it was the world's great palm zone and a major grower of groundnut one of the raw material needed by the company (Rodney 1981: 180-181). As part of the logic of imperialism and the opening up of Africa as the raw material reservoir for Europe, in 1887 the Australian firm of Schicht later to be incorporated in the Unilever combine built the first palm-kernel crushing mill in Australia. In 1902 Lever sent his own

explorers to Africa and they came to the decision that the Congo would be the most likely place to get palm produce, because the Belgian government was willing to offer huge concessions of land with innumerable palm trees. Lever obtained the necessary concessions in the Congo and brought in machinery to extract oil from palm kernels (Rodney1981: 181).

During the 1914-18 war, Lever had began making margarine, in 1929 there was a grand merger between the Dutch companies and Lever's which created Unilver as a single monopoly. This company divided for the sake of convenience into Unilever Ltd. (registered in Britain) and Unilever N.V (registered in Holland). The Lever factories in the U.S.A. drew their oil supply mainly from the Congo (Rodney1981: 181-182).

There is no question that multinational companies investing in Africa have the resources, and the responsibility, to contribute to Africa's development. At the same time, international companies need to enhance their understanding of the development process in order to integrate with national development strategies to maximize the results of their social investments (Schneidman 2008: 44).

Nwankwo (1982) strongly voiced that MNCs are agents of international economy. Their operations in the third world have had an unfavourable impact on the economies of their host states. Without denying the claim that MNCs transfer capital resources from capital rich nations of Africa to capital poor nations of the 'South" to capital rich countries of the 'North" through such devices as transfer pricing, over-invoicing of imports, under-invoicing of exports and over pricing of technology.

The multinational enterprises have found a right niche for themselves in the social life of African nations. They use cultural imperialism to destroy the norms and value systems of developing African states. The result is that the cultural heritage of most African nations has been thrown to the winds in favour of western-styled culture. Wright (1992) noted that MNCs' technology transfer to less developed countries seldom increases their exports and that MNCs also have a tradition of placing business values above cultural values of the host country.

Nevertheless while a lot of debates keep on growing on how multinationals continue to cripple the economy of most African countries, there is also literature on how MNOs are contributing to the development of Africa. Uzor (2009), Ugwu (2008) and Tunde (2011) argued that trans-national corporations provide finance for investment; they provide employment, train and help the youths of host countries to acquire skills and technology as well as contribute to government revenue through taxes, fixed royalties and fees.

5.9   CONCLUSION

This chapter has dealt with the issues of legislation governing advertisement in the selected countries subject to this study. International and national consumers' right governing bodies existing in both the Democratic Republic of Congo and the Republic of South Africa have been discussed. In addition to the attempt to familiarize the reader with the organisations at the centre of this study, this chapter has briefly introduced the two countries at the centre of our discussion, namely the Republic of South Africa (RSA) and the Democratic Republic of Congo (DRC) which form the loci of the study. Furthermore, this chapter introduced the concept of MNO which is central to this investigation and discussed the operational existence of the multinationals in Africa and their contribution to economic development. The chapter also dealt with the elements affecting the operation of multinational organisations in foreign markets which will further be examined. Lastly, the chapter focused on a presentation of the three multinational organisations (namely: Vodacom,   Unilever and Coca-Cola) in both the DRC and RSA.

CHAPTER SIX

GLOBALIZATION AND OTHER ISSUES RELATING TO CORPORATE IMAGE

6.1   INTRODUCTION

This chapter opens up with a discussion on the globalization concept, followed by a marketing view of the corporate image. The chapter also identifies multinational organisations' mode of entry into foreign markets and explores how they adapt their products when they enter a new foreign market where the medium of communication differs from the language spoken at the parent organisation. Elements affecting multinational organisation operation in foreign markets will be also discussed. This chapter will also have a look at the concept of advertisement, and different types of advertisements will be examined, including how advertisements entice and the part of identity they address and construct. This chapter will also endeavour to answer the question: why is advertising important in the business world? There shall also be a discussion of important elements to look at when assessing an advertisement. Issues of legislation in advertising, consumer protection, the origin of products, product contents, potentially harmful substances, sensitivity, distribution companies and networks, international contracts for distribution, cheap local counterfeit goods, imitations (or no name brand products), customer watchdog functions of the media, etc. will be discussed. A concluding word will close the chapter.

6.2   THE CONCEPT OF GLOBALIZATION

6.2.1   Globalization

The aim of this research is to get a broader picture of the role of language in multinational organisations and their subsidiaries existing in different countries. Therefore, this study focuses on companies that operate globally. A better understanding of the concept of 'Globalization' is vital to the present investigation due to increased interest in this notion nowadays. More and more companies are expanding

their sphere of influence outside their borders based on the fact that the world is becoming competitive and the barriers to trade are diminishing.

Globalization[25] is a term used to explain the emergence of a global society in which economic, political, environmental, and cultural events in one part of the world quickly come to have significance for people in other parts of the world. It is also a term used to describe the growth of multinational corporations (businesses that have operations or investments in many countries) and transnational corporations (businesses that see themselves functioning in a global marketplace).

The word 'Globalization' is commonly used as a shorthand way of describing the spread and connectedness of production, communication and technologies across the world. That spread has involved the interlacing of economic and cultural activity. This term is also used by some to refer to the efforts of the International Monetary Fund (IMF), the World Bank and others to create a global free market for goods and services. Hence, Wikipedia, the on-line free encyclopedia, defines it as the increasing unification of the world's economic order through reduction of such barriers to international trade as tariffs, export fees, and import quotas.

Globalization describes cross-border relations between countries. It describes the growth in international exchange and interdependence. With growing flows of trade and capital investment, there is the possibility of moving beyond borders. With globalization, not only big companies are operating in different countries but, also brands like Coca-Cola, Fanta, Omo and many more have become part of the fabric of vast numbers of people's lives.

As Anthony Giddens (1990: 64) describes it, globalization is 'the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa'. Rugman and Hodgetts (1995: 433) define globalization as the production and distribution of products and services of a homogenous type and quality on a worldwide basis.

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25 http://encarta.msn.com/encyclopedia_1741588397/Globalization.html

Hough and Neuland (2000: 5) clarify that global commercial activities include the movement of resources, goods, services and skills over international borders. The resources involved are raw materials, capital, people and technology, while goods refer to both half-finished and finished products. As stated by Carrell, Elbert and Hatfield (1995: 54), a global organisation must coordinate and integrate people, products, and business functions across countries.

Bender and Fish (2000: 125) argue that with ongoing globalization, organisations are increasingly confronted with worldwide competition. In order to build and sustain its competitive advantage, the knowledge and expertise of an organisation's staff need to be seen as a critical strategic resource. Global assignments are important in the transfer of knowledge, therefore Human Resource Management (HRM) practices should ensure the successful and effective retention of expertise.

6.2.2 Globalization vis-à-vis government in relationship to multinationals' activities in foreign markets

On his part, Gray (1999: 57) suggests that many of the activities that previously involved face-to-face interaction, or that were local, are now conducted across great distances. There has been a significant de-localization in social and economic exchanges. Activities and relationships have been uprooted from local origins and cultures.

Not everything is global, of course. Most employment, for example, is local or regional. But strategically, crucial activities and economic factors are networked around a globalized system of inputs and outputs (Castells, 2001: 52). One should of course not ignore the fact that shifts in economic activity in countries such as Japan or the United States, are felt in countries all over the globe. In addition, the emergence of institutions such as the World Bank, the European Union and the European Central Bank, involve new constraints and imperatives. This situation then poses the need to examine the way in which national governments frame their thinking about policy. According to Leys (2001: 1); "for governments to survive in office, they must increasingly 'manage' national politics in such a ways as to adapt themselves to the pressures of trans-national market forces".

Ball (1968: 164) argues that there is a 'lack of phasing between the development of our archaic political and modern business structures,' that the political boundaries of nation states are too constricted to allow the mobilization and deployment of the factors needed for production and consumption. He goes on to note the problem of governance of the international firm, given the asymmetry between its scope and that of national authorities, and calls for the evolution of some sort of supranational political structure. Ball suggests 'denationalizing' Multinational Enterprises (MNEs) as a second best solution, governing world corporations through a treaty-based international company's law administered by an international institution.

The initiation or acceleration of the commodification of public services was a logical result of government's increasingly deferential attitude towards market forces in the era of the globalized economy. A good deal of what was needed [for the conversion of non-market spheres into profitable fields for investment] was accomplished by market forces themselves, with only periodic interventions by the state, which then appeared as rational responses to previous changes (Leys, 2001: 214).

Multinationals can impact upon communities in very diverse places. First, they look to establish or contract operations (production, service and sales) in countries and regions where they can exploit cheaper labour and resources. While this can mean additional wealth flowing into those communities, this form of 'globalization' entails significant inequalities. It can also mean large scale unemployment in those communities where those industries were previously located. The wages paid in the new settings can be minimal, and worker's rights and conditions poor (Giroux, 2000: 10).

Second, multinationals constantly seek out new or under-exploited markets. They look to increase sales–often by trying to create new needs among different target groups (Giroux, 2000: 10).

Third, and linked to the above, we have seen the erosion of public space by corporate activities. Significant areas of leisure, for example, have moved from more associational forms like clubs to privatized, commercialized activity (Giroux, 2000: 10).

Fourth, multinational companies can also have significant influence with regard to policy formation in many national governments and in transnational bodies such as the European Union and the World Bank (key actors within the globalization process).

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They have also profited from privatization and the opening up of services (Giroux, 2000: 10). As Monbiot (2000: 4) has argued with respect to Britain for example, the provision of hospitals, roads and prisons... has been deliberately tailored to meet corporate demands rather than public need.

A further, crucial aspect of globalization is the nature and power of multinational corporations. Such companies now account for over 33 per cent of world output, and 66 per cent of world trade (Gray, 1999: 62).

Multinationals such as Nike, Levi, Coca-Cola and other major companies spend huge sums of money in promoting and sustaining their brands. One strategy is to try and establish particular brands as an integral part of the way people understand, or would like to see, themselves. As we have already seen with respect to the operation of multinationals this has had a particular impact on children and young people (and education). There is an attempt to get them young.

Moreover, as Hough and Neuland (2000: 3) write, rapid technological change and the increasingly global nature of competition are forcing South African firms to distribute their products more widely and quickly, cope with environmental change and reduce costs.

Hough and Neuland (2000: 343) continue to state that if South African companies are to compete successfully in the global market-place, it would be important to become involved in the globalization process as soon as possible and develop strategic alliances as a means of becoming internationalized. South Africa's position in relation to other countries is geographically better placed in marketing to the African countries.

Therefore it is important for multinational companies to acknowledge important variables in global economic environments wherever they operate in foreign markets. As Beamish et al. (1997: 15) state, effective international management starts with the knowledge of key variables in the global economic environment.

While with globalization the power of national governments over macro-economic forces may have been limited in recent years, the services and support they provide for their citizens have been seen as a considerable opportunity for corporations. In addition,

national governments still have considerable influence in international organisations and have therefore become the target of multinationals for action in this arena.

As part of the global community, both the Republic of South Africa and the Democratic Republic of Congo have to compete for products, services, and markets with foreign multinational companies. Some of these companies are from first world countries and some from developing countries and are ahead of both the Democratic Republic of Congo and the Republic of South Africa in terms of technological advancement. Globalization enables multinationals to set up businesses in areas where they will take advantage of cheap labour and other economies of scale. Thus, both the Democratic Republic of Congo and the Republic of South Africa as countries have a lot to learn from the globalization trend.

6.3   ORGANISATIONS' STAGES AND METHODS OF ENTERING FOREIGN MARKETS

Within their operations, organisations need to follow very different international policies and practices according to the relevant stage of international corporate evolution in order to penetrate foreign markets as multinationals.

Hill (2000: 428) states that, the choice of mode of entering a foreign market is another issue which international businesses must decide. The various modes for serving foreign markets are: exporting, licensing, franchising to host-country firms, establishing joint ventures with a host country firms, setting up a wholly-owned subsidiary in a joint venture with a host country firm, and setting up a wholly-owned subsidiary in a host country to serve its markets. Each of these options has advantages and disadvantages. The magnitude of the advantages and disadvantages associated with each entry mode are determined by a number of factors, including transport costs, trade barriers, political risks, economic risks and company strategy. The optimal entry mode varies from situation to situation depending on various factors.

Kotler (2000: 386) maintains that companies manage their international marketing activities in three ways: Firstly, through the *export department* whereby a firm normally gets into international marketing by simply shipping out its goods. Secondly, through *international divisions* whereby many companies become involved in several

international markets and ventures if its international sales expand; the company organizes an export department consisting of a sales manager and a few assistants. Sooner or later, they will create international divisions to handle all their international activities. Kotler (2000: 387) continues that the third activity occurs through *global organisation* whereby several firms have become truly global organisations. Corporate management and staff plan worldwide manufacturing facilities, marketing policies, financial flows and logistical systems.

Hough and Neuland (2000: 265) confirm that firms can serve foreign markets in several ways, which include exporting, licensing or franchising to foreign firms, turnkey projects, joint ventures with foreign firms and setting up wholly-owned subsidiaries in a foreign country. The market entry decision often represents the first step for most small and medium-sized enterprise wanting to expand internationally. For established companies in the international arena, however, the challenge lies in how to exploit opportunities in their existing international markets effectively and, even more importantly, how to enter new and encouraging markets.

Hough and Neuland (2000: 267) envisage alternative market entry modes such as:

1.   **Exporting:** As the simplest and least expensive way for a firm to sell its products overseas, it has a choice between indirect and direct exporting methods. Indirect exporting involves the sale of a firm's products in foreign markets through an agent who is based in the home markets, while direct exporting involves a firm that sells its products straight to an importer or a buyer in a foreign market.

Kotler (2000: 374) maintains that the normal way to get involved in a foreign market is through export. Companies typically start with indirect exporting. They work through independent intermediaries to export their product. Direct exporting will occur when companies eventually decide to handle their own exports. Direct exporting does not use home-country middlemen, but may employ middlemen based in the overseas market.

Cowell and Corbin (1998: 14) are of the opinion that the decision to export must not be taken hastily or lightly. It will involve a drastic change of the company philosophy, a substantial modification of the company's financial structure and of its budgetary allocation of funds and a transformation of the manner in which the company management thinks.

Hough and Neuland (2000: 267) maintain that the advantage of exporting is that it requires a minimum of financial commitment (indirect exporting in particular), it is relatively easy to initiate, experts in international marketing who know the markets for the firm's products are involved, and the risk on the part of the manufacturing firm as such, is relatively low. Hibbert (1999: 261) agrees that many manufacturing firms begin their global expansion as exporters and only later switch to another mode of serving a foreign market.

2. **Turnkey** normally includes the training of staff for the project. On a specified date the 'key' to a project is handed over to the client, which then ends the contractor's involvement in it (Hough and Neuland, 2000: 267).

Hibbert (1999: 286) maintains that a turnkey contract must also assist with the marketing of the product manufactured. If the contract imposes on the contractor an additional guarantee as to the quantity and the quality of the production over a long period, the turnkey contract will become a *turnkey-plus-management contract*.

Hill (2001: 435) confirms that companies specializing in the design, construction, and start-up of turnkey plants are common in some industries. In a *turnkey project*, the contractor agrees to handle every detail of the project for a foreign client, including the training of operating personnel. At completion of the contract, the foreign client is handed the "key" to a plant that is ready for full operation – hence, the term *turnkey*. This is a means of exporting process technology to other countries. Turnkey projects are most common in the chemical, pharmaceutical, petroleum refining and metal refining industries, all of which use complex, expensive production technologies. Hill feels that a turnkey project can also be less risky than conventional foreign direct investment (FDI).

3. **Licensing** agreement is an arrangement whereby a licensor grants the rights to intangible property to another entity (the licensee) for a specified period of time and, in return, the licensor receives a royalty fee from the licensee (Hough and Neuland, 2000: 267).

According to Hibbert (1999: 261), licensing is an arrangement whereby the company is prepared to transfer, for a defined period, the right to use its commercial or industrial

property, for example, technology knowledge, patent, etc. This will be in return for some form of compensation, usually a royalty payment.

Kotler (2000: 375) points out that licensing is a simple way to become involved in international marketing. The licensor licenses a foreign company to use a manufacturing process, trademark, patent, trade secret, or other item of value for a fee or royalty. The licensor gains entry at little risk; the licensee gains production expertise or a well-known product or brand name.

Hill (1999: 407) maintains that in a typical international licensing deal, the licensee puts up most of the capital necessary to get the overseas operation going. Whereas Beamish et al. (1997: 107) are of the opinion that licensing is a strategy for technology transfer; it is also an approach to internationalization that requires less time or depth of involvement in foreign markets, compared to export strategies, joint ventures and foreign direct investment (FDI).

4. **Franchising** involves longer-term commitments than licensing, where the franchisor sells intangible property such as a trademark to the franchisee and obtains the latter's contractual undertaking to comply strictly with all the rules on how to conduct its business (Hough and Neuland, 2000: 267).

Hill (1999: 409) says that, in many respects, franchising is similar to licensing, although franchising tends to involve longer-term commitments than licensing. Franchising is basically a specialized form of licensing in which the franchisor not only sells intangible property to the franchisee (normally a trademark), but also insists that the franchisee agree to abide by strict rules on how to do business.

Hellriegel et al. (1999: 161) conclude that a middle ground between starting a business and buying an existing business is to run a franchise. That is, a business operated by someone (the franchisee) to whom a franchiser grants the right to market goods or service. In many respects, franchising is similar to licensing, although franchising tends to involve longer-term commitments than licensing.

Hough and Neuland (2000: 269) continue that with franchising as an entry mode, a service firm can rapidly develop a franchise network of firms in foreign markets that could be very profitable.

5. **Joint ventures** could be an international joint venture which is business collaboration between companies based in two or more countries who share ownership in an enterprise established jointly for the production and/or distribution of goods and services (Hough and Neuland, 2000: 267).

Hill (1999: 410) says that a joint venture entails establishing a firm that is jointly owned by two or more otherwise independent firms. The most typical joint venture is a 50/50 arrangement in which there are two parties, each of which holds a 50 percent ownership stake and contributes a team of managers to share operating control. Some firms, however, have sought joint ventures in which they have a majority and thus tighter control over the partner.

Beamish et al. (1997: 121) maintain that moving into foreign markets entails a degree of risk and most firms that decide to form a joint venture with a local firm are doing so to reduce the risk associated with their new market entry. As a further risk-reducing measure, the joint venture may begin life as simply a sales and marketing operation, until the product begins to sell well and volumes rise.

Kotler (2000: 377) also maintains that forming a joint venture may be necessary or desirable for economic or political reasons. The foreign firm might lack the financial, physical or managerial resources to undertake the venture alone, or the foreign government might require joint ownership as a condition for entry.

According to Beamish et al. (1997: 114), however, the purpose of most international joint ventures is to allow partners to pool resources and coordinate their efforts to achieve results that neither could obtain acting alone.

Beamish (1997: 115) emphasizes that international joint ventures can be used to achieve one of the following four basic purposes: (i) *to strengthen the firm's existing business*, (ii) *to take the firm's existing products into new markets*, (iii) *to obtain new products* that can be sold in the firm's existing markets, and (iv) *to diversify into new business*. Companies using joint ventures for each of these purposes will have different concerns and will be looking for partners with different characteristics. Beamish (1997: 116) adds that firms wanting to strengthen their existing business are to seek partners among their current competitors, while those wanting to enter new geographic markets will be looking for overseas firms in related businesses with good local market knowledge.

6. **Wholly-owned subsidiaries**: In wholly-owned subsidiaries in a foreign country, the parent international company owns 100 percent of the shareholding. Where this is not the case, it is a joint venture. Wholly-owned subsidiaries in other countries can be established in two ways, (i) by setting up a new operation in the foreign country or (ii) by acquiring an established firm in the industry concerned (Hough and Neuland, 2000: 267).

Hough and Neuland (2000: 266) explain that when a company decides to establish a wholly-owned subsidiary in a foreign country, this will give it a high degree of control in terms of operating and marketing decisions, but will involve significantly higher costs and risks when compared to the licensing alternative.

Hough and Neuland (2000: 271) identify three distinct advantages of wholly-owned subsidiaries: Firstly, it is the preferred mode of entry when the risk of losing knowhow and technological expertise is high; secondly, the mode provides for effective control over and coordination with subsidiaries in a global network of companies; and thirdly, wholly-owned subsidiaries may be a preferred option to capitalize on the experience curve and location economies, especially where global and transitional strategies are pursued.

Hill (2000: 428) corroborates Hough and Neuland's suggestion that the choice of mode of entering a foreign market is another major issue with which international business must wrestle. Beamish et al. (1997: 62) confirm that once a viable segment of the market has been selected, the next step is to determine the best strategy by which to penetrate this segment. Strategy formulation does not end when product characteristics are matched to market segments. It should include channels of distribution, sales and advertising techniques, before and after sales service, and other supportive measures.

Lockwood (2000: 13) believes that most African markets are 'hungry' for new products and are largely underserviced by transnational corporations, creating opportunities for expanding existing trade and investment links and establishing new businesses. Lockwood mentions that enthusiasm for these opportunities appears to diminish in proportion to their distance from the borders.

Toyne and Walters (1989: 127) feel that knowledge of the foreign market's size, structure, growth, and other key characteristics are essential for the design of successful

marketing programs. In addition, they suggest that key company decisions need to examine both the economic environment of foreign markets and socio-cultural influences on buyer behaviour.

6.4 ELEMENTS AFFECTING THE OPERATION OF MULTINATIONAL ORGANISATIONS IN FOREIGN MARKETS

6.4.1 Challenges of operating in a foreign market

Today, an increasing number of MNOs operating in other countries, where the language spoken differs from that spoken in the parent organisation, struggle with the organisation's corporate image and other images of the organisation's line of products. Therefore, it has become increasingly important to anticipate and measure the role of advertising language and its impact on multinational organisations.

Advertising materials may come from the country of origin, in a language not spoken in the foreign market. However, an organisation must ensure whether its advertisements of products from parent organisations as well as those of its subsidiaries operating in the foreign country are reinforcing the desired company image, or they are encroaching on the organisation's desired image or corporate image.

It should not be assumed that a market entry in a foreign country is an altogether positive event. As Czinkota and Ronkainen (1996: 305) indicate, firms entering the international marketplace are faced with a host of new problems. When entering new foreign markets; multinational organisations encounter opposing forces from either their new clients, or the locally established brand, or even sometimes, from the government. The government on one side may claim to protect its local economy and business. The locally established brands on the other hand feel that their existence and market niche is threatened and therefore, fear competition, whereas the new target clients may show loyalty to a home brand and may consciously reject foreign brands since they do not know from which company they are, and do not understand the message from these foreign companies through their advertisements. These situations summarize some of the challenges of globalization. Piliwoda (1993: 137) confirms these scenarios by arguing that a firm should consider all alternative channel strategies

when entering each market. The best strategy will be the one that is best situated and optimal in that it takes into account market competition, perceived risk and obstacles.

In addition to Piliwoda's suggestions, Kotler (2000: 367) informs us that a company might not understand the foreign customer's preferences and fail to offer a competitive product. The company might also not understand the specific country's business culture, nor know how to deal effectively with foreign nationals. Many other challenges include: huge foreign indebtedness, unstable governments, foreign-exchange problems, foreign-government entry requirements and bureaucracy, tariffs and other trade barriers, corruption, technology pirating, high cost of product and communication adaptation and shifting borders.

To add more to Piliwoda's point of unstable government as one of the challenges faced by companies/organisations operating in a foreign country, Beamish et al. (1997: 39) maintain that each firm operates within the **s**ocial, **t**echnological, **e**conomic and political (STEP) environment of the country where it produces.

Hough and Neuland (2000: 173) explain that the exchange rate is the money or currency of a foreign country, usually in the forms of claims, drafts or bank deposits, denominated in one or more foreign currencies. The exchange rate is the rate at which the currency of one country is exchanged into that of another.

In addition to Piliwoda's point on foreign exchange problems as an obstacle/challenge, Beamish et al. (1997: 52) highlight that just as a rise in the real exchange rate reduces the competitive ability of national producers in export markets; it also increases the competitive ability of producers abroad to export to the domestic market. Hence, with all else equal, a rise in the real exchange rate leads to reduced export growth rates and increased import growth rates. Conversely, a fall in the real exchange rate leads to increased export growth rates and reduced import growth rates.

Beamish et al. (1997: 57) identify other factors influencing international trade in both imports and exports. These are demand conditions over the business cycles in the domestic market and in export markets, and in source countries for imports. If the domestic economy is expanding relative to the economies of other countries, exporters

will tend to divert production to the domestic markets, where demand and prices are rising. Producers abroad, faced with slack demand at home, will tend to try to shift excess production onto export markets.

Toyne and Walters (1989: 127) feel that knowledge of the foreign market's size, structure, growth and other key characteristics are essential for the design of successful marketing programs. Without a detailed understanding of a market's basic demographics and socio-cultural features and their implications for marketing, the selection of target markets and design of foreign marketing programs remain mere speculations. They add that key organisational decisions need to examine the economic environment of foreign markets and socio-cultural influences on buyer behaviour.

In addition, Hellriegel et al. (1999: 133) state that there are four aspects of a culture that have direct implications for international management views. These are: social change, time orientation, language, and value systems.

According to Hellriegel et al. (1999: 86), culture can be defined as the shared characteristics (e.g. language, religion and heritage) and values that distinguish the members of one group of people from those of another. Hellriegel et al. (1999: 86) suggest that a value is a basic belief about a condition that has considerable importance and meaning to individuals and is relatively stable over time. A value system comprises multiple beliefs that are compatible and supportive of one another. For example, beliefs in private enterprise and individuals' rights are mutually supportive.

According to Czinkota and Ronkainen (2000: 201), a major reason why firms may be reluctant to engage in international marketing activities is the lack of sensitivity to differences in consumer tastes and preferences. A second reason is a limited appreciation for the different marketing environments abroad. Firms are often not prepared to accept those distribution systems, industrial applications and uses, the availability of media, or advertising regulations may be entirely different from those in the home market. Barely aware of the differences, firms are unwilling to spend money to find detailed information about them. A third reason is a lack of familiarity with national and international data sources, and the inability to use them if obtained. Finally, firms often build up their international marketing activities gradually,

frequently on the basis of unsolicited orders. Over time, actual business experience in a country or with a specific firm may then be used as a substitute for organized research.

Beamish et al. (1997: 59) also indicate that market segmentation is an important consideration when marketing products become increasingly important in international trade. When segmenting markets in countries abroad, several fundamental questions must be addressed. First, is there a market segment in the potential export market that will value the product characteristics of the exporter's product? Second, is this segment large enough to justify the costs of exporting? Third, is this segment adequately served by existing domestic producers or other exporters? Finally, can the exporters access the market?

To overcome some of the afore-mentioned challenges that MNOs face when entering foreign markets, Piliwoda (1993: 138) proposes the following factors to be considered in making a strategic choice:

- Speed of market entry desired: Building up a wholly-owned subsidiary may be too lengthy. An acquisition or licensing may be a viable option.
- Costs to include direct and indirect costs: The costs of doing business must be considered against the risks. Savings may be outweighed by indirect costs such as freight, strikes, and irregular supply of raw materials, etc.
- Flexibility required: The law of a country is in place to protect that country's citizens usually. Agents are only appointed, or distributors given exclusive sales territory rights, when it is deemed unlikely that there will be much future expansion by the company directly into that market.
- Risk factors: This includes political and economic risks. In a dynamic market, time is vital. A minimizing stake in the venture may diminish risks. Investment activity in one market may lead to reprisals in another.
- Investment payback period: Short-term payback may be recovered with deals such as licensing and franchising, whereas collaborative joint ventures or joint equity ventures may tie up capital for years.
- Long-term profit objectives: The question of distribution channel policy influences the growth foreseen for that market. Agents hired by the firm may be replaced by a wholly-owned subsidiary. The agent might not accept ex-gratia payments, and it might lead to litigation in the local courts against the company.

- Timing: Jain (1989: 126) adds an all-important point that the appropriateness of any entry strategy will depend on whether the exporter wants to obtain an early entry to pre-empt competition, or wants to wait to gain more knowledge about the market.

According to Hill (2003: 47), market entry occurs early when an international business enters a foreign market before other foreign firms, and late when it enters after other international businesses have already established themselves. The advantages associated with entering a market early are commonly known as first-mover advantages. A disadvantage of first-mover advantages is forever associated with pioneering costs.

Hibbert (1997: 149) alleges that a lack of planning also frustrates timing, a vital aspect of operations. To exploit market and investment opportunities overseas, the timing of entry, negotiations, promotion and any acquisitions must be judged carefully, in a planned sequence. Unless a firm can plan and time its entry into foreign markets with precision, it may be excluded from certain promising markets permanently because the first firm that undertakes local production overseas can often negotiate with the host government for preferred treatment and special concessions. This may well include a provision to make subsequent entry into the market by competitors extremely difficult, if not impossible.

Hough and Neuland (2000: 266) suggest that the complexity of the market entry decision becomes clear when one realizes that, there are advantages and disadvantages with each market entry mode, and these are determined by factors such as trade barriers, transport cost, political risks, economic risks and company strategy.

Similar to Hough and Neuland, Piliwoda (1993: 137) argues that the selection of a market entry method has an important bearing on strategy that can later prove to be a severe constraint on future international expansion, unless due care and attention are exercised in terms of contractual arrangements.

6.4.2 The Naming of product brands

According to Zhang et al. (2001: 313), whenever a company introduces a product into a foreign market, one of its critical market entry decisions is the choice of a local brand name. From the classic "Nova" blunder (meaning "no go" in Spanish) to Clairol's "Mist Stick" (suggesting "manure" in German) to the rumoured original name for Coca-Cola (meaning "bite the wax tadpole" in Chinese), several prior cases of naming blunders have shown how cautious marketing managers must be in approaching naming decisions.

Yet there are also many examples of brand names that have acquired positive nuances in foreign markets. For example, the Chinese characters now used to represent the name *Coca-Cola* mean "tastes good and makes you happy," and those used for *Colgate* toothpaste mean "highly clear and clean." They additionally suggest that in the global marketplace, local names can add to or destroy established brand equity (Aaker 1991: 263 and Keller 1998: 550).

According to Akmajian et al. (1992: 467), names are, not only a part of speech but, similar to most linguistically communicated concepts, they are also represented in writing. Brand name translations therefore require a consideration of the orthography of the languages involved.

There are two major types of orthography that have been distinguished: phonographic writing systems (such as English), which represent the sound components of the spoken language (either as letters or syllabic symbols), and logographic orthography (such as Chinese), which represent words and concepts in the form of certain sign symbols.

In phonographic systems, there is a close correspondence between speech and writing. Conversely, in logographic systems, the correspondence between speech and writing is largely conventional, which results in the need for many symbols. A new name is typically represented by a combination of existing symbols (Zhang et al. 2001: 314).

In theory and practice, phonographic-to-logographic translations may be accomplished in three ways: translating by sound (phonetic translation), translating by meaning

(semantic translation), or translating by sound and meaning (phonosemantic translation) (Zhang et al. 2001: 314).

Through their work, Zhang et al. (2001: 314) present a framework on a conceptualization of brand name creation in a multilingual international market in suggesting the process incorporating the following language elements: firstly, a linguistic analysis of three translation methods – phonetic (i.e., by sound), semantic (i.e., by meaning), and phonosemantic (i.e., by sound plus meaning), secondly, a cognitive analysis focusing on the impact of primes and expectations on consumer name evaluations.

6.4.3   Organisational support on entering a foreign market

Lack of organisational support on arrival in the foreign country emerged as another important factor. Studies have been done in South Africa with regard to this problem. An example is that of Stanley and Ahern (1998: 20), working for Deloitte and Touche, who are involved in international assignments both for their own organisation and clients.

Hill (2001: 432) explains that the final issue that an international business needs to consider when contemplating market entry is the scale of entry. Entering a market on a large scale involves the commitment of significant resources. Not all firms have the resources necessary to enter foreign markets on a large scale, and some large firms even prefer to enter foreign markets on a small scale and then build slowly as they become more familiar with the market. The consequences of entering on a significant scale are associated with the value of the resulting strategic commitments.

Hill (2000: 430) warns that, while some markets are very large when measured by numbers of consumers (e.g. China and India), low living standards may imply limited purchasing power and a relatively small market when measured in economic terms. The cost and risks associated with doing business in a foreign country are typically lower in economically advanced and politically stable democratic nations, while the risks are greater in less developed and politically unstable nations. Hill (2000) also highlights the value an international business can create in a foreign market. This depends on the

stability of its product offering to that market and the nature of indigenous competition. If the international business can offer a product that is not widely available in a given market and that satisfies an unmet need, the value of the product to consumers is likely to be much greater than if the international business simply offers the same type of product that the indigenous competitors and other foreign entrants are already offering.

Based on the current world economy, companies are much more dependent than ever before on their ability to sell abroad in the face of 'global competition'. Following the 'neo-liberal' proponents of free market capitalism consensus, most companies can only achieve this by becoming multinationals. Thus, they are able to escape any control by national states or by workers' movements that operate within national boundaries. This means, if workers push their demands too hard, then companies will simply close operations there and move to another country or region. If governments implement meaningful reforms that benefit labour, new investment will simply flow to more profitable (i.e. less regulated) parts of the world.

6.4.3 Conclusion

This chapter consisted of a discussion on various angles of the globalization concept, followed by an overview of marketing views of the corporate image. This chapter also identified multinational organisations' mode of entering foreign markets and explored how they adapt their products when they enter a new foreign market where the medium of communication differs from the language spoken at the parent organisation. Elements affecting multinational organisations' operation in foreign markets were discussed and the concepts of advertisements as well as different types of advertisements were examined. This chapter also looked at how advertisements speak to users and the aspects of identity they address and construct, and further endeavoured to answer the question of why advertising is important in the business world. Important elements to consider when assessing an advertisement were listed and examined. Lastly, this chapter dealt with issues of legislation in advertising and consumer protection around the origin of products, product contents, potentially harmful substances, sensitivity, distribution companies and networks, international contracts for distribution, cheap counterfeit goods, local imitation (or no name brand products) and

customer watchdog functions of the media, both internationally and specifically in the Congolese and the South African markets.

CHAPTER SEVEN

SUMMARY PRESENTATION OF THE DATA

7.1   PRELIMINARY NOTE

The data collected for this research include:

a) Advertising / promotional messages printed on product packages for both company 1 SA and DRC (Unilever),

b) Advertising / promotional messages from different types of advertising for company 2 SA and DRC (Vodacom), and

c) Both a mixture of advertising / promotional messages on product packages and advertising messages from different types of advertising for company 3 SA and DRC (Coca-Cola)(bis).

7.2   JUSTIFICATIONS / COMMENTS

This was not a random fact; it is a well thought-out decision and can be justified as follows:

a) The data (i.e. advertising / promotional messages) collected for both company 1 SA (Unilever) and company 1 DRC (Unilever/Marsavco) come from selected product packages. This is due to the scarcity of advertised messages printed on posters, billboard or any other advertising tool circulating in both the DRC and SA public spaces. Since the products are sold against much competition in the super- markets, Unilever needs to ensure competing advertising, brand recall, affordable and effective communication media. For many products, such as those of the other two companies in the sample, there are billboards advertising the products or the brand. However, in the case of Unilever products, in both SA and DRC, there was no evidence of any billboards, and an internet search for such marketing materials did not yield any evidence that these indeed exist. Advertising / promotional messages printed on the product packages seems to be a cost-effective, suitable and efficient way for the companies to communicate with their potential and existing customers in stores against competition at the point of purchase. Therefore, in these selected

countries, the messages printed on the product packages have a very prominent role to play in the markets and the company indeed appears to rely on only this strategy to elicit brand recall; hence, the packaging functions as both advertising and promotion of the selected products in competition to products shelved adjacent to them. (This is discussed in greater detail in chapter 3.11.3).

b) The data collected for Company 2 SA (Vodacom) and Company 2 DRC (Vodacom) come from the companies' brochures / leaflets and billboards. This is due to the fact that the nature of Vodacom's business focuses on services rather than on material goods like other companies. Hence, Vodacom has almost nothing or very little to package except a small card and the printout of the conditions for such services for provided. The fact that they have much competition from other providers implies that more advertising such as posters (in public spaces) and leaflets / brochures are the most suitable ways for Vodacom to communicate with its potential and existing customers.

c) The sample collected for company 3 DRC (Coca-Cola) will be limited to the Coca-Cola product. This is due to the fact that this is the only product of the Coca-Cola family which has the privilege to be advertised all over the country by private entities (such as restaurants, vendors, bar owners and hotel owners). The Coca-Cola Company itself is not stationed in DRC, but operates its sales through BRALIMA under licence. (Cf. Chapter 5 section 5.5.7) Hence, the Coca Cola advertising is also conducted under such licence by the subsidiary companies. Therefore, the advertisement of the other Coca-Cola products exists through brand recall. Moreover, their packages could not contribute significantly to this study because only the names of the products and the trade mark are printed on these containers. Most of the cool drinks in DR Congo are still being sold in re-usable bottles to avoiding the can production cost that neither the subsidiary nor Coca Cola itself is willing to finance. As regards the data for company 3 SA (Coca-Cola) in South Africa, it has been remarked that the company needs competing, hence prominent advertising and brand recall are needed in supermarkets because many other cool drinks exist, making it difficult for customers to make a purchase of the Coca-Cola range of products (both alcoholic and non-alcoholic). Advertising messages on billboards and on the product package are more frequent in the public space and are

suitable, informative and noticeable ways to communicate with the potential and existing customers. In addition, the company Coca-Cola SA put in free fridges for their products where only their range of products is sold (Supermarket & Retailer, 2013) creating brand recall and prominent advertising.

The quantity of the sample collected is indeed sufficient due to the complexity of the messages. In addition, based on the nature of the study as a content analysis, an extensive detailed linguistic, semiotic and metaphoric examination of all denoted and connoted components of the messages, both verbal and non-verbal, will be carried out on each of the selected messages belonging to either the categories of advertisement or product packaging advertising text message.

7.3   CATALOGUING OF THE SELECTED SAMPLE

The selected sample to be analysed will be categorised as follows:

Company 1 SA has five advertising/promotional messages printed on the primary product package of different products, namely, Vim Multipurpose Scourer, Vaseline Pure Petroleum Jelly, Shield for men Musk Anti-Perspirant, Sunlight Soap and Handy Andy Cream.

Company 1 DRC counts five advertising/promotional messages on the primary product packages of different products namely, 'Vim Poudre à récurer Multi-usage', Pepsodent Tooth Paste Complete GermiCheck, Omo Multi Active Washing Powder, Margarine Blue Band Good Start, and Lipton Yellow Label Tea.

Advertising / promotional texts printed on primary product packages for company 1 DRC & company 1 SA can be classified as commercial advertising and also be categorised as:

- Consumer advertising on the basis of audience;
- National advertising on the basis of area coverage;
- International advertising on the basis of area coverage;
- Product / service advertising on the basis of function; and
- Regional advertising on the basis of area coverage (Cf. Chapter 3, section C).

Company 2 SA has five advertising / promotional messages on brochures / leaflets for different services, namely Vodacom M-pesa Cell phone Banking Money transfer Services, Vodacom Free Night Shift Calls Services, Vodacom International Roaming Services, Vodacom Internet Broadband Services and Vodacom Airtime Free Bonuses Services.

These advertising / promotional text messages are known as brochures / leaflets and can be categorised as:

- Product/ service advertising on the basis of function;
- National advertising on the basis of area coverage;
- Direct action advertising on the basis of function
- Regional advertising on the basis of area coverage (cf. Chapter 3, section C).

In addition to being classified in the afore-mentioned categories, the Vodacom International Roaming Services advertising / promotional message also belong to the category of international advertising on the basis of area coverage.

Company 2 DRC: (Vodacom Democratic Republic of Congo) comprises: one advertising / promotional message on a brochure / leaflet for the Vodacom Solution White/SIM-Card Services, two Mural billboards advertising / promotional text messages for Vodacom (namely the Vodacom International Calls Tariff services), two Free-standing outdoor billboards containing advertising / promotional messages for the Vodacom Company and the product Vodacom Airtime. In addition to the way they are named, these advertising / promotional messages can be categorised as follows:

- Product / service advertising on the basis of function;
- National advertising on the basis of area coverage;
- Direct action advertising on the basis of function; or
- Regional advertising on the basis of area coverage (Cf. Chapter 3, section C).

In addition to being classified in the afore-mentioned categories the two Mural billboards and the two billboard advertising / promotional text messages of the afore-mentioned services also belong to the category of Outdoor/out-of-home (OOH) advertising according to media definitions and billing.

Company 2 SA has five advertising / promotional messages on brochures / leaflets for different services, namely Vodacom M-pesa Cell phone Banking Money transfer Services, Vodacom Free Night Shift Calls Services, Vodacom International Roaming Services, Vodacom Internet Broadband Services and Vodacom Airtime Free Bonuses Services.

These advertising / promotional text messages are known as brochures / leaflets and can be classified as commercial advertising and also be categorised as:

- Product/ service advertising on the basis of function;
- National advertising on the basis of area coverage;
- Direct action advertising on the basis of function
- Regional advertising on the basis of area coverage (cf. Chapter 3, section C).

In addition to being classified in the afore mentioned categories, the Vodacom International Roaming Services advertising / promotional message also belong to the category of international advertising on the basis of area coverage.

Company 2 DRC counts five advertising/ promotional messages in total, including **1** advertising / promotional messages on a brochure / leaflet for the Vodacom Solution White/SIM-Card Services, two mural billboards advertising / promotional messages for Vodacom company and the Vodacom International Calls Tariff Services, one billboards and one multi-purpose advertising / promotional text messages for the Vodacom Company and the Vodacom Airtime product.

In addition to the way they are named, these advertising / promotional messages can be classified as commercial advertising and also be categorised as:

- Product / service advertising on the basis of function;
- National advertising on the basis of area coverage;
- Direct action advertising on the basis of function
- Regional advertising on the basis of area coverage (cf. Chapter 3, section C).

In addition to being classified in the afore-mentioned categories the 2 Mural billboards and the 1 billboard and 1 multi-purpose billboard containing the advertising /

promotional messages of the afore-mentioned services also belong to the category of outdoor/out-of-home (OOH) advertising according to media definitions and billing.

Company 3 SA has six advertising / promotional messages including three on the primary product packages of different items namely, Fanta Pineapple, Stoney Ginger Beer and Sprite, three billboards advertising / promotional messages which include two for the product Coca-Cola Zero and the other one for the product Fanta Pineapple.

These advertising / promotional messages can, in addition to the way they are named, be classified as commercial advertising and also be categorised as:

- Product / service advertising on the basis of function;
- National advertising on the basis of area coverage;
- International advertising on the basis of area coverage;
- Selective Advertising on the basis of function;
- Regional advertising on the basis of area coverage;

In addition to being classified in the afore-mentioned categories, the 3 billboards advertising / promotional messages two for the product Coca-Cola Zero and the one for Fanta Pineapple also belong to the Outdoor/out-of-home (OOH) advertising category according to media definitions and billing (cf. Chapter 3, section C and A).

Company 3 DRC comprises in total one billboard advertising and promotional message for the product Coca-Cola, two mural billboards advertising and promotional messages for the product Coca-Cola.

These advertising / promotional messages can, in addition to the way they are named, be classified as commercial advertising and also be categorised as:

- Product / service advertising on the basis of function;
- National advertising on the basis of area coverage;
- Selective advertising on the basis of function;
- Outdoor/out-of-home (OOH) advertising according to media definitions and billing; and
- Regional advertising on the basis of area coverage (cf. Chapter 3, section C and A).

7.4   SUMMARY PRESENTATION

7.4.1   Introduction

To enable the reader to have a synoptic view of the data on which this research is based, this chapter endeavours to present in a condensed manner the extensive data collected which are appended to this thesis in the form of a CD. The six multinational subsidiary companies involved are Unilever SA, Unilever DRC/Marsavco s.a.r.l., Vodacom SA, Vodacom DRC, Coca-Cola SA, Coca-Cola DRC/Bralima. For the sake of comparison the six were earlier referred to by the coded names repeated in the following table for reasons of convenience.

Company Name	Coded Name
Unilever South Africa	Company 1 SA
Unilever D.R.C. / Marsavco S.A.R.L	Company 1 DRC
Vodacom South Africa	Company 2 SA
Vodacom D.R.C.	Company 2 DRC
Coca-Cola Pty South Africa	Company 3 SA
Coca-Cola D.R.C.	Company 3 DRC

Figure 25: **Coded names of involved companies (bis)**

The presentation in this chapter is organised as follows: Section 7.4.2 presents in a tabular form (figure 26 I & II) all collected advertising / promotional messages from different types of advertising as enumerated as well as all collected advertising / promotional messages in form of stickers or printed directly on different selected product packages. This is followed by section 7.4.4 on the structural level and design of the selected advertising / promotional messages from different types of advertising and the advertising / promotional messages in form of stickers or printed directly on the selected product package also presented in a tabular form (figure 27 I-V). Section 7.4.3 presents in textual form a report summing up the selected advertising / promotional messages from different types of advertising and the selected advertising / promotional messages in form of stickers or printed directly on different selected product package

backgrounds, characters' involvement and semiotic features. Finally, with a focus on the linguistic features involved, section 7.4.5 presents in a tabular form (figure 28 I-VII) all collected advertising / promotional messages from different types of advertising and the advertising / promotional messages in form of stickers or printed directly on different selected product package. The spirit characterising this summary is that data which are different in nature and therefore may not be presented in the form of a table will be presented in the form of a textual report. Moreover, this summary presentation will follow the sequence of questions used as the criteria for the analysis and assessment of the selected advertising / promotional messages from different types of advertising and the advertising / promotional messages in form of stickers or printed directly on different selected product packages. The tables used in summarising the data are sometimes too long to fit on a single page. In such cases, the long tables will be split into several tables with the same title and number, but indexed with a different Roman numeral at the end. Such a sequence of tables should be understood as one table. Therefore, no comments will intervene in between.

7.4.2 Advertising Messages from Different Types of Advertising and Advertising Messages on Different Product Package

The summary presentation in the following table is based on a variety of information concerning the photographs and scanned images of the product packages containing advertising / promotional messages on theme either in form of stickers or printed directly and photographs of selected advertising / promotional messages from different types of advertising personally taken by the researcher[26]. The table lists (i) the companies involved, (ii) the advertised product, (iii) the source and category of the selected IMC tools (advertising and product package) and the description of the nature of the selected advertising / promotional message, (iv) the Parent Organisation's business language / P.Org.L., (v) the subsidiary organisations' language(s) / S.Org.L. and (vi) the language used in advertising / L.Adv. (cf. chapter two section 2.5 on criteria for the analysis and assessment Q 1, 2, 3 section One).

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[26] I hereby wish to apologise in advance for the poor quality of some of the photographs taken, due to my inexperience as an amateur photographer.

Company	Product	Source and Category of the selected IMC tools (advertising and product package) &the description of the nature of the selected advertising / promotional message	P.Org L	S.Org L	L. Adv.
Company1 SA	1.Vim Multi-purpose scourer	Photograph of product's primary package paper sticker consisting of an advertising message for the product Vim Multi-purpose scourer	English	English, Afrikaans	English
	2.Vaseline Pure Petroleum Jelly	Photograph of the product's primary package paper sticker on the product's jar consisting of an advertising message for the product Vaseline Pure Petroleum Jelly	English	English, Afrikaans	English
	3.Shield roll-on for men	Photograph of the product's primary package consisting of an advertising message for the product Shield roll-on for men printed directly on the product's plastic sachet	English	English, Afrikaans	English
	4.Sunlight bar Soap	Photograph of the product's primary package consisting of an advertising message for the product Sunlight bar Soap printed directly on the product's plastic wrapt	English	English, Afrikaans	English
	5.Handy Andy Multi-surface cleaner	Photograph of the product's primary package consisting of an advertising message for the product Handy Andy Multi-surface cleaner printed on the product's paper sticker on the product's plastic bottle	English	English, Afrikaans	English
Company1 DRC	1.Vim Poudre à récurer	Product's primary package bottle picture taken on 13 /08/2011, consisting of an advertising message for the product Vim Poudre à récurer printed on a paper sticker on the product's plastic bottle	English	French	French
	2.Pepsodent Complete 12 Germicheck	Product's primary package box picture taken on 13 /08/2011, consisting of an advertising message for the product Pepsodent Complete 12 Germicheck printed directly on the product's box	English	French	French and English
	3.OMO MULTI ACTIVE washing soap	Product's primary package plastic sachet picture taken on 13 /08/2011, consisting of an advertising message for the product OMO MULTI ACTIVE washing soap printed on the product's sachet	English	French	French and English
	4.Blue Band good start	Product's primary package plastic pot/tub picture taken on 13 /08/2011 consisting of an advertising message for the product Blue Band good start printed directly on the product's tub / pot	English	French	French and English
	5.Yellow label tea Lipton	Product's primary package box picture taken on 13 /08/2011 consisting of an advertising message for the product Yellow label tea Lipton printed directly on the product's box	English	French	French
Company2 SA	1.Vodacom cellphone banking services M-pesa	A scanned image of the Vodacom leaflet from the Vodacom shop at Summerstrand Port Elisabeth consisting of an advertising message of the Vodacom cellphone banking services M-pesa	English and Afrikaans	English, Afrikaans	English and Swahili
	2.Vodacom free call night shift promotion	A scanned image of the Vodacom leaflet from the Vodacom shop at Summerstrand Port Elisabeth consisting of an advertising message of the Vodacom free call night shift promotion	English and Afrikaans	English, Afrikaans	English and IsiXhosa
	3.Vodacom international roaming services	A scanned image of the Vodacom leaflet from the Vodacom shop at Summerstrand Port Elisabeth consisting of an advertising message of the Vodacom international roaming services	English and Afrikaans	English, Afrikaans	English
	4.Vodacom internet broadband services	A scanned image of the Vodacom leaflet from the Vodacom shop at Summerstrand Port Elisabeth consisting of an advertising message of the Vodacom internet broadband services	English and Afrikaans	English, Afrikaans	English
	5. Vodacom airtime free bonuses.	A scanned image of the Vodacom leaflet at Summerstrand Port Elisabeth consisting of an advertising message of the Vodacom airtime free bonuses services	English and Afrikaans	English, Afrikaans	English

Figure 26(I): **Tabular presentation of advertising/promotional messages on the selected IMC tools I** (advertising and product package)

Company	Product	Source, Category of the selected IMC tool &the description of the nature of the selected advertising / promotional message	P.Org L	S.Org L	L. Adv.
Company2 DRC	1.Vodacom Solution white/SIM-card	A scanned image of the Vodacom DRC free advert leaflet consisting of an advertising message of the Vodacom Solution white/SIM-card services	English and Afrikaans	English and French	French
	2.Vodacom international calls tariff promotion	Photograph of the Vodacom mural billboard at Immeuble REGIDESO consisting of an advertising message for the Vodacom international calls tariff promotion	English and Afrikaans	English and French	Lingala and English
	3.Vodacom company	Photograph of the Vodacom company billboard at Batetela Avenue, Gombe in Kinshasa consisting of an advertising message for the Vodacom company	English and Afrikaans	English and French	French
	4.Vodacom company	Photograph of the Vodacom company mural billboard at Boulevard du 30 Juin consisting of an advertising message for the Vodacom company	English and Afrikaans	English and French	Lingala and English
	5.Vodacom airtime	Photograph of the Vodacom company multi-purpose billboard at Immeuble Banque Commerciale du Congo	English and Afrikaans	English and French	Lingala and English
Company3 SA	1.Fanta Pineapple	Photograph of the product's primary package plastic sticker consisting of an advertising message for the product Fanta Pineapple	English	English and Afrikaans	English
	2.Coca – Cola Zero	Photograph of the Coca-Cola billboard 2011 consisting of an advertising message for the product Coca – Cola Zero situated in North End Port Elizabeth and it is posted outside the company's building along 159 Harrower Road, North End, Port Elizabeth, South Africa.	English	English and Afrikaans	English
	3.Coca – Cola Zero	Photograph of the Coca-Cola billboard 2012 consisting of an advertising message for the product Coca – Cola Zero situated in North End Port Elizabeth and It is a Coca-Cola property located in North End near Pier 14 shopping center, Port Elizabeth, South Africa.	English	English and Afrikaans	English
	4.Stoney Ginger Beer	Photograph of the product's primary package plastic bottle consisting of an advertising message for the product Stoney Ginger Beer printed on the bottle plastic sticker	English	English and Afrikaans	English
	5.Sprite	Photograph of the product's primary package plastic bottle consisting of an advertising message for the product Sprite printed on the bottle plastic sticker	English	English and Afrikaans	English
	6.Fanta Pineapple	Photograph of the Coca-Cola billboard 2012 consisting of an advertising message for the product Fanta Pineapple located in North End Port Elizabeth, South Africa	English	English and Afrikaans	English
Company3 DRC	1.Coca-Cola drink	Photograph of the Coca-Cola billboard consisting of an advertising message for the product Coca-Cola located at rond point Yolo Sud in the Democratic Republic of Congo	English	French	French
	2.Coca-Cola drink	Photograph of the Coca-Cola mural billboard consisting of an advertising message for the product Coca-Cola at Boulevard Mobutu in Beau marché in the Democratic Republic of Congo	English	French	French
	3.Coca-Cola drink	Photograph of the Coca-Cola mural billboard consisting of an advertising message for the product Coca-Cola at Boulevard Mobutu in Beau marché in the Democratic Republic of Congo	English	French	French

Figure 26(II): **Tabular presentation of advertising/promotional messages on the selected IMC tools II (advertising and product package)**

7.4.3 Structural Level and Design of the Selected Advertising / Promotional Messages from either the Advertisements or Printed Directly in Form of Stickers on the Selected Product Package

This section of data presentation reports on the key components used in constructing and presenting the selected advertising messages to customers in general. The selected advertising messages come from different types of advertising and the advertising / promotional messages in form of stickers or printed directly on different selected product package. The section also informs the reader on how these components are used by the selected multinational subsidiary companies to both position their corporate images together with those of the parent organisations and to promote and sell their products to their potential and existing clientele. The presentation in the following table is based on the key components considered when analysing an advertising message from an advertisement or an advertising message on a product package. The table lists (i) the advertised product's headlines, (ii) the overlines / underlines, (iii) the callouts, (iv) the captions, (v) the slogans, (vi) the taglines and, (vii) the call to action. (For more details also refer to chapter two section 2.5 criteria for the analysis and assessment Q 4, 5, 6,7,8 and 9 section one and Q2 section two).

Company	product	Headline	Overline / Underline	Call-out	Caption	Slogan(s)	Tagline(s)	Call to action
Company 1 SA	1.Vim Multi-purpose scourer	Vim	Multi-purpose Scourer	None	None	Cleans Shiny Bright	From the maker of Handy Andy	Unilever South Africa (Pty) Ltd,15No llsiworth Crescent, La Lucia Ridge, 4051, Customer Care Line:09505723
	2.Vaseline Pure Petroleum Jelly	Vaseline	Pure Petroleum Jelly	None	None	Nº 1 Skin Protection	From the maker of Handy Andy	Unilever South Africa Home & personal care (Pty) Ltd,15No llsiworth Crescent, La Lucia Ridge, 4051, South Africa A Unilever BRAND
	3.Shield roll-on for men	Shield ™ Men	None	None	None	24 hr protection	Musk Anti-Perspirant	The call to action in this advert is "A Unilever Brand Unilever South Africa (Pty) Ltd, 15Nollsiworth Crescent, La Lucia, 4051, South Africa. Consumer Care line: 006-572-861
	4.Sunlight bar Soap	Sunlight	Soap	None	None	Mild & Gentle	Soap	Please to keep in touch call us on 0440 106 042
	5.Handy Andy Multi-surface cleaner	Handy Andy Cream	Multi-surface cleaner	None	None	Maximum Cleaning. Mini mum effort!	Powercleans ™	QUERIES write to : Unilever Consumer Services, P.O. Box, 4923, Durban, 4000 Consumer care line: 0860572908 Unilever South Africa (Pty) Ltd, 15Nollsiworth Crescent, La Lucia , Ridge, 4051, South Africa A Unilever Brand
Company 1 DRC	1.Vim Poudre à récurer	Vim	Vim Poudre à récurer Multi-usage	None	None	Nettoyage Brillant	None	Marsavco BP 8914 Kinshasa-RDC

Figure 27(I): **Key components to look at when analysing an advertising message from an advertisement or an advertising message on a product package**

Company	product	Headline	Overline / Underline	Call-out	Caption	Slogan(s)	Tagline(s)	Call to action
	2.Pepsodent Complete 12 Germicheck	Pepsodent	Toothpaste	None	None	None	Fights 12 teeth and gum problems	Made by par: Unilever Vietnam International Company Limited. Lot A2-3, Tay Bac Cu Chi Industrial Zone, Tan An Hoi Ward, Cu Chi District, Ho Chi Mint City. Unilever Ghana Ltd, P.O. Box 721 Tema, Ghana
	3.Omo Multiactive Washing Soap	Omo	Multiactive	None	None	Power Foam	Libre de se salir	Marsavco-B.P. 8914 Kinshasa, DRC-United Soap & Oil -B.P 2234. Lumbumbashi, RDC – Golfrate Holdings (Angola) Limitada, Avenida 4 de Fevereiro N 13 R/C – C.P. 6172 Luanda, Republica de Angola. – Crane PLC, P.O.Box 100043, Addis Abba, Ethiopa", "Help us to help you/ service consommateur omo unilever", "Nigeria: Tel 23414972134 Ghana: Tel +23322218233 Cote d'hivoire Contacter Tel:(225) 21754450 ou (255) 80000123"
	4.Blue Band good start	Blue Band	Good start!	None	None	Good start!	Margarine rich in vitamin A	Fabrique par: Marsavco, OB9814, Kinshasa 1 R.D.Congo pour le compte de L'Unilever
	5.Yellow label tea Lipton	Lipton	Yellow Label Tea	None	None	Yellow Label Tea Finest Blend Quality № 1	Lipton Natural goodness you can test	For more information visit our website www.lipton.com.au
Company2SA	1.Vodacom cellphone banking services M-pesa	How to use Vodacom M-Pesa	With VodacomM-pesa, it's fast, safe and easy to send money	The rainbow and the cash money	None	South Africa's Leading Cellular Network	None	None
	2.Vodacom free call night shift promotion	Free calls between midnight and 5AM	Babizebonke!	Promotion back by popular demand	None	South Africa's Leading Cellular Network and Power to you	Night shift	Offer valid from 22 July-31 March 2011

Figure 27(II): **Key components to look at when analysing an advertising message from an advertisement or an advertising message on a product package**

Company	product	Headline	Overline / Underline	Call-out	Caption	Slogan(s)	Tagline(s)	Call to action
	3.Vodacom international roaming services	Don't say goodbye, say hello with Vodacom roaming	International roaming services	None	None	South Africa's Leading Cellular Network and Power to you	International Roaming Services	None
	4.Vodacom internet broadband services	3G or ADSL?"	Why choose when you can have both	1GB for only R 59 per month	None	South Africa's Leading Cellular Network and Power to you	ADSL	Visit your nearest participating Vodacom outlet to get Vodacom ADSL, available from 12 August 2010
	5.Vodacom airtime free bonuses.	Talk free, day and night	None	Plus free night shift	None	South Africa's Leading Cellular Network	None	Promotion period: 15 November 2010 to 15January 2011.Vodacom to Vodacom calls. Terms and Conditions apply
Company2 DRC	1.Vodacom Solution white/SIM-card	Solution White/Empty Sim-Card	Now, do it yourselves by dialling 1117	None	None	None	SIM	Pour plus d'Info, appelez le 1111."
	2.Vodacom international calls tariff promotion	MikiliàGogo and VOvanaVoda	None	27$ la minute	None	Vodacom, leader dans le monde cellulaire	Ensemble. Pour toujours	Du 15/07/09 au 31/08/09. Promotion applicable seulement au appelles Vodacom a Vodacom.
	3.Vodacom company	I love you Congooo	None	None	None	Viva la voda viva lipanda	None	None

Figure 27(III): **Key components to look at when analysing an advertising message from an advertisement or an advertising message on a product package**

Company	product	Headline	Overline / Underline	Call-out	Caption	Slogan(s)	Tagline(s)	Call to action
	4.Vodacom company	Ensemble. Pour toujours	None	None	None	Vodacom, leader dans le monde cellulaire	None	None
	5.Vodacom airtime	Tic-Tac+	Seconde ya qualite	Ticking clock' image	None	Vodacom, leader dans le monde cellulaire	Ensemble. Pour toujours	Appellez le 102 (service gratuity)
Company3 SA	1.Fanta Pineapple	Fanta	A product from the Coca-Cola company	None	None	More delicious test	A product of the Coca-Cola Company	None
	2.Coca – Cola Zero	Coca-Cola	Zero	None	None	Real Coke Taste Zero Sugar Believe it	None	None
	3.Coca – Cola Zero	Coca-Cola	Zero	None	Coca-Cola Zero, the Dynamic ribbon device, the contour bottle and zerolutions are trademarks of the Coca-Cola Company ©2012	Make it Possible	None	None
	4.Stoney Ginger Beer	Stoney	Ginger Beer	None	None	Still the strongest	A product of the Coca-Cola Company	None

Figure27(IV): **Key components to look at when analysing an advertising message from an advertisement or an advertising message on a product package**

Company	product	Headline	Overline/ Underline	Call-out	Caption	Slogan(s)	Tagline(s)	Call to action
	5.Sprite	Sprite	Soft Drink	None	None	None	A product of the Coca-Cola Company	None
	6.Fanta Pineapple	Fanta	Pineapple flavoured drink	None	Fanta and the splash bottle design are registered trademarks of the Coca-Cola Company © 2011	More delicious test	None	None
Company3 DRC	1.Coca-Cola drink	Coca-Cola	Marque déposée	None	None	C'est encore mieux avec Coca-Cola	None	None
	2.Coca-Cola drink	Coca-Cola	None	None	None	ouvre la porte du Bonheur	Coca – Cola	None
	3.Coca-Cola drink	Coca-Cola	None	None	None	Ouvre la porte du Bonheur	Coca – Cola	None

Figure27(V): **Key components to look at when analysing an advertising message from an advertisement or an advertising message on a product package**

7.4.4 Selected Advertising Message Backgrounds, Characters' Involvement and Semiotic Features

This section consists of selected advertising / promotional messages from different types of advertising and the selected advertising / promotional messages in form of stickers or printed directly on the background of selected product packages, characters' involvement and semiotic features. The summary presentation at this stage will cover the criteria listed in the guideline for the analysis and assessment of the selected advertisements and product packages (cf. chapter two section 2.5 questions 10, 11, 12 and 13 section one, questions 1, 3, 4, 5 and 6 section two and questions 2C, 2D, 3 and 5 section three). The data is based on the representation of the backgrounds of the selected advertising messages and different techniques used by the addressers (companies) in the selected advertising messages to engage and involve potential customers. In addition, the data shows different ways and techniques used by the addresser to present the advertised products and the significance of all the elements enumerated in positioning the advertised products, the parent companies' corporate image and those of their subsidiaries to potential and existing clientele. The following elements will be included in the summary of the data:

(i) The advertising / promotional message presentation backgrounds, design and their signifiers,

(ii) The main actions taking place on the selected IMC tools (advertising and product package) containing the advertising / promotional messages and their significance in relation to the advertised product and parent companies,

(iii) The ways the advertised products are represented to the customers (by one or more characters and the messages extracted from their facial expressions) and how these products are situated to customers in the moment of declaration and in the act of utterance,

(iv) The techniques used in the selected IMC tools (advertising and product package) containing the advertising / promotional messages) to portray the parent company's corporate image through the use of language,

(vi) The signifiers used in the selected advertising messages and their signified meanings, and

(vii) The graphological features used on the selected advertising messages and the effects they produce.

In all the selected advertising / promotional messages, the researcher will attempt to report how pictures / images, designs (visual imagery, plot, setting, presence / absence of logos), graphics, characters' facial expressions, product's colours and companies' corporate colours encompass messages and meanings that the addressers (selected companies) wish to convey to the potential and existing customers.

All these elements, as the data, will present how they have been used by the addressers to:

(i)   Link the advertised products to the companies as sole proprietors responsible for their production and circulation in different markets.

(ii)   Position the advertised products to the companies' potential clienteles

(iii)   Create the products' images as well as the parent companies 'corporate image and that of their subsidiaries.

(iv)   Create the advertised products' unique physical features that the selected companies want and wish should be remembered by its customers in all their market spheres

Through the selected advertising / promotional messages from different types of advertising and the selected advertising / promotional messages in form of stickers or printed directly on the selected product packages, the backgrounds and the main actions have been represented by the use of signs and symbols. Meanings residing in the enumerated signifiers used in each selected advertising / promotional message represent the parent companies' desirable corporate image through the meanings they carry as they emphasize the quality of the advertised products. The data also demonstrate how the addressers (companies) in the selected advertising messages have made use of the signifiers in involving potential and existing consumers' cognitive abilities of perception and language. Different ways used by the selected companies to stimulate potential and existing customers' promises and to satisfy some strong motivation(s) or stimuli to the buyer through their advertising messages are recorded in the data (cf. chapter two section 2.5 questions 1, 3,4,5 and 6 in section two).

The data also cover the relationship between the signifiers and the messages on the selected IMC tools (advertising and product package) containing the advertising / promotional messages. Different techniques used by the addressers both graphically and pictorially in conveying their messages are reported. Elements such as the statements used on the selected advertising message and their effects, linguistics strategies used by the addressers to convey their messages, different techniques used in uttering the advertised products to customers and

the graphological arrangements in the selected advertising / promotional messages are covered (cf. chapter two section 2.5 questions 2 C & D, 3, 6 and 7 in section three).

7.4.5   Linguistic Features

This section of the data presentation concentrates on the semiotic and linguistic analysis of the selected advertising / promotional messages. The data include different linguistic strategies used in the selected companies' advertising / promotional messages from different types of advertising and the selected advertising / promotional messages in form of stickers or printed directly on the selected product packages. Elements such as the lexical level and the type of language used in the selected advertisements are indicated. In addition, linguistic features such as repetition, alliteration, ambiguity, catchy words, exaggeration, persuasion, superlatives, vernacular words, onomatopoeia, hyperboles only to name a few are identified and their effects signalled (cf. chapter two sections 2 & 5 questions 1, 2 A & B, 4 and 8 section three).

The presentation in the following table is based on the collected advertising / promotional messages and special attention has been paid to the afore-mentioned linguistic features.

Company	Product	Lexical level used in the selected advertising / promotional messages	Type of language in the selected advertising / promotional messages	Type of phrases and sentences in the selected advertising / promotional messages	Possible linguistic elements and types of rhetoric figures used in the selected advertising / promotional messages
Company 1 SA	1.Vim Multi-purpose scourer	There is use of informal language at the lexical level with less strict grammar rules. There is use of rich and colourful vocabulary, positive adjective such as emotive adjectives, and simple diction of words in sentences and use of affirmative and imperative words.	Informal	Six phrases, no sentence. All the phrases used in this advert message are made of groups of words without a verb as revealed in the data. There is use of noun phrases, verb phrases, and preposition phrases.	1.Metaphor 2.Repetition 3.Assonance 4.Monosyllabic 5.Straight form of address 6. Ellipsis
	2.Vaseline Pure Petroleum Jelly	There is use of informal language at the lexical level with less strict grammar rules. There is use of rich and colourful vocabulary, positive adjective such as emotive adjectives, and simple diction of words in sentences and use of affirmative and imperative words.	Informal	Seven phrases and one sentence. All the phrases used in this advertising message are made of groups of words without a verb as revealed in the data. There is use of simple declarative sentences.	1. Personification 2.Straight form of address 3.Repetition 4.Alliteration 5. Double entendres (ambiguity) 6.Snob Appeal 7.Over-exaggeration 8. Metaphor
	3.Shield roll-on for men	There is use of informal language at the lexical level with less strict grammar rules. There is also use of rich and colourful vocabulary, positive adjective such as emotive adjectives, and simple diction of words in sentences and use of affirmative and imperative words, use of numerical adjective.	Informal	Nine phrases and ten sentences. All the phrases used in this advertising message are made of groups of words without a verb as revealed in the data. There is use of noun phrases, adjective phrases and interrogative declarative. We also have imperative and short sentences.	1.Straight form of address: 2.Metaphors 3.Alliteration 4.Repetition: 5.Hyperbole 6. Abbreviation
	4.Sunlight bar Soap	There is use of informal language at the lexical level with less strict grammar rules. There is also use of simple sentences diction of words rich and colourful vocabulary, and use the affirmative and imperative words.	Informal	Fourteen phrases and one sentence. All the phrases used in this advertising message are made of groups of words without a verb as revealed in the data. There is use of noun phrases, adjective phrases. We also have an imperative sentence.	1.Assonance 2.Alliteration 3.Repetition 4.Abbreviation 5.Metaphor: 6.Straight form of address
	5.Handy Andy Multi-surface cleaner	There is use of informal language at the lexical level with less strict grammar rules. There is also use of simple sentences diction of words rich and colourful vocabulary and use the affirmative and imperative words.	Informal	Nine phrases and one sentence. There is use of noun phrases, adjective phrases, adverb phrase. There is also an exclamatory sentence.	1.Assonance 2.Alliteration 3.Repetition 4.Abbreviation 5.Metaphor: 6.Straight form of address

Figure 28(I): **Linguistic features found in the selected advertising/promotional messages on different types of advertising or printed directly on the selected product package or their stickers**

Company	Product	Lexical level used in the selected advertising / promotional messages	Type of language in the selected advertising / promotional messages	Type of phrases and sentences in the selected advertising / promotional messages	Possible linguistic elements and types of rhetoric figures used in the selected advertising / promotional messages
Company1 DRC	1.Vim Poudre à récurer	There is use of informal language at the lexical level with less strict grammar rules. There is also use of a positive adjective such as emotive adjectives uses the affirmative and imperative words.	Informal	There are four phrases made of a collection of words or verbs. Independent phrases and noun phrases.	1.Metaphor 2.Repetition 3.Monosyllabic words 4.Straight form of address 5. Superfluous claims
	2.Pepsodent Complete 12 Germicheck	There is use of formal English language at the lexical level with strict grammar rules. There is also use of a positive adjective such as emotive adjectives, wide use the affirmative and imperative words.	Informal	There are thirty phrases and ten sentences. There is use of noun phrases, adjectives, declaratives, and verb phrases Also there is use of an exclamatory, compound and declarative sentences.	1. Jargon 2. Emotive or Evaluative Adjectives or Adjectival Phrases 3.Weasels 4.Superfluous claims 5.Straight form of address: 6. Repetition
	3.Omo Multiactive Washing Soap	There is use of formal French and English language with strict grammar rules. There is also use of a positive adjective such as emotive adjectives, simple sentence diction of words, rich and colourful vocabulary.	Informal	There are fourteen phrases and one sentence. All the phrases used in this advertising message are made of groups of words without a verb. adjective phrases, noun phrases and imperative sentences.	1. Over-exaggeration 2. Emotive or Evaluative Adjectives or Adjectival Phrases 3.Straight form of address 4.Repetition 5. Metaphor
	4.Blue Band good start	There is use of formal French and English language with strict grammar rules. There also is use of positive adjectives such as emotive adjectives, simple sentence diction of words, rich and colourful vocabulary.	Informal	There are eleven visible sentences and eight visible phrases. Due to the poor quality of the images some of the sentences and phrases could not be read, though the ones analysed give us an idea of the types of sentences and phrases used.	1.Metaphor 2.Alliteration 3.The use of snob appeal 4. Emotive or Evaluative Adjectives or Adjectival Phrases 5.Straight form of address 6.Repetition 7. Abbreviation

Figure 28(II): **Linguistic features found in the selected advertising/promotional on different types of advertising or printed directly on the selected product package or their stickers**

Company	Product	Lexical level used in the selected advertising / promotional messages	Type of language in the selected advertising / promotional messages	Type of phrases and sentences in the selected advertising / promotional messages	Possible linguistic elements and types of rhetoric figures used in the selected advertising / promotional messages
	5.Yellow label tea Lipton	There is use of formal English language with strict grammar rules. There is use of a positive adjective such as emotive adjective, in the advertising message there is wide use of the affirmative and imperative words, simple sentence diction of words, rich and colourful vocabulary.	Informal	There are ten phrases and eight sentences. There is use of noun phrases, adjective, declarative, and verb phrases. There is also use of an exclamatory, compound and declarative sentences.	1.Emotive or Vague claim 2.Snob appeal 3.Straight form of address 4.Over-exaggeration 5.Repetition 6.Abbreviation 7.Metaphor
Company2SA	1.Vodacom cellphone banking services M-pesa	There is use of Informal language with less strict grammar rules .There is also use of monosyllabic verbs and favourable words.	Informal	There are two types of sentences used in this advert: Interrogative and declarative sentence.	1.Metaphor 2.Repetition 3.Assonance 4.Foreign words 5.Monosyllabic and simple words
	2.Vodacom free call night shift promotion	There is use of Informal language with less strict grammar rules. There is use of both rich and colourful vocabulary, positive adjective such as emotive adjectives.	Formal, informal, and colloquial	There are three phrases and two sentences. Exclamatory phrase, verb phrase, verb phrase, long complex compound sentence and imperative short simple sentences	1.Assonance 2.Metaphor 3.Repetition 4.Vernacular
	3.Vodacom international roaming services	There is use of both Informal language with less strict grammar rules .There is use of weasel words, rich and colourful vocabulary.	Informal	There are two sentences. Imperative and simple, brief and elliptical sentence.	1.Assonance 2.Rhyme 3.Metaphor
	4.Vodacom internet broadband services	There is use of both formal language specific to IT and Informal language with less strict grammar rules. There is use of weasel words, favourable words, and positive adjectives such as emotive adjectives.	Informal	There are nine sentences. Interrogative, declaratives, complex, and imperative sentences	1.Metaphor: 2.Repetition 3.Hyperbole
	5. Vodacom airtime free bonuses.	There is use of Informal language with less strict grammar rules. There is use of weasel words, favourable words, and positive adjectives such as emotive adjectives.	Informal	There are five types of sentences. Declarative, compound and imperative short simple sentences	1.Metaphor:

Figure 28(III): **Linguistic features found in the selected advertising/promotional on different types of advertising or printed directly on the selected product package or their stickers**

Company	Product	Lexical level used in the selected advertising / promotional messages	Type of language in the selected advertising / promotional messages	Type of phrases and sentences in the selected advertising / promotional messages	Possible linguistic elements and types of rhetoric figures used in the selected advertising / promotional messages
Company2DRC	1.Vodacom Solution white/SIM-card	There is use of Informal language with less strict grammar rules. There is use of weasel words and colourful adjective	Informal	There are two phrases and five sentences, noun phrases and imperative sentences and a declarative sentence.	1.Assonance 2.Alliteration 3.Repetition 4. Metaphor
	2.Vodacom international calls tariff promotion	There is colloquialism as the language level used in the advert. There is also use of rich and colourful vocabulary, code switching, vague claim, and unfinished claim	Colloquial	There are eight phrases and two sentences, noun phrases, adjective phrases, adverb phrases and imperative sentences	1.Assonance 2.Alliteration 3.Metaphor 4.Vernacular words 5. Repetition
	3.Vodacom company	There is use of informal language with no strict grammatical rules and colloquial language. There is also use of used rich and colourful vocabulary, code switching, vague claims and fuzzy words	Informal	There is one sentence and two phrases, declarative sentences and noun phrases.	1.Vernacular words 2.Metaphor 3.Foreign words 4.Alliteration 5.Assonance 6. Repetition
	4.Vodacom company	There is use of Informal language with less strict grammar rules. There is also use of rich and colourful vocabulary , code switching, qualitative adjectives and comparative adjectives	Informal	There are two phrases and two sentences, noun phrase and verb phrase and declarative sentences	1.Hyperbole 2.Metaphor 3.Assonance: 4.Repetition
	5.Vodacom airtime	There is use of colloquialisms as the language level. There is use of used rich and colourful vocabulary	Colloquial	There are five phrases, noun phrases, and adjective phrases.	1.Metaphor: 2.Vernacular words 3.Onomatopoeia
Company3SA	1.Fanta Pineapple	There is use of informal language at the lexical level of speech with less strict grammar rules. There is also use of positive adjectives such as emotive adjectives and affirmative (positive) words and statements.	Informal	There are eighteen phrases and six sentences. Adjective phrase, adverb phrase, noun phrases, verb phrase. All the sentences are simple	1.Straight form of address 2.Assonance 3.Repetition 4.Over-exaggeration 5.Emotive or Evaluative Adjectives or Adjectival Phrases 6.Abbreviation 7. Metaphor

Figure 28(IV): **Linguistic features found in the selected advertising/promotional on different types of advertising or printed directly on the selected product package or their stickers**

Company	Product	Lexical level used in the selected advertising/promotional messages	Type of language in the selected advertising / promotional messages	Type of phrases and sentences in the selected advertising / promotional messages	Possible linguistics elements and types of rhetoric figures used in the selected advertising / promotional messages
	2.Coca – Cola Zero	There is use of Informal language at the lexical level of speech with less strict grammar rules. There is use of positive adjectives such as emotive adjectives, affirmative (positive) words and statements.	Informal	There is one phrase and one sentence. Noun phrase and simple sentence.	1.Straight form of address 2.Assonance 3.Alliteration 4.'Double entendres' (i.e.ambiguity) 5.Emotive or Evaluative Adjectives or Adjectival Phrases 6. Weasels
	3.Coca – Cola Zero	There is use of Informal language at the lexical level of speech with less strict grammar rules. There is use of positive adjectives such as emotive adjectives, affirmative (positive) words and statements.	Informal	There are three phrases and one sentence, noun phrases, verb phrases and simple sentences	1.Straight form of address 2.Assonance 3.Alliteration 4.Repetition 5.'Double entendres' (ambiguity) 6. Abbreviation 7. Emotive or Evaluative Adjectives or Adjectival Phrases 8. The use of snob appeal 9. Neologism 10. Anagrammatic spelling

Figure 28(V): **Linguistic features found in the selected advertising/promotional on different types of advertising or printed directly on the selected product package or their stickers**

Company	Product	Lexical level used in the selected advertising/promotional messages	Type of language in the selected advertising / promotional messages	Type of phrases and sentences in the selected advertising / promotional messages	Possible linguistic elements and types of rhetoric figures used in the selected advertising / promotional messages
	4.Stoney Ginger Beer	There is use of Informal language at the lexical level of speech with less strict grammar rules. There is also use of positive adjectives such as emotive adjectives, affirmative (positive) words and statements.	Informal	There are fourteen phrases and one sentence, noun phrases, and adjective phrases.	1.Assonance 2.Alliteration 2.Repetition 3.Straight form of address 4.The use of Over-exaggeration 5.Abbreviation 6.Use of Emotive or Evaluative Adjectives or Adjectival Phrases 7.Superfluous claims 8.There is use of weasels
	5.Sprite	There is use of Informal language at the lexical level of speech with less strict grammar rules .There is also use of positive adjectives such as emotive adjectives, affirmative (positive) words and statements.	Informal	There are eighteenth phrases and five sentences, adjective phrases, noun phrases and simple sentences.	1.Assonance 2.Alliteration 3.Straight form of address 4.Abbreviation 5.Emotive or Evaluative Adjectives or Adjectival Phrases 6.There is use of superfluous claims
	6.Fanta Pineapple	There is use of Informal language at the lexical level of speech with less strict grammar rules. There is also use of positive adjectives such as emotive adjectives, affirmative (positive) words and statements.	Informal	There are three phrases and one sentence, Adverb phrase, noun phrases and a simple sentence.	1. Repetition 2. Straight form of address 3. Over-exaggeration 4. Abbreviation 5. Emotive or Evaluative Adjectives or Adjectival Phrases 6. Metaphor

Figure 28(VI): **Linguistic features found in the selected advertising/promotional messages on different types of advertising or printed directly on the selected product package or their stickers**

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Company	Product	Lexical level used in the selected advertising/promotional messages	Type of language in the selected advertising / promotional messages	Type of phrases and sentences in the selected advertising / promotional messages	Possible linguistic elements and types of rhetoric figures used in the selected advertising / promotional messages
Company3DRC	1.Coca-Cola drink	There is use of Informal language at the lexical level of speech with less strict grammar rules. There is also use of a positive words, simple diction of words and few words.	Informal	There is one sentence used and one phrase. Simple sentence and a noun phrase.	1.Assonance 2.Alliteration 3.Repetition 4.The use of Over-exaggeration 5.Emotive or Evaluative Adjectives or Adjectival Phrases 6.Repetition 7.Straight form of address 8.Metaphor:
	2.Coca-Cola drink	There is use of Informal language at the lexical level of speech with less strict grammar rules. There is also use of a positive words, simple diction of words and few words.	Informal	There is one sentence used and one phrase, a simple sentence and a noun phrase.	1.Assonance 2.Alliteration 3.Repetition 4.Metaphor: 5.Repetition 6.Straight form of address
	3.Coca-Cola drink	There is use of Informal language at the lexical level of speech with less strict grammar rules. There is also use of positive words, simple diction of words and few words.	Informal	There is one sentence used and one phrase, a simple sentence and a noun phrase.	1.Assonance 2.Alliteration 3.Repetition 4.Metaphor 5.Repetition 6.Straight form of address

Figure28(VII): **Linguistic features found in the selected advertising/promotional on different types of advertising or printed directly on the selected product package or their stickers**

In conclusion, this chapter has presented in a condensed manner the data focussing on the linguistic features, visual cue devices, linguistic / lexical strategies and rhetoric features used by the selected multinational organizations in advertising/promoting goods and services in their foreign subsidiaries across different linguistic and socio-economic markets.

CHAPTER EIGHT

DISCUSSION OF FINDINGS AND RECOMMENDATIONS

8.1   INTRODUCTION

From the data recorded on the CD (attached as the appendix) that was referred to in chapter six, the researcher identified possible rhetoric figures used in the selected advertising / promotional messages from different types of advertising and advertising messages on different product packages. There has also been an attempt to reveal and explore possible visual cues employed in the selected French and English advertising messages of multinational organisation subsidiaries. These advertising / promotional messages are from different types of advertising and some are from product packages (either printed on the product packages or printed on the product package stickers). In addition, in the summary presentation of the data recorded on the CD in chapter 7, the researcher also attempted to examine possible linguistic properties used in the selected French and English advertising / promotional messages of multinational organisation subsidiaries. This study examined the linguistic structures and strategies used by the selected multinational companies in persuading potential and existing customers of their goods and services. From the data analyzed and the findings on the linguistic properties identified, the researcher also examined how they are used by multinational subsidiary companies in creating and maintaining their positive images and those of the parent companies. The possible challenges that multinational subsidiary companies may face in their translated advertising/promotional messages and the impact these may have on their corporate images and those of the parent organisations were discussed where applicable. To conclude this study, this chapter presents a summarized presentation of the research findings. The theories introduced in chapter one will summarily be quoted where relevant and discussed alongside additional inputs on the same theories discussed by other scholars / theorists on the same topics. The discussion will be done in this manner in order to see whether statements from the enumerated theories are unquestionable and to

also see the position of other theorists who have worked on the same theories. In addition this approach of the discussion will also document and illustrate the researcher's points of views. Lastly, few recommendations for further investigations will be postulated.

8.2   DISCUSSION

In order to conduct a data-driven study, the author collected and analysed a total corpus of 29 advertising / promotional messages from different types of advertising and different product packages. The types of advertisements include the photographs and scanned images of billboard posts, mural billboard, in addition to leaflets advertising and promoting specific services and the product packages including the photographs and scanned images of product cover labels, product stickers and primary boxes in which the products are packed. The selected samples are from three selected multinational organisations and their subsidiaries from two different countries. The two countries are the Democratic Republic of Congo, a Francophone and multilingual country and the Republic of South Africa, an Anglophone and multilingual country.

All the selected advertising / promotional messages used in this study fall under the category of commercial advertising from the main type of advertising before being classified into any other type of advertising based on various criteria. In agreement with Landa (2004: 41), commercial advertising refers to the selling of brands by informing consumers, brand building, promotion of brands, and endearing brands to consumers. This type of advertising can take the form of a single advertisement, a campaign, or brand building in any conventional medium type, such as direct response, television, radio, the World Wide Web (Internet) or print. It can even be used on media such as bus stop benches, sides of buses, skywriting, wall paintings and trains or its subway platforms (Advertising, 2006).

8.3   STRUCTURE OF THE DISCUSSION OF THE FINDINGS

For ease of presentation, a set of three selected advertising / promotional messages including one from each company will be discussed at a time for each guideline criterion

for analysis and assessment of the selected advertising / promotional messages, unless the nature of the findings is totally different for each advertising / promotional message. The researcher discusses the selected data by analysing their possible insinuations and connotations. The researcher will build the discussion considering the following linguistic aspects: visual features, lexical features, syntactic features, followed by the rhetoric features of the linguistic entities or properties and the rationale for their use in the selected advertising / promotional message. Lastly, other features outside the afore-mentioned ones may also intervene in the discussion. Different theories such as the Enunciation theory (Maingueneau (2000), Benveniste (1982) Adam and Bonhomme (2003) and the Hierarchy of Effects model (Barry (2002), Lavidge and Steiner (1961)) will be applied in the discussion of the findings where relevant and have been applied and discussed alongside additional inputs on the same theories discussed by other scholars / theorists on the same topics. The researcher's points of view documented and supported by different theorists' positions will thereafter be illustrated.

To guide and control the discussion, the researcher will make reference to the information sought on the list of guideline criteria for analysis and assessment of the selected advertising / promotional messages which served as the instrument of analysis and assessment of the selected advertisements (cf. chapter 2, section 2.5). At the same time the discussion will show whether the findings substantiate or invalidate the assumptions (cf. chapter 1, section 1.5) or meet the objectives (cf. chapter 1, section 1.2) pursued in the study by unequivocally answering the research questions (cf. chapter 1, section 1.6) fixed by the researcher. The merit of this discussion is that it opens the readers' eyes and increases the public and the companies' awareness of a more positive use of language and its contribution in building and improving their images through advertising messages. A translation of the relevant advertising / promotional messages will be provided in italics where needed.

8.4 VISUAL FEATURES OF THE SELECTED PRINT ADVERTISING LANGUAGE

8.4.1 Structural presentation of the selected advertising / promotional messages from different types of advertising and different product packages

Looking at the guideline criteria for analysis and assessment referred to above, in chapter 2, section 2.5, question 1-3, it can be summed up that:

COMPANY 1, UNILEVER SA AND DRC: The data analysed for both Unilever SA and DRC (Marsavco *s.a.r.l.*) are photographs and scanned images of the product packages containing advertising / promotional messages. These selected integrated marketing communication (IMC) tools containing the advertising / promotional messages are found respectively in different shopping centres, market places and private sellers' shops across South African and Congolese (DRC) provinces. The selected Unilever South Africa data represent the following products: Vim Multi-purpose scourer, Vaseline Pure Petroleum Jelly, Shield roll-on for men, Sunlight bar Soap and Handy Andy Cream Multi-surface cleaner. On the other side, the selected Unilever Democratic Republic of Congo data represent the following products: 'Vim Poudre à récurer' translated in English as Vim Multi-purpose scourer, Pepsodent Complete 12 Germicheck toothpaste, Omo Multi-Active washing soap, Margarine Blue Band and Lipton yellow label tea. For both Unilever SA and Unilever DRC, each product advertised carries a theme as extensively elaborated on the data CD which is appended to this thesis. The language spoken at the parent organisation, Unilever, a British–Dutch multinational consumer goods company is obviously English. The languages spoken in this company's subsidiary across South African provinces are Afrikaans and English and the language used in order to advertise the products is English. Looking at the Unilever subsidiary in the DRC (Marsavco s.a.r.l.)**,** the business language spoken is French and the language used in order to advertise the selected products are: the French language for the product Vim Multi-purpose scourer, English and French for the products Pepsodent Complete 12

Germicheck toothpaste, OMO MULTI ACTIVE washing soap, Blue Band margarine and the English language for the product Lipton yellow label tea (cf. chapter 7, figure 26(I)).

COMPANY 2, VODACOM SA and DRC: The data analysed for Vodacom SA are scanned images of leaflets freely available at the VODACOM SHOP in 7th Avenue at Summerstrand, in the city of Port Elizabeth and circulating in all of South African Vodacom shops. These selected Vodacom South Africa data represent the following products: Vodacom cellphone banking services, Vodacom free call night shift promotion, Vodacom international roaming services, Vodacom internet broadband services and Vodacom airtime free bonuses. On the other hand, the selected Vodacom Democratic Republic of Congo data represent the following products: Vodacom Solution white/blank SIM-card, Vodacom international calls tariff promotion, the Vodacom Company and the Vodacom airtime. For both Vodacom SA and DRC each advertised product carries a theme as explained in chapter seven and on the data CD appended to this thesis. The language spoken at the parent organisation Vodacom (Pty) Ltd. is English. The languages spoken in this company's subsidiary across South African provinces are English and Afrikaans. The language used in order to advertise the products are: English + Swahili for the product Vodacom cellphone banking services, English + IsiXhosa for the product Vodacom free call night shift promotion and English for the products Vodacom international roaming services, Vodacom internet broadband services and Vodacom airtime free bonuses (cf. chapter 7, figure 26 (I & II)).

In Vodacom DRC, the business languages used are French and English. The languages used in order to advertise the selected products include French for the products Vodacom Solution white/blank SIM-card and Vodacom Company. In addition, French and Lingala are used in order to advertise the products Vodacom international calls tariff promotion, the Vodacom Company and the Vodacom airtime (cf. chapter 7, figure 26 (I & II)).

COMPANY 3, COCA-COLA SA AND BRALIMA DRC: The data analysed for both Coca-Cola SA and Bralima (DRC) are photographs of the product's sticker or the product's billboards located at specific places in Port Elizabeth and Kinshasa, they are also located at different places all over South Africa and the Democratic Republic of

Congo provinces. The analysed data relevant to this study are elaborated in chapter seven and on the data CD appended to this thesis. These selected Coca-Cola South Africa data represent the following products: Fanta Pineapple, Coca-Cola Zero, Stoney Ginger Beer and Sprite. On the other hand, the selected Bralima DRC data which have been analysed represent the Coca-Cola product. For both Coca-Cola SA and Bralima DRC, each advertised product carries a theme, as extensively elaborated in the data which are appended to this thesis in the form of a CD. The language spoken at the Coca-Cola parent organisation (which is an American multinational beverage corporation) is English. The languages spoken in this company's subsidiary across South African provinces are Afrikaans and English and the language used in order to advertise the products is English. For Bralima DRC, French is both the business language used in the company and the language that serves to advertise the selected products.

The foregoing data description projects the linguistic identity of the companies representing the selected advertising / promotional messages as bilingual, thus signalling that these companies are capable of dealing with clients/communities who/which are also bilinguals. In addition, the fact that these companies source a few words from other vernacular languages instead of using thoroughly international French or English languages as the language in which they advertise their products in the foreign markets of their subsidiaries also shows an effort to acknowledge and adopt the multi-lingual identity of their potential clientele.

The act of switching from one language to another in the same conversation may signal a variety of things. Sebba and Wootton (1998) have suggested that by switching from English to the vernacular, a person might be signalling solidarity or co-identity with his interlocutor. In addition, according to Edwards (1994: 2), there is nearly always shifting among peers but other situations may call for the use of English exclusively. He adds that language changes made are non-random and that a switch signifies something.

The selected advertising / promotional messages of subsidiary companies from the Democratic Republic of Congo confirm that the mixing of English, French and vernacular languages in the same conversation is done on purpose by the addressers (i.e.

multinational companies) to form part of their potential clients' total stylistic repertoire and in order to create an identity that denotes the elegance, good quality, foreignness and hence attractiveness of the product in this new foreign linguistic setting or market.

Kasanga (2010: 187) suggests that stereotypes play a role in the use of a foreign language in advertising in general. For example, French conjures up connotations of fashion, elegance, femininity, and haute cuisine; Spanish evokes freedom, adventure, and masculinity; German suggests reliability, precision, and superior technology; Italian is associated with good food and a positive attitude toward life (Kelly-Holmes 2000; Piller 2000). English is "viewed as modern and prestigious" (Abe 1991: 364), with reputedly the power to "enhance the prestige and image of the products" being advertised (Van Meurs et al. 2006: 147).

In his article '*English in the Democratic Republic of the Congo*', Kasanga (2012: 50) suggested that in the Democratic Republic of Congo, a Francophone country, English is scarcely used in public, given the very limited existing number of fluent speakers. The use of English also occurs at work for internal communication among a tiny minority of the educated population.

It has been clearly shown in most of the selected advertising / promotional messages where the English language has been rarely used, in which case the addressers (multinational companies) have tried to provide a brief parallel translation of their messages; except in the case of the Lipton yellow label tea (**AD M#5**) and Pepsodent (**AD M#2**) from Company 1: Unilever/Marsavco s.a.r.l.**.** Surely, the use of English in the selected advertising / promotional messages in a country where English is scarcely used by the audience is not an accidental happening. English appears in those selected advertising / promotional messages not because there were no local words and proper words in the official language, French, that the addressers (multinational companies) could use to convey well their intended messages. English rather appears in the selected advertising messages to reflect the attribute of the advertisement's target audience (the minority educated population, the scarce people who fluently speak English and people who are connected in one way or the other to the international world), to project the

addressers' (multinational companies) identity as multilingual speakers. Among other reasons, these companies made use of English in their advertising messages to attract their audience or readership, to create their corporate image while increasing their corporate communication with their target audience through their advertised messages.

These findings correlate with Kasanga's views in his article '*Streetwise English and French advertising in multilingual DR Congo….*' where he discusses the main motivations for using English in French advertisements in DR Congo. He (Kasanga 2010: 1979 observed that:

> Advertising in DR Congo has fast moved from monolingual to multilingual practices, with English becoming visible for diverse motivations In the case of brand advertisements one possible explanation is the desire by the brand-name owners to maintain their intrinsic or international corporate identity.

He additionally suggests that:

> A division of labor is intended by the mixing of English in French advertisements: French fulfils the main informational function by carrying the message; English plays the role of identity enhancing, ornamentation and brand name keeper (Kasanga 2010: 197). The use of English where it sits strangely with French and for audiences to whom it remains an "exotic" language is a way for the advertiser to express sophistication and modernity. I suggest one difference to be made in the perception of French and English in advertising in DR Congo: Westernization versus modernity (Kasanga 2010: 198).

On the other hand, in the Republic of South Africa, it is true that English is one of the official languages, but still multinational companies operating in this country find it necessary to infuse vernacular words in their advertising/promotional materials. This is also done purposely as in the apparent insertion of words from vernacular languages in the selected advertisements such as in **AD M#**1 "M-pesa", **AD M#**2 "Babize bonke!" from company 2 (i.e. Vodacom SA). The mixing of English and vernacular languages in the same conversation, which linguists refer to as 'code-switching', is a common feature of Black South African discourse. Myers-Scotton (1989: 343) confirms this by remarking that while English symbolises membership of the elite, educated and powerful, because

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other participants' (specifically African) group membership is also salient to them, it is not used exclusively but rather together with the vernaculars. In these selected advertising / promotional messages however, the mixture of English and vernacular languages would not have the same effect, such as to denote the elegance and good quality of the product, as it does in a discourse in the Francophone country. Rather, the mixture of English and vernacular languages reflects the attribute of the advertisement to the target audience, which in this case are Black South Africans and thus an attempt to increase accessibility of the advertisement to the readership. In addition, it also gives the ad an authentic and proudly South African feel. Using vernacular languages in communication has the potential to add huge value to a brand.

The addresser's (Vodacom SA) decision to mix English with vernacular languages as a result appears to be intended to exert psychological pressure on potential and existing clients to buy the product. The mixture of languages in these advertising / promotional messages localizes the advertised products and both the content and context of the advertising message. This seems to be a strategic decision from the selected multinational subsidiaries in order to win a greater market as this expresses a communion with the local customer base. For example, the use of the Kiswahili word in VODACOM South Africa **AD M#1** 'M-pesa' targets Swahili speakers from Tanzania, Kenya, D.R.C and Mozambique who might come across this advertising / promotional message. In **AD M#2** 'BABIZA BONKE' (meaning call them all), IsiXhosa speakers are targeted. In **AD M#2,** VODACOM DRC uses the Lingala phrase "Na talo moke" (at a cheaper price) to target Lingala speakers from Congo Kinshasa and Brazzaville, and Angola who might come across this advertising / promotional message.

As elaborated in chapter seven and on the data CD appended to this thesis, when looking at Q# 1, 2 & 3 in section one, it emerges from the analysis that the addressers' (i.e. the selected multinationals') ability to include in the selected advertising / promotional messages four important elements (i.e., (i) the name of the product that is being advertised, (ii) the theme/topic of the advertisement, (iii) information stating the origin of the advertised product and (iv) the use of the right language that can be understood by

their customers, make their advertising / promotional messages more effective and interactive.

In addition, the afore-mentioned four elements combined together are important key features revealing that several voices are united in one present and single utterance not necessarily definable with a specific name or even identifiable with a real person. As Ducrot's enunciation theory of split subject suggests, in a single utterance there are several voices:

1. The speaking subject: the physical person who produces the utterance (uttering the sounds in the case of speech or writing the words in the case of writing.
2. The locutor, the person responsible for the act of enunciation and referred to as "I" Enunciator(s)
3. The points of view/voice(s) expressed (Ducrot 1984: 171, 233).

He adds that, these three entities may, but do not have to be the same person (Ducrot 1984: 191, 197).

In agreement with what Ducrot has suggested in his enunciation theory of split subject, the data presentation in chapter 7, covering the criterion for analysis and assessment Q 1-3, section one, figure 26 (I&II) have clearly revealed a tripartite distinct situation between the speaking subject and locutor for each specific advertised product with the voice of the enunciator (or the message) in between (also see data recorded on the CD appended to this work Q1).

The **enunciators/speaking subjects** are Unilever SA, Marsavco s.a.r.l. DRC, Vodacom SA and DRC, Coca-Cola SA and Bralima DRC. These enunciators are hypothetically uttering the advertising words (cf. chapter 7, Q1, section one, figure 26 (I&II) for all the three selected companies. The **voices of the enunciators** are the advertised themes to the customers. The analysis of the selected advertising messages illustrates that the voices evoked by the enunciators are those of a general common sense enunciator, (cf. chapter 7, Q1, section one) for all the three selected companies (also see data recorded on the CD appended to this work Q1).

The selected advertising / promotional messages revealed that the **locutors** can be categorised at three different stages:

(a) The selected multinational companies, namely Unilever SA & Marsavco DRC, Vodacom SA & DRC, Coca-Cola SA & Bralima DRC are the initial locutors conceptualising the messages to their clientele. They are the ones speaking to customers through their advertising / promotional messages.

(b) The imaginary potential and existing customers will be considered as locutors responsible and liable for the advertised product only after being exposed to the companies' messages, listening to the messages and taking a decision to buy/purchase the advertised products.

(c) The actors as the speaking subjects on behalf of the selected companies – a human being (or a picture of a human being simulating a snapshot of such an action) playing a role, acting words and the character/role in the selected advertisements are considered by customers as locutors that they have to mimic after being exposed to the selected advertised messages.

Additional inputs on the same theories as discussed by Maingueneau (1993: 78-80) bring the notion of a discourse in a direct and indirect mode and the genre of a text. When a discourse is reported in a direct way, the character (whom Ducrot refers to as the speaking subject) assumes the status of a locutor (Maingueneau (1993: 78-80). He additionally suggests that, when a discourse is reported in an indirect way the character (who Ducrot refers to as the locutor) assumes the status of enunciator whose discourse is embedded or blended in the narrative of the narrator (Maingueneau 1993: 97-110). Still in line with Genette (1972, 1983) Maingueneau (1993: 77-78) differentiates between the 'real' reader (public / addressee) who will read the text (whom in theory nothing is known about) and the figure of the reader built in by the text itself.

Though considering Maingueneau's (1993) foregoing view, the researcher however wishes to expound that, in addition to the entities mentioned by Maingueneau, there are in communication some entities that remain constant and others that can change the

locutor's voice status so that the message may reach the audience. Entities such as the parent languages of the addressers are constant and the addresser's message, the target audience for the specific message and the medium are inconstant / variable in the two selected markets subject of this study that can influence the locutor's voice status / position (in a single utterance). This is regardless of whether the addressers' communication, through their advertising messages, is reported directly or indirectly through the selected mediums. On the other hand, advertising their products in DRC is left at the mercy of 'Mother Nature' or sometimes done by the distributors, vendors, shop-owners selling their products or in most cases by their products' packages themselves (which can be considered as media / the locutors and the voice at the same time). There is a risk of having several multiple voices speaking different messages on behalf of the companies. Such a situation therefore has an impact on the parent company's corporate image in the sense that, for example, there is confusion in the minds of most customers as regards who is really the producer of products such as OMO Multi Active soap, Vim, Fanta, Sprite and Vaseline in D.R. Congo. For many customers, there is a misconception that these multinationals' local subsidiaries in DR Congo (Bralima and Marsavco) who sell these multinational companies' products under license are considered as the true producers of these products. Some customers even go to the extent of believing that other distributors and shop-owners who sell Unilever and Marsavco's products are the true producers of these products.

The afore-mentioned situations that have been uncovered by the data analysed corroborate what has been said in Ducrot's enunciation theory of split subject, suggesting that there is a difference between the speaking subject and the locutor and that the subject speaker's and the locutor's roles can be played either by a different person or the same (Ducrot 1984: 205-206). In addition, the afore-mentioned situations have also been voiced by Maingueneau's suggestion that every utterance, written or oral, includes an addresser that enables us to constitute the other, the addressee (Maingueneau, 2000: 86). Benveniste also says that the relationship between the "I" who enounces the utterance and the "you" destined to receive the message is produced only by and within the situation of enunciation (Benveniste, 1982: 82).

The data analyzed and the findings discussed fulfil the second objective of this research, which is "To identify linguistic structures and strategies employed by the addresser in selected advertising / promotional messages from different types of advertising and product packages while persuading potential and existing customers to purchase goods and services". In addition, these findings also prove right the allegation in research assumption number 5 according to which "Multinational organisations' failure to acknowledge, understand and integrate the semiotic system rules of the lingua franca and vernaculars of their subsidiaries' country has an impact on their ability to convey messages via their translated advertisement/promotional materials". Without the linguistic structure and elements mentioned earlier, the selected MNOs would have been unable to successfully transfer their advertised messages to their potential and existing customers as these elements are crucial as far as the communication process is concerned.

8.4.2 Design presentation of the selected advertising / promotional messages

8.4.2.1 Graphological features

Stylistic analysis at the graphological level deals with various aspects of design in graphology, such as punctuation, capitalization, paragraphing, typography and the layout of the text, all of which can be utilized for communicative purposes and eye catching effect.

The data analysis of the selected advertising / promotional messages shows that a deliberate choice of graphological features is evident in the selected samples. These features are mainly for communicative purposes and eye-catching effect. The selected advertising / promotional messages made use of both English and French Latin alphabets. Due to difference in the historical development of languages, one phoneme may be represented by more than one grapheme and, conversely, one grapheme may represent more than one phoneme. The use of the various graphological features has been made purposefully by the addresser by manipulating graphic resources aiming at achieving an effective transmission of messages or a special effect to potential and existing customers.

The analysis of the selected advertising / promotional messages from the selected advertisements or printed on the selected product packages revealed that there has been a tendency for the selected multinational companies to use simplification of both the English and French writing, i.e. towards establishing the simple grapheme-phoneme correspondence (cf. all advertising / promotional messages from the selected advertisements and product packages Q# 13, section one, on the data CD appended to this thesis).

The analysis of the selected sample revealed that the typographies on the selected advertisements and product packages (IMC tools) containing the advertising messages comprise written texts with general features, pictorial and schematic material.

The data analysis of all the selected advertising / promotional messages revealed that the direction of writing in all the selected advertisements and product packages (IMC tools) is conventional left to right or marked top-to-bottom. The direction of reading/viewing of the selected advertising / promotional messages on the selected IMC tools (advertisements and product packages) is linear. The surface types of the selected IMC tools (advertisements and product packages) used in presenting the advertising messages include among others the following:

Paper surface: Company 1 (Unilever SA) AD M# 1, 2. 5 Company 1 (Marsavco s.a.r.l. DRC) AD # 1, 2, 5, Company 2 (Vodacom SA) AD M# 1, 2, 3, 4, 5 and Company 2 (Vodacom DRC) AD M# 1
Plastic surface: Company 1 (Unilever SA) AD M# 3, 4. Company 1 (Marsavco s.a.r.l. DRC) AD # 3, 4 and Company 3 (Coca-Cola SA) AD M# 1, 4, 5.
Metal surface: Company 2 (Vodacom DRC) AD M# 2, 3, 4.5 Company 3 (Coca-Cola SA) AD M#2, 3, 6 and Company 3 (Coca-Cola DRC) AD M# 1, 2, 3.

The data analysis also revealed that the type of fonts used in the selected advertising messages is in boldface (thick lines): This has been used for emphasis and it has a direct impact on the customers' ability to read the advertised / promotional text message. In addition, the bold font has been used in order to put emphasis on important things that the

addressers would like the addressee to consider essential. This is apparent on all headlines and products' names of all the selected advertised products (Cf. Q# 1&4 section one on the data CD appended to this thesis and Chapter 7, figure 27 (I-V).

Capitalization: Use of initial capital letters is common in the selected advertising messages so as to mark the beginning of a new clause or sentence. The use of capital letters can be seen in words that the addressers (selected companies) would like their potential customers to draw attention to. Those capitalized words denoting unique objects (proper names) or important words among others (titles), and also conveying loudness put emphasis on unique qualities of the advertised products. For example in company 1 (Unilever SA) AD M# 1 'BLUE SEAL', AD M# 3 'MEN and MUSK'. Company 2 (Vodacom SA) AD M#1 'HOW TO USE VODACOM M-PESA', AD M# 5 'TALK FREE DAY AND NIGHT' and company 3 (Coca-Cola SA) AD M#4 'STILL THE STRONGEST….POWER TO QUENCH'. The use of capitalization is also apparent in almost all selected advertised product's headlines and product's names of all the selected advertised products (Cf. Q#1&4 section one on the CD containing the data analysis appended to this thesis).

The italics (sloping letters): are used fitting to the right to separate different kinds of information, to put emphasis on the information or to express loudness (Cf. CD attached to this thesis for Company1 Unilever AS) AD M# 2 "*A Unilever' brand*". Company 1 (Unilever/ Marsavco) AD M# 5 "*Quality N1*" and Company 3 (Coca-Cola SA) AD M# 1, 4, 5 "*A product of the Coca-Cola Company*").

In addition, the analysis of the selected advertising/ promotional messages also shows that there are other visible graphological features used by the addressers in order to facilitate readability and the communication process between the addresser and the addressee and for visual effect. Among the graphological features, the addresser made use of:

Full stops are present in almost all selected advertising/ promotional text messages except where the text is written in capital letters. This aims at achieving emphatic effect, resulting thus in persuading potential customers. The presence of full stops in the selected

analysed advertising/ promotional messages creates a simple sentence structure or elliptic sentences for effect. Besides, by using full stops systematically, the sentences are shortened and made easily accessible and comprehensible (Cf. data analysis on the CD containing the data analysis appended to this thesis).

Dash or hyphens are found in the following advertising messages: Company 1, (Unilever SA) AD M#4 "Mild for hand-wash. Suitable." Company 2, (Vodacom SA) AD M# 1 "Vodacom M-Pesa" and AD M# 2 "…Vodacom-to-Vodacom..." The presence of dashes/hyphens indicates compounding of ideas as in the case of *hand-wash* or reflects the locutor's ability to create attractive or poignant terms as in the case of *m-pesa*. Sometimes, the use of dashes/hyphens gives the advertiser an opportunity to emphasize the uniqueness and impressive quality of the advertised product as in the case of *Vodacom-to-Vodacom.*

The afore-mentioned findings meet the second research objective which is "To identify linguistic structures and strategies employed by the addresser in selected advertising / promotional messages from different types of advertising and product packages while persuading potential and existing customers to purchase goods and services". The revealed information also confirms research assumption 7 which states that, "Linguistic structures and strategies employed in the selected advertising / promotional messages from different types of advertising and product packages in persuading potential users/customers play a crucial role in the transfer of corporate marketing messages and have an impact on: (i)the multinational parent organisation's corporate image at its subsidiary, (ii) the consumers' or customers' understanding of the parent organisation's corporate image in general and; (iii) the foreign customers' acceptance and adoption of the parent organisation's range of products in subsidiary markets".

Indeed, the mentioned features apparent from the analysed selected advertising / promotional messages play a very important role in that, without them, communication would have been practically impaired. All concerned players such as the selected subsidiaries, their parent organisations and potential foreign customers would face a deficient communication situation. Not only would the selected organisations fail to

convey their intended advertising messages to their potential and existing clients, this would as well affect the image of their advertised products and have repercussions on the corporate image of both the subsidiary companies and their parent organisations in the foreign markets where they operate. What would be worst is that the customers' understanding of the advertising messages would suffer.

Generally, commas, semi-colons and full stops appear where there is the necessity to emphasize the beginning or end of a phrase, clause or sentence, or new and highly important or contrastive information that has an essential effect. Commas and semi-colons are also used for the separation of individual items where needful, usually when an enumeration is done; commas and dashes are employed in cases where additional information is inserted. Dashes also separate the parentheses and adverbials further away from the main clause which in turn puts more emphasis on them. Bold, italics and capitalization of the initial letters or whole words, phrases and headings are various means that are generally used to either mark or underline the division, lettering and bracketing of additional or explanatory information; and highlighting essential words, phrases and headings that the addresser wants to put emphasis on.

In general, without the elaborated features, the communication process would have completely failed and that may affect all stakeholders, i.e. potential customers, multinationals and their selected subsidiaries.

8.4.2.2   Semiotic analysis

8.4.2.2.1 Colours on the selected IMC tools containing the advertising / promotional messages

Miller et al. (2000: 6) put forth that, "Emerging out of different times and places in human history and sometimes branching in opposite directions, similar images can mean very different things". They further add that every symbol and sign implies "an emotion or thought in addition to its obvious and immediate significance when placed before a particular audience" (2000: 7).

In line with their thoughts, the researcher wishes to humbly set forth that the interpretation in this section is subjective and is based on personal and cultural understandings guided by what the sample reveals. No attempt has been made by the researcher in providing meanings of colours. Thus, care has been applied in this section knowing that colour interpretations sometimes can provoke different associations in different societies.

The research revealed that in all the selected IMC tools (advertisements and product packages) containing the advertising / promotional messages circulating in either the parent companies or in their subsidiary companies, the addressers made use of visual features. The apparent features such as elements of colours, signs, font types and images are used in order to let various audiences learn about products offered and to convey a concurrent corporate image of the parent company in its foreign markets. The data has revealed for example that the Coca-Cola company maintains its corporate red colours (red and dark brown) on some of its South African products (AD M# 2 & 3) and Congolese subsidiary Bralima's products (AD M# 1, 2 & 3) (Cf. the appended CD). This same situation is apparent for Vodacom SA and DRC where the blue corporate colours (until mid 2012) are maintained on all the advertisements.

Unilever SA and Marsavco DRC are exceptions as on the IMC tools (advertisements and product packages) containing the advertising / promotional messages, the corporate colours of the parent company 'Unilever' are not apparent. The only thing signalling that the product publicized is Unilever-manufactured is the company logo. In a market such as the DRC, Unilever operates under Marsavco licence without the parent company logo on some of its advertised products. This creates confusion in the customers' minds as to who the real manufacturer of these products is. This confusion in the customers' minds about the product manufacturers' identity is more common for Unilever subsidiaries' market, owing especially to the fact that some of the products are neither advertised on TV nor on any other public media. This is due to the fact that Marsavco cannot afford advertising campaigns for Unilever's products while marketing its own products that are also not advertised in public media due to lack of marketing funds. As a result, there is an auto product advertising taking place as the product package advertises the product it covers.

(i.e. products advertising themselves, meaning the product package and all apparent features on it advertise the inside product). Among the selected IMC tools (advertisements and product packages) containing the advertising / promotional messages from the DRC, with the exception of the *Pepsodent* toothpaste for which there is an old audio-visual advert on TV and all Vodacom services advertisements which are also covered on TV, the rest of the selected products have no media coverage in terms of advertisement. These products thus just circulate in the market, speaking for themselves. Some of these products are auto-advertised with written messages in French or in a mixture of French with some insertions in English, making it easy for customers to understand the advertising messages e.g. AD M# 4, 3 & 2 Unilever/Marsavco. Others are completely written in English e.g.: AD M# 5 Unilever/Marsavco. This situation makes communication from product manufacturer to potential and existing user in this Francophone market almost impossible.

In almost all the selected advertised products, the product colours are identical with those used in other international markets, e.g. the Omo, Vim, Pepsodent, Blue band product colours are universally observed; any client anywhere can identify them by their colours. The parent company (Unilever) is simply recognized through those advertised products by the use of its locally recognised logo. Cf. Unilever SA: AD M# 1, 2, 3, 4, 5 and Marsavco DRC: AD M# 1, 2, 3, 4, 5 on the data CD appended to this thesis.

The visual device colour creates an image or a story in mind. The links made by a colour cannot be made in the verbal part of the advertisement and are often irrelevant to it but, the visual element colour is of great importance in current advertising as it acts as a signifier. Williamson (1978: 20) suggests that colour is used to tell stories; connect objects with other objects, people or the world; and co-ordinate the whole advert.

Colour has the capacity to evoke strong emotional reactions. Though people often see colours in the same   way, the significance of individual colours may be different between cultures.

In terms of colours, the study reveals that multinational companies and their subsidiaries have made good use of colours to convey different messages to their customers in the

foreign markets. These colours on both the advertised products and the selected IMC tools (advertisements and product packages) containing the advertising / promotional messages portray the product image. These, ultimately also, portray the parent company's image in these foreign markets, as they act as identification marks. Each colour used on the advertised products and selected IMC tools (advertisements and product packaging) means something which the specific company would like its customers to understand and remember (cf. the data CD attached for all advertised companies' products and selected IMC tools (advertisements and product packages Q# 2C & 2D, section three). Apart from the positive use of colours mentioned above, customers are still bound to exercise their own interpretation of colours. The research has attempted to examine possible meanings of colours in order to guide customers in their interpretation and in order to avoid future misunderstanding and wrong interpretation of multinational advertising messages through colours. The possible meanings of colours examined will also assist in preventing companies from downgrading their customers intentionally or unintentionally.

Attributes, such as colour, taste, smell, and texture in advertising can also affect the way consumers rank a brand. Thus in advertising, attributes such as colours and others, must produce some sort of mental change in the consumer. He/she must think differently about the brand after being exposed to the successful usage of these attributes in an advertising message.

The findings elaborated above corroborate what the semiotics theory suggests. If a colour is a sign and it represents something that can be interpreted differently, then this goes in accord with what the semiotics theory suggests with reference to a sign.

The finding goes in accord with 'Peirce's three-part framework' is composed of a three-part model of signification: the *representamen* (or the sign itself), the object (or referent - what the sign refers to), and the *interpretant* (the viewer's interpretation, or the effect on the viewer). Still following Pierce three-part model of signification, for example in case of Company 3 (Coca-Cola SA and DRC) the 'red colour' is the *representamen*, 'Coca-Cola Company' is the object and viewers / potential and current customers' interpretation will be the *interpretant*.

Pierce Tomaselli (1996: 30- 31) also affirms that three basic categories of signs exist: the iconic (the sign looks like the thing signified), indexical (the index draws attention to the thing to which it refers) and symbolic (the symbol has no obvious connection to the idea it represents except through convention of what we take for granted).

Following Tomaselli's view still in the case of Company 3 (Coca-Cola SA AD M# 2 & 3 and Coca-Cola DRC AD # 2 & 3) as an example, the image of the 'bottle' colour' is iconic (it looks like the thing signified in reality). The 'bottle's colour' is also indexical (it draws attention to the thing to which it refers to in reality) and lastly, this same 'bottle's colour' is symbolic (it has obvious connection to the idea it represents in reality through convention / rule.

Tomaselli (1996: 30-31) suggests three consideration of signification: firstly, the more a sign looks as its object, the more motivated it is. Secondly, the sign draws attention to the existence of the unseen. Lastly, the symbols are unmotivated / arbitrary. With this knowledge, in regards to the semiotics findings as far as the colour aspects are concerned, the researcher put forth that caution needs to be applied from both the message encoders (the selected companies) and message decoder (the potential and existing customers) in regards to Tomaselli's three parameters of signification.

Looking at the image theory of image identification and the mirror stage, when consumers look at the colours that are used on the selected IMC tools (advertisements and product packages) containing the advertising / promotional messages, they might identify themselves with the images they are exposed to. Thus, they may imagine having a product / service in reality that looks like what they have seen, or might have seen on the selected IMC tools concerning the advertised products. For Lacan, our reality consists of symbols and the process of signification. Therefore, what we call reality is associated with the symbolic order or 'social reality'.

The data analyzed and the findings discussed under this section fulfil the research objectives 1 & 2 of this research, namely "To identify and examine how these rhetoric

figures and visual cues used in the selected advertising / promotional messages from different types of advertising and product packages, support and maintain the sustainability of the selected addressers' corporate brand integrity across different linguistic and socio-economic markets". In addition, the findings also support the allegation in research assumption number 2 according to which "Multinational subsidiary organisations face a number of challenges in attempting to create and maintain the corporate image of the parent organisation while operating in countries where several languages are spoken".

8.4.2.2.2 Signs and Symbols on the selected IMC tools containing the advertising / promotional messages

The analysis also revealed that, in the selected IMC tools (advertisements and product packages) containing the advertising / promotional messages, multinationals have made extensive use of signs and symbols which customers could easily identify with. Some meanings of these signs and symbols are self-explanatory; some of the meanings can be extracted from the advertising / promotional text messages on the selected IMC tools (advertisements and product packages) whereas others are left for customers to interpret on their own. This might be a huge risk that the companies take, based on the fact that it is not always obvious that the meanings that customers will arrive at in these selected advertising messages will be more or less similar to those intended by the parent companies. Images are more expressive than words, but at the same time spicing advertisements with good use of linguistic features together with images (as elaborated in chapter 7 and on the CD in Qs# 2 A, B, C, D and Q 3, 4, 8, section three for all selected companies) has demonstrated how these features facilitate understanding and transmission of messages.

The arrangement of signs as elaborated in the analysis of the selected IMC tools (advertisements and product packages) revealed that the addressers (i.e. the selected multinational companies) made use of a range of signifiers to fulfil different customers' uses and gratification needs such as security, stability, dependency and many more (Cf.

Q# 10, 12 section one, Q#1 & 5 section two and Q# 2 C & 2 D section for all selected companies on the data CD appended to this thesis).

To refer back to an example among others elaborated in chapter 7 and illustrated on the data CD appended to this thesis, the data from Vodacom SA in AD M#1 section one reveals that the cellphone banking service provides customers with a convenient way of doing banking business services today, which affords them an approach to a world class place and a means of securing their valuable assets. With the way signs have been used in this advertisement, it is projected that customers will manage to arrive at the message targets of stability, dependency, accessibility, caring and security owing to the arrangement of signs and their signified meanings in this selected advertisement. Through this arrangement of signs, the selected multinational company manages to create a myth that the advertised service is secure and offers stable, dependable and accessible assistance. This arrangement of signifiers furthermore cultivates the audience's confidence in the company. This, as a result will, not only create, but also maintain the corporate image of the subsidiary company and its parent company.

The model of the sign consists of the referent – something in the experiential world to which the sign vehicle refers. There are some visible references made to the experiential world in the selected advertisement texts. It could also be argued that the sign refers to reality insofar as it portrays a historical/social realism. For example, in each selected IMC tools (advertisements and product packages), signs are organized into meaningful systems according to certain conventions which semioticians refer to as codes. There are different types of code used in the selected advertisements. Firstly, the texts contain social codes (Cf. AD M# 3 Vodacom DRC. AD M#3 Vodacom SA on the CD appended to this thesis); bodily codes due to the appearance of the characters' facial expressions, physical orientation and movements they make (Cf. AD M#1, 5 Vodacom SA. AD M#1, 3 Vodacom DRC on the CD appended to this thesis). Secondly, there are commodity codes because the company is selling a fashion which is a commodity in itself (Cf. AD M#1&6 Coca SA on the CD appended to this thesis), and also behavioural codes which refer to the traditional codes (Cf. AD M# 1 Coca-Cola DRC. AD M# 2, 3, 5 Vodacom SA AD

M# 3 Unilever SA on the CD appended to this thesis). The selected advertising / promotional text messages contain textual codes (Cf. All selected advertisements / promotional messages on the CD appended to this thesis), mass media codes because they are actually photographs and scanned images (Cf. All selected advertising / promotional messages on the CD appended to this thesis), aesthetic codes due to the connotations of romanticism and class associated with Black and White people, rich, poor, ages, genders, etc. (Cf. AD M# 1, 3 & 5 Vodacom SA. AD M# 1 & 4 on the CD appended to this thesis), rhetoric and stylistic codes (Cf. AD M# 1 & 6 Coca-Cola SA on the CD appended to this thesis). It could also be argued that some of the texts contain ideological codes (AD M# 3 Vodacom DRC on the CD appended to this thesis) due to the sub-codes of individualism, freedom, patriarchy, class and gender involved. After all, all codes can be seen as ideological.

As the analysis of the visualized signs showed that the selected multinationals have made use of signs in the selected IMC tools (advertisements and product packages), in order to construct and maintain reality about their advertised products and services so as to avoid reverting their products and services to a set of mere physical artefacts. By the use of signs these selected companies are trying to attribute meanings and give life to their advertised products and services. The researcher wishes to point out that the encoded meaning is not always the decoded meaning and as such, the addressers of a message should be cautious when using signs and symbols to encode a message. Tomaselli on his account suggest that "The meaning decoded from an inactive text is not necessarily the meaning which the creator self-consciously encoded" (Tomaselli 1996: 21). Tomaselli (1996) states that the produced text is itself a battle ground for contestation for meaning between the producers and the readers of the text as well as between the groups and individual readers. He additionally suggests that a text in this semiotic sense is a mental reconstruction of the idea, the thought, the associations, the image mentally generated, by the act of reading, decoding or interpreting. The term 'reading' here implies an active negotiation on the part of the interpreter of the message and viewing the text message suggests a passive form of perception (Tomaselli 1996: 32).

Through the analysed data, it has been observed that the intended meanings constructed in the selected advertising messages might not necessarily be the same meanings that the interpreters/customers might derive after being exposed to these messages due to diversity of the interpreters' cultural backgrounds. It should also be pointed out that the researcher is of the view that the reality that the addressers are trying to build in the selected analysed messages may be 'distorted' by the media which is used to apprehend it but such media play no part in 'constructing' the world.

Furthermore, signs are used in the selected IMC tools (advertisements and product packages) in order to make possible altering everyday reality by adding subjective and individual understanding and a possibility to make personal judgement if potential customers come in contact with and experience the advertised products. For example, the selected IMC tools (advertisements and product packaging) managed to produce an effect of "concrete" reality through the use of signs. To give only a few examples, AD M# 1 Vodacom SA, the money transfer M-pesa advertising message features the following primary parts:
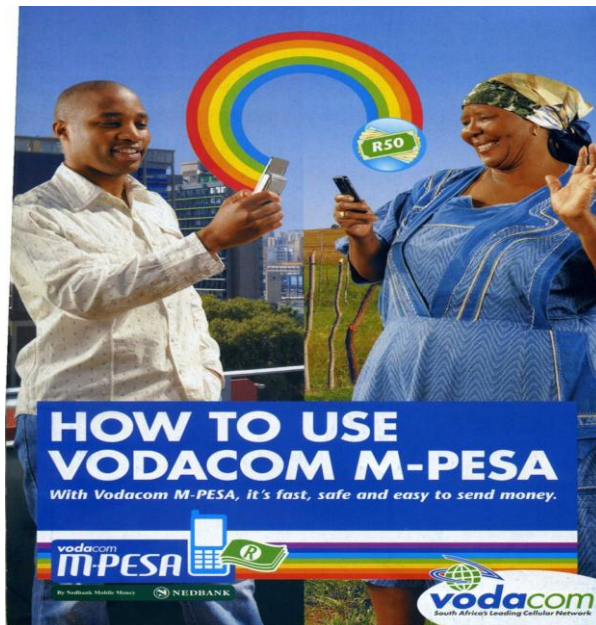
Figure 29: **(I) Vodacom M-pesa 1**

1) Actual physical objects (i.e. the 2 Cellular phones), 2) The image of the two acting characters on the advertisements representing two different worlds (the rural world and the Urban one). Moreover, the advertisement features secondary parts of images that affect "concrete" reality such as the Vodacom logo and the NED Bank logo as the second player; an image of the rainbow symbolising money transfer transaction, the image of a R50 note followed by the question "How to use Vodacom M-pesa" on the advertisement text and the Vodacom corporate colours in the advertisement background. These items constitute concrete reality because they are all every day, easily recognizable and identifiable objects and can be understood properly even outside the advertising / promotional message context. Thus, for instance, the NEDBank logo is perceived as the NEDBank logo regardless of whether it appears in Vodacom's advertisement or not. Money is perceived as money regardless of whether it appears in Vodacom's advertisement. In short, the elements presented in the CD appended to this thesis on Vodacom SA Q# 11 & 12 Section one, Q# 5 & 6 section two, draw attention to Vodacom M-pesa's stated promises, that is "with Vodacom M-pesa it's fast, easy and safe to send money". The visual communication process can be clearly illustrated in the following figure:
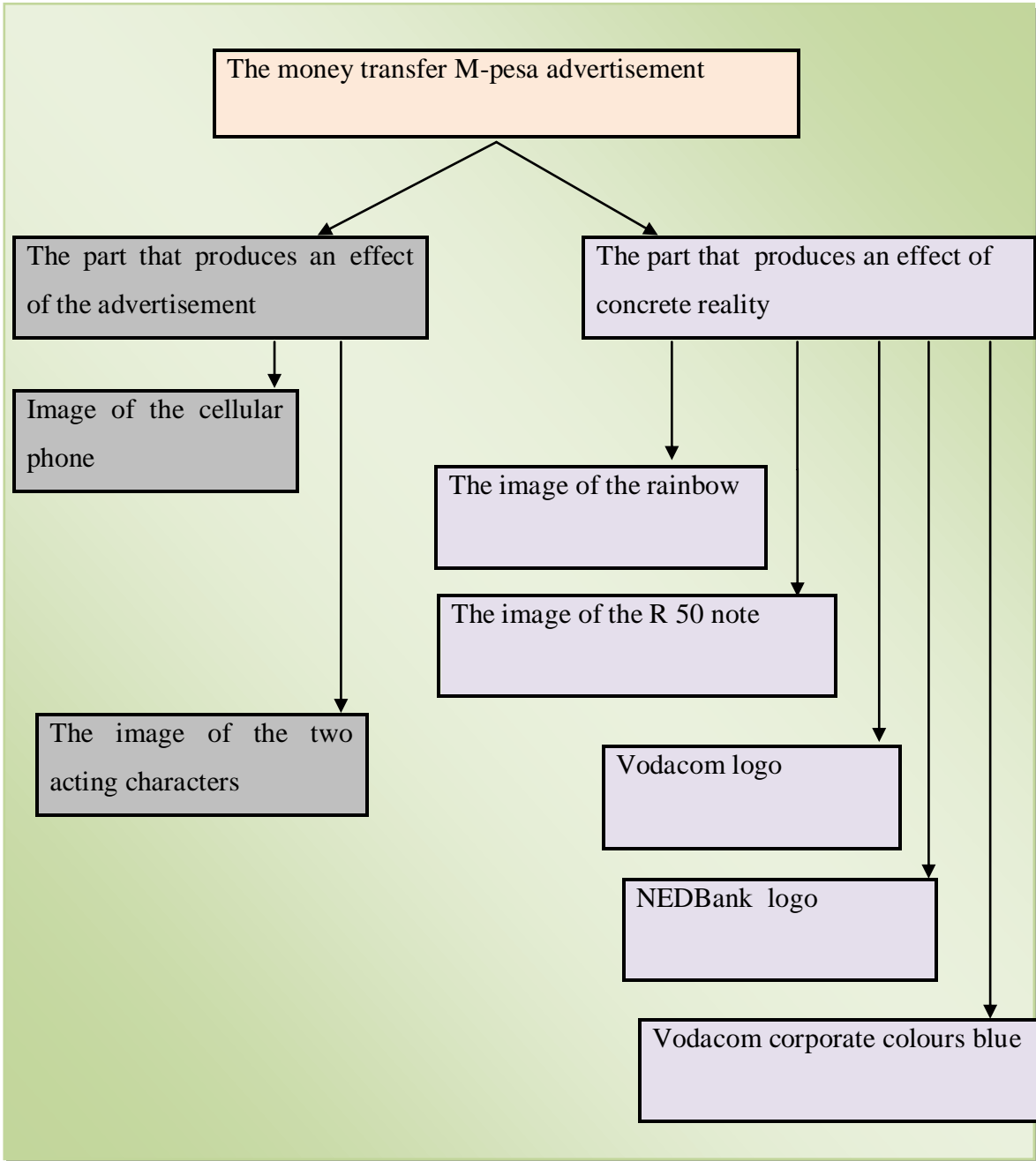
Figure 29(II): **The Vodacom M-pesa advertisement / promotional message imagery**

In this Vodacom M-pesa advertising / promotional message, there is a focus on the advertisement images and background. The message uses both actual primary physical objects and the secondary parts of images that affect "concrete" reality in order to create something that customers could identify with. In short, all the elements discussed as illustrated in figure 29 (II) draw attention to the advertised service Vodacom M-pesa and its stated promises and claims that "money transfer transaction services offered by Vodacom are fast, safe and easy for people and presumably for families too".

The use of concrete images (cellphones, people...) and 'unreal' objects (rainbow, Rand note...) as made by Vodacom on this advertising / promotional message does work. Furthermore, it seems that Vodacom has succeeded in creating a reality that its customers could easily identify with. This accomplishment should contribute to Vodacom's eminence in terms of whom they are and what they have already achieved in customers' real sphere and realism. Through the selected advertisements and product packaging containing the advertising / promotional messages (cf. AD M# 1, 2, 3, 4 Vodacom SA and AD M# 1, 2, 3, 4, 5 Vodacom DRC), Vodacom as a multinational is now bringing its customers into a fantasy world which reflects the actual world reality and the projected reality, something that, other companies have not yet attained. This finding refutes the Cartesian view of the world and accepts dreams, hallucinations, fictions, the para-normal and all manners of material and non-material significations as part of reality (Tomaselli, 1996: 23).

The above illustration agrees with Recanati's (1989) discussion of the structure of metarepresentation from a variety of perspectives. It suggests that metarepresentations have a dual structure: their content includes the content of the object representation (which, in this case, will be the addressees / customers reading the advertised messages) as well as the "meta" part (which, in this case, will be the advertised messages addressers / authors' belief). He claims that since metarepresentations carry the content of the object representation, they must be about whatever the object representation is about. Metarepresentations are fundamentally transparent because they work by simulating the representation they are about.

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In relation to this, Lacan (1977) corroborates the same idea in his theory of image identification and the mirror stage, where he suggests that our reality consists of symbols and the process of signification. Therefore, what we call reality is associated with the symbolic order or 'social reality'. For Lacan, reality is structured for the subject according to a system of symbols; it is a seemingly coherent structure of differential relations that apply at a parallel to a set of signifiers.

The same idea of reality construction goes in accord with 'Peirce's three-part framework' which is composed of a three-part model of signification: the *representamen* (or the sign itself), the object (or referent - what the sign refers to), and the interpretant (the viewer's interpretation, or the effect on the viewer). This theory addresses how meaning emerges in the signs and symbols and their interpretation. This theory is well suited to this study as it addresses these matters with respect to an application on structure and process in sign phenomena. Peirce argued that interpreters indeed have to supply part of the meanings of signs in texts that they translate. He wrote that a sign "is something which stands to somebody for something in some respect or capacity" (quoted in Zeman, 1977: 24).

Following Pierce, Tomaselli (1996: 30- 31) also affirms that three basic categories of signs exist: the iconic (the sign looks like the thing signified), indexical (the index draws attention to the thing to which it refers) and, symbolic (the symbol has no obvious connection to the idea it represents except through convention what we take for granted). Tomaselli (1996: 30-31) suggests three considerations of signification: firstly, the more a sign looks as its object, the more motivated it is. Secondly, the sign draws attention to the existence of the unseen. Lastly, the symbols are unmotivated / arbitrary.

The reference of a definite description always depends on the "domain of discourse" (Recanati 1987) or "mental space" (Fauconnier 1985) in respect of which it is intended to be evaluated.

The data analysis revealed three important steps which the researcher went through when deriving meanings. Firstly, to identify possible signs used on the selected IMC tools (advertisements and product packages) containing the advertising / promotional messages. Secondly, to explain the system in which the signs are organised and lastly, to interpret these signs based on the cultures in which these signs operate (cf. Q# 11 Section one and Q # 2B, C section three on the data CD appended to this thesis).

There is an assumed underlying narrative in the selected IMC tools (advertisements and product packaging) containing the advertising / promotional messages, which explains the relationship between the signifiers and their signified meanings. In addition, the data analysis revealed that the signs and symbols used on the selected IMC tools (advertisements and product packages) can have more than one meaning and that semiotics can make the analysis of the advertising / promotional message a more interesting and useful activity. This goes in accord with Dyer's suggestion that advertisements have more than one meaning depending on how they operate, how signs and their 'ideological' effects are organized within the text, and in relation to their production, circulation, etc. (Dyer 1982: 115).

The information discussed in the above model (Figure 29 (II) p: 295) includes only the visual symbolic part of the advertised message in connection with the construction of reality. The model can be extended by including the verbal part of the advertising message to the visual illustration (Figure 29 (II)) 'what has been said or stipulated' based on the following scholars' ideas.

Recanati (1989) suggests that in a level of meaning there are two distinct things that should be paid attention to: Firstly, one should make a distinction between the linguistic meaning of a sentence-type, and what is said (the proposition expressed) by the utterance of a sentence. Linking this to the study findings, the sentence from the addresser / author (Vodacom SA) on the same advertising message discussed in Figure 29 (I&II) " with Vodacom M-pesa, it's fast, safe and easy to send money" has a certain meaning which is not affected by changes in the context of the utterance. If the same sentence is uttered by

someone else (such as the reader or the potential customer), it expresses a different proposition, even though its linguistic meaning remains the same across contexts of use. Secondly, one should make a distinction between what is actually said and what is merely 'conveyed' by the utterance. Linking this information to the findings elaborated in Figures 29 (I&II), when asked the question: "How to use Vodacom M-pesa" as stated verbally in the advertised product's leaflet by the addresser (Vodacom SA), the addressee can find elements of the answer in the verbal statement "with Vodacom M-pesa, it's fast, safe and easy to send money". Clearly, the addresser's utterance (in this context) provides an affirmative answer to the question. The meaning of the utterance in this case includes more than what is literally said; it also includes what the utterance 'implicates'.

'What is said' being a term common to both above-mentioned distinctions, a triad situation is created, namely: Sentence meaning *vs*. what is said *vs*. what is implicated. The distinguishing characteristic of sentence meaning (the linguistic meaning of the sentence-type) is that it is conventional and context-independent. Moreover, in general at least, it falls short of constituting a complete proposition, i.e. something truth-evaluable. In contrast, both 'what is said' and 'what is implicated' are context-dependent and propositional. The difference between 'what is said' and 'what is implicated' is that the former is constrained by sentence meaning in a way in which the 'implicatures' are not. What is said results from fleshing out the meaning of the sentence (which is like a semantic 'skeleton') so as to make it propositional (Recanati 2004: 5). The propositions one can arrive at through this process of 'fleshing out' are constrained by the skeleton which serves as input to the process. The sentence "with Vodacom M-pesa, it's fast, safe and easy to send money" can express an indefinite number of propositions, but the propositions in question have all to be compatible with the semantic potential of the sentence. What's implicated is implicated by virtue of an inference, and the inference chain can (in principle) be as long and involved as many background assumptions as one wishes.

Recanati's (1989: 310) argument called the "availability principle" suggests that:

In deciding whether a pragmatically determined aspect of utterance meaning is part of what is said, that is, in making a decision concerning what is said, we should always preserve our pre-theoretic intuitions on the matter.

According to him, this principle expresses the fact that what is said and what is implicated are accessible to consciousness at the same level as what is communicated; and they are accessible as distinct elements of what is communicated.

Carston (1988) introduces another criterion similar to Recanati's (1989) known as the 'linguistic (or grammatical) direction principle', formulated in the following way by Recanati (1993: 255):

A pragmatically determined aspect of meaning is part of what is said if and only if its contextual determination is triggered by the grammar, that is, if the sentence itself sets up a slot to be contextually filled.

The functional independence principle defended by Carston (1988) is confirmed by what Recanati (1989: 316) suggests when he rightly says that it should be better, called the "logical independence principle":

Conversational implicatures are functionally independent of what is said; this means in particular that they do not entail, and are not entailed by, what is said. When an alleged implicature does not meet this condition, it must be considered as part of what is said.

Based on the above information the findings prove that the two aspects of meanings that are visible in the analyzed advertising messages (the symbols and wordings / verbal) are independent from each other. Figure 29(I&II) shows only meanings that can be extracted from them and how they are made real. What Recanati and Carston are suggesting is that the verbal part of the advertising message also forms a part of meaning.

Grice (1989) suggests that a conversational implicature is something which is communicated by an utterance and therefore belongs to its overall interpretation but, which belongs neither to the linguistic meaning of the sentence uttered nor to what is said by the utterance of this sentence; it is an aspect of interpretation that is external to

what is said. (Indeed, working out the implicatures of an utterance presupposes identifying what this utterance "says".)

Linking Grice's thoughts to the findings, the meanings extracted from the visual cues and verbal statements on the selected analyzed advertising messages are worked out of these two implicatures (verbal and visual) through interpretation based on the interpreter's (customer's) cultural background external to what has been said. The two implicatures aspects on figure 29 (II) (pg 295) corroborates with Tomaselli's (1996:130) suggestion that things are shown to have significance only in triadic interrelationships with mind and habits. He additionally suggests that habits are abstract and invisible. They are the rules within which individuals, groups, communities, classes and class fractions behave, think and to which they respond (Tomaselli 1996: 130).

According to Bach, (1994: 140). "An implicatum is completely separated from what is said and is inferred from it (more precisely, from the saying of it). What is said is one proposition and what is communicated in addition to that is a conceptually independent proposition, a proposition with perhaps no constituent in common with what is said." While, "implicatures are built up from the explicit content of the utterance by conceptual strengthening or what Sperber and Wilson (1986) call 'enrichment', they (i.e. implicatures) are, as the name suggests, implicit in what is said, whereas implicatures are implied by (the saying of) what is said." Bach (1994:137.) claims that "the constituents of what is said must correspond to the constituents of the utterance. If something does not, it is not part of what is SAID."

8.4.2.2.3 Images on the selected IMC tools containing the advertising / promotional messages

This investigation also identified the types of images used and their signified meanings as illustrated in the CD in Q# 4, section two and Q# 6, 2C, 2D, section three for all the selected companies. This, as a result, facilitates the selected multinationals' operation in foreign markets as customers can identify themselves with these images and the

meanings they carry. In addition, efforts have evidently been made to adapt and identify with the linguistic landscape of the targeted markets, as illustrated in the CD in Q# 1, 2A, 2B, 2C & 8, section three. The choice of the images used by the selected organizations speaks to their various potential markets differently. The research also revealed that these differences in the choice of imagery are due to differences in the cultural settings of the target markets. Furthermore, efforts have indeed been made in producing visual messages in a polite way. There are no shocking images visible in the selected IMC tools (advertisements and product packages) containing the advertising / promotional messages to make customers feel disrespected and no cultural taboos were broken (cf. the CD appended to this thesis Q#3, section three for all the selected companies).

Lacan's theory of image identification and the mirror stage suggest that an infant starts to identify with an image other than that of the mother when it sees its own reflection in the mirror. Once the infant has seen this image, two emotions occur, namely, admiration and envy or rivalry. Although the image resembles the child's appearance, it is not the child; this is what Lacan refers to as "misrecognition". The image in the mirror fascinates the child because it seems whole, unified and coordinated (Lacan 1977: 3; and Lacan in Sheridan 1977: 2). In the same manner, when consumers look at the images on the selected IMC tools (advertisements and product packages), they might identify themselves with the images they are exposed to, thus they may imagine themselves looking like what they see. Alternatively, they might see the images on the selected advertisements and product packages as a solution to attaining prominence and status that they may not have at the moment. In the selected advertisements and product packages, the images and the language heard or used by the addresser as a unit unavoidably play a part in the shaping of an identity supplemented by the product considering that identities are formed within a specific context. In the selected advertisements and product packages containing the advertising / promotional messages, the advertisers took into consideration customers' personal social situations such as language and social status to appeal to their sense of social identity.

The afore-mentioned finding suggests that although verbal devices are good at making expressions explicit, images have proven to be better at expressing indirect meanings. By

placing images and signs together, the addressers (i.e. the selected companies) reinforced what is written in the advertising / promotional text messages, or implicitly suggested things that could not be expressed in words. As Dyer (1988: 130) suggests, "all images are made up of a number of 'floating' signs and are subject to a variety of interpretations". Though the researcher is of the view that images have the capacity to carry many meanings, the addressers (i.e. the selected companies) should not often use text to make messages explicit. They should rather leave some messages implied in the images they used in their advertisements. This is especially useful when reference is made to certain concepts that are not acceptable to the general public.

The analysis of the selected IMC tools (advertisements and product packages) containing the advertising / promotional messages also verified that, despite the fact that while operating in varied national and international markets, multinationals do not necessarily perpetuate, both verbally and pictorially, the idea of globalization in their ways of presenting their products to customers. Among the selected advertising / promotional messages, the idea of globalization is evident in AD M# 3 Vodacom SA and AD M# 2 Vodacom DRC (Cf. Q# 6 section three for all selected companies in the CD appended to this thesis). It is nevertheless interesting to note that, (i) many customers can identify with the signifiers and derive the signified meanings, (ii) some of the advertised products are known universally and (iii) the English language has been used in most Anglophone multinational subsidiaries' markets, even sometimes in advertisements circulating in their Francophone markets. It would be bold to say that the way the brands have been represented helped these organizations in perpetuating both verbally and pictorially the idea of globalization, but sensitive advertising has certainly contributed to their success.

Furthermore, it is evident that English is used in advertising the selected products in order to create an international image for the brand and the company: the image reason. By using English, the company responsible for the advertised products tries to position itself as a global player in the world economy. The use of English is said to give the company an international and contemporary orientation (Gerritsen, et al. 2000; Overdotter Alm 2003; Piller 2001, 2003; Sella 1993). However, this does not necessarily

perpetuate both verbally and pictorially the idea of globalization in their ways of presenting their products to customers.

The data corroborate both Leeds' and Winner's reflections on parameters in semiotics. According to Leeds (1993: 2), semiotics is defined as the process of making and using signs, whereas Winner (1978: 337) defines it as a systematic study of signs, sign systems or structures, sign processes, and sign functions. These elements are central to the process of semiosis and together they constitute a sign which is anything that can be interpreted, and must be physically and mentally perceptible. For Winner (1978: 337), language is only one of the many systems of signs.

The findings above fulfil research objectives 2, 3 and 4, which are:

- To identify linguistic structures and strategies employed by the addresser in selected advertising / promotional messages from different types of advertising and product packages while persuading potential and existing customers to purchase goods and services.

- To examine how these rhetoric figures and visual cues used in the selected advertising/ promotional messages from two different types of advertising and product packages, support and maintain the sustainability of the selected addressers' corporate brand integrity across different linguistic and socio-economic markets.

- To assess how these rhetoric figures, visual cues, linguistic structures and strategies are used in both French and English selected advertising / promotional messages belonging to different types of advertising and product packages of MNO's subsidiaries in creating and maintaining a positive corporate image parallel to that of its parent company.

In addition, the findings presented concur with research assumptions 4 and 5 which postulated that "A well-composed corporate image lays the foundation for a successful brand, but it achieves power through its identity and the associations of its target audiences, drawn from their projected needs and their desires derived from the manner in

which the organisation has identified itself to them" and "MNOs' failure to acknowledge, understand and integrate the semiotic system rules of the lingua franca and vernaculars of their subsidiaries' country has an impact on their ability to convey corporate messages via their translated messages on advertisements and product package materials".

8.4.2.2.4 Visual cues on the selected IMC tools containing the advertising / promotional messages

The data analysis of the selected IMC tools (advertisements and product packages) containing the advertising / promotional messages revealed the use of important visual elements at the structural level such as the headline, the overline / underline, call to action, slogan, caption, tagline and call-out (cf. all the three selected companies' advertising/promotional messages on the selected advertisements and product packages Q# 4-9 section one Q# 2 section 2) as elaborated in chapter 7 figure 27 (I-V) and also on the data CD appended to this thesis. All these elaborated visual elements are very important at the structural level of the advertising message of the selected products as they facilitate communication between the addresser and the addressee. Though not all of the elements mentioned are used in every single selected IMC tools (advertisements and product packages) containing the advertising / promotional messages, having all of them in an advertising message will be ideal in facilitating the communication process.

The analysis of the selected IMC tools (advertisements and product packages) containing the advertising / promotional messages also shows that in most cases the companies have kept their names and the names of their advertised products identical in their foreign subsidiary markets. For example, the names of the selected companies in South Africa have been kept identical on the selected IMC tools as the names used in the Democratic Republic of Congo subsidiary companies e.g. the names of the selected companies Vodacom Pty/Ltd, Unilever and Coca-Cola are the same names used both in SA and DRC. The data analysis also shows that it is common on the selected IMC tools to find names referring to the country where these companies operate added to the company's name in order to associate the parent companies' names with those of the related

subsidiaries elsewhere, e.g. Vodacom, Unilever and Coca-Cola followed by South Africa (referring to South African subsidiaries). In the Democratic Republic of Congo, in some instances, both the parent company's name and the name of its subsidiary are apparent on the selected IMC tools and in other instances, the subsidiary postal address follows the parent company's name. E.g.: Company 2 AD M# 1&3 Vodacom Congo, AD M# 4 DRC (RDC has been mentioned in the text). Company 1 Unilever AD M# 4 "Unilever Marsavco, B.P. 8914 Kinshasa, DRC; United Soap & Oil, B.P 2234, Lubumbashi, RDC"; AD M# 1 "Unilever Marsavco, BP 8914 Kinshasa, RDC". In addition, in other selected IMC tools, what identifies the company's subsidiaries are the languages used in the advertisements and the image used alongside the postal address. E.g.: Company 1 AD M# 2, Company 2 AD M# 2&5 (French and Lingala languages), Company 3 AD M# 1, 2, & 3 (French language).

The afore-mentioned information goes in accord with Martin's (2006: 127) suggestion that foreign organizations usually maintain their brand name by keeping intact their English name and descriptor in the new linguistic setting. In this way, they maintain their global 'corporate identity' and corporate image.

Using the theory of enunciation which combines the communication situation and textual organization of advertisements (Maingueneau 2000: 86), the addressers (Unilever SA, Marsavco DRC, Vodacom SA & DRC, Coca-Cola SA & DRC) and the addressees (i.e. customers) can easily be identified on these IMC tools (advertisements and product packages) containing the advertising / promotional messages by simply relying on the company's names, the names of the countries where their subsidiaries operate and the way the advertised product has been introduced by the addressers (i.e. selected multinational companies) to potential customers.

As Benveniste suggests, the relationship between 'I' who enounces the utterance and 'you' destined to receive the message is produced only by and within the situation of enunciation (Benveniste, 1982: 82).

There are different modes that can be used by the addresser in introducing itself or to introduce the advertised product. According to Benveniste (1982: 84) there are three

fundamental modes: declarative, interrogative, and imperative. Maingueneau (1994: 55) adds 'exclamation' to the afore-mentioned modes. To illustrate a few examples from the data analysis; when looking at the selected advertising / promotional message from VODACOM South Africa, on AD M# 1 the advertised product is presented to the addressee (customer) by the use of the declarative mode and an impersonal construct using the interrogative utterance. The addresser is placed in this advert from a committed viewpoint. The principal role of the interrogative utterance is to produce an answer (Benveniste, 1982: 84) or solicit information.

The most representative use of the brand names of the products or the services in the moment of uttering develops consumers' loyalty to the service advertised. **'VODACOM M-pesa'** gives the consumers different feelings about different products or services. As a linguistic strategy, this leads the addressee (customer) to desire the product.

On AD M# 2 Vodacom SA, the product is presented to the addressee (i.e. customer) by the use of the declarative mode and in an impersonal construct using the imperative utterance in a vernacular language, "BABIZE BONKE!", in reaching the addressee (customer). As a linguistic strategy, this is to highlight the point of view of the advertiser. It guides in generating curiosity about the product and eagerness to acquire it.

On the other hand, when looking at AD M# 1 and AD M# 2 from Vodacom DRC, one can observe that the products on these advertising / promotional messages are presented to the addressee (i.e. the customer) by the use of the declarative mode in a personal construct using an imperative utterance. With the help of imperatives, the addresser can approach the addressee in a direct and personal way in the advertising / promotional messages. This goes in agreement with Benveniste's (1982: 84) suggestion that the imperative utterance implies a vivid relationship between the addresser and the addressee. This linguistic strategy manifests an intention to create the impression of immediacy to the consumer.

The use of the present tense situates the addresser directly with the addressee into the scene of the moment of utterance. This goes in accord with Maingueneau (1994: 55) who

added the "exclamation" mood to Benveniste's (1982: 84) three fundamental moods into the moment of utterance.

In addition, on AD M# 2 Vodacom DRC, the product's name is introduced to the addressee (customer) by the onomatopoeic clock sound word "Tic-Tac+" which in the process brings the product to the mind. The + symbol in the advert reminds customers that in addition to the ticking minutes they are offered more at a cheaper price; with VODACOM they get extra free minutes. This goes concurrently with (Martin 2006: 127).

These findings met research objectives number 1 and 4, which are, respectively:

- To identify the rhetoric figures and visual cues used in selected advertising/ promotional messages belonging to different types of advertising and product packages employed by the selected addressers (MNO's subsidiaries).

- To assess how these rhetoric figures, visual cues, linguistic structures and strategies are used in both French and English selected advertising/ promotional messages belonging to different types of advertising and product packages of MNO's subsidiaries in creating and maintaining a positive corporate image parallel to that of its parent company.

The research findings also validate research assumptions number 3 and 5 which respectively state that "The semiotic systems of the lingua franca play very important roles in corporate communication and have a significant impact on the corporate image of MNOs" and "MNOs' failure to acknowledge, understand and integrate the semiotic system rules of the lingua franca and vernaculars of their subsidiaries' country has an impact on their ability to convey corporate messages via their translated messages on advertisement and product package materials".

As a conclusion to the semiotic subsection, the researcher wishes to suggest that the findings from the semiotics analysis section as discussed comprised information extracted from the signs, symbols, colours, images and visual cues used in the selected IMC tools by the selected companies in advertising their products and services. These

semiotic elements are used to represent and characterize the advertised products and the organisations manufacturing these products in potential and existing customers' minds. These elements are therefore among the important elements that create the reputation of organisations and their self-image. These elements (signs, symbols, colours, images and visual cues) represent how the organisations should be received and transformed into corporate images. Therefore, they should be cautiously used by the organisations in their communications with the customers.

According to Christensen (1999: 305), semiotically speaking, an image is an impression created or stimulated by a sign or a set of signs. An image, in other words, corresponds to the Peircean notion of the interpretant. Thus, when we talk about a corporate image, we refer to a notion of a collective or partly shared interpretant, a more or less complex construct generated by signs that has come to represent the organisation in the minds of its various audiences.

8.5 LEXICAL FEATURES IN THE SELECTED ADVERTISING / PROMOTIONAL MESSAGES

The research findings reveal that the selected advertising / promotional messages from the chosen multinational companies representing different products vary in the way they address their consumers in the Francophone (DRC) and the Anglophone (South Africa) cultural settings. Different lexical features have been used by the addressers (MNOs). These help the consumers to remember the products or services and deliver the information very effectively. In order to cover the lexical features at different facets, the findings will be discussed under the following sub-tittles: characters' involvement, linguistic analysis, graphic, metalingual and other stylistic features and the use of other elements in convincing customers

8.5.1 Characters' involvement in the advertising / promotional messages

The research findings reveal that in some of the French (DRC) and English (DRC) advertising / promotional messages, customers are addressed anonymously, for example:

Company 1 (Marsavco s.a.r.l. DRC) AD M# 1 and 4; Company 2 (Vodacom DRC) AD M# 2 and 5; Company 3 (Coca-Cola DRC) AD M# 1, 2 and 3.

Company 1 (Unilever SA) AD M# 1, 2, 3, 4 and 5; Company 2 (Vodacom SA) AD M# 2 and 5; Company 3 (Coca-Cola SA) AD M# 1, 2, 3, 5 and 6.

The research findings also reveal that the addressers (i.e. the selected multinational companies) implicitly made use of '0' or 'zero' address in the above-mentioned examples even though the use of the personal pronoun would have been a possibility. As a linguistic strategy, this indicates a neutral way of addressing the consumers (i.e. the addressees) which could be considered as impersonal constructs.

There is indeed a difference between the use of personal pronouns in French and English advertisements. The data analysis also revealed that in one French advertising / promotional message from company 1 (Marsavco DRC) AD M# 3, the addressers made use of the personal pronouns 'Vous' (plural you) – polite form and 'Nous' (we). In this selected French advertising/promotional message, it is grammatically correct and obligatory, but the majectic plural or formal "Vous" (you) is used instead of the informal "Tu" (you) to address the consumer, according to French social conventions which always insist that "le client est roi" (The customer is king), thereby implying that the customer deserves royal treatment. A further couple of examples: "Avec OMO MULTIACTIVE, vous (you) avez la liberté de vous (you) salir" translated into English as 'With OMO Multiactive you have the freedom to get dirty, "Avec OMO, nous (we) voyons les choses différemment" translated into English as 'With OMO we see things differently'. In these two examples the constant use of the formal "vous" (you) is manifested in this French advertising message, marking a polite form of address. This example reveals that, as a linguistic strategy in this French AD M# 3 from company 1 (Marsavco DRC), the use of personal pronouns "Vous" (you) and "Nous" (we) in referring to the consumers enables the addressers (i.e. the selected multinational companies) to position the addressees in the moment of declaration and in the act of uttering the advertisement.

In addition, still looking at the way customers are addressed in the English selected advertising messages circulating in the Democratic Republic of Congo, a multilingual Francophone market, the data analysis revealed that there is constant use of the personal pronoun 'you' in the English DRC selected advertising messages. For example, Company 5 (Unilever / Marsavco) AD M# 5: "Lipton natural goodness you can taste". The same goes for some South African advertisements where the personal pronouns 'we', 'you' and 'it' are used by the selected multinational companies. For example, in Company 2 (Vodacom SA) AD M# 3: "Vodafone World Power to you" and AD M# 4: "Why choose when you can have both", "it's fast, reliable and it's easy to pick and choose what suits you best". Company 3 (Coca-Cola SA) AD M# 3: " Make it possible" and AD M# 4: " In your hand you hold the power to…", "you hold the age-old beer…" , "It is a refreshment that gives you the thrill…", "A sensation we like to call…" and " You are holding the one and only Stoney".

The personal pronouns are explicitly used in these examples in addition to the conjugated verbs since this is grammatically necessary. The use of personal pronouns when referring to the consumer (addressee) enables the addressers (selected multinational companies) to position the addressee in the moment of declaration and in the act of uttering the mentioned advertising / promotional messages. The pronouns 'you' and 'we' make the language sound warm and friendly, it helps to narrow the gap between the addresser and the addressee and it makes the advertising / promotional messages more appealing. In addition, the use of the pronoun 'You and 'We' in particular is a deliberate act from the addressers to make the addressee feel that he/she is the particular person whom the addressers care about and are eager to help, serve and please through the advertised products.

8.5.2   Linguistic analysis on the selected advertising / promotional messages

In the selected advertising / promotional messages, the research reveals that multinational organizations as addressers have made use of rich and colorful word choices among lexical features as elaborated in the data analysis (cf. chapter 7 questions

1 & 8 section three on figure 28 (I-VII) for all the selected companies and on the CD appended to this work).

The data analysis also revealed both in the English and the French selected advertising / promotional messages that the addressers (multinational companies) have made extensive use of various lexical features such as adjectives, monosyllabic verbs and words, weasel words, favorable words, neologisms and personal pronouns, only to name a few (cf. chapter 7, question 8, section three on figure 28 (I-VII) for all the selected companies on the CD appended to this work). This, as a result, makes their communication work simpler by using language effectively to their advertising advantage. The selected multinational companies achieve this effectiveness by using language not just as a communicative tool but rather as a persuasive tool through the elaborated lexical features (cf. chapter 7, questions 1 & 8, section three figure 28 (I-VII) for all the selected companies on the CD appended to this work). The use of elaborate lexical features (cf. chapter 7 questions 1 & 8 section three figure 28 (I-VII) for all the selected companies on the CD appended to this work) aim to arouse thoughts and feelings in potential customers that might identify desired meanings in the incorporated lexical features and relate to the advertisements' central messages from the multinational companies.

Persuasive language techniques such as, repetition, alliteration and exaggeration (cf. chapter 7 Q# 8 section three figure 28 (I-VII) for all the selected companies on the CD appended to this work) have been used by the addressers in the selected advertising / promotional messages to describe situations in forceful, overblown language in order to make the issue seem more important or urgent than it may otherwise be considered. Exaggerating the scale of an issue can draw an emotional response from a reader, whereas repetition and alliteration are used by the addresser in order to create emphasis and to draw the customers' attention to a specific point or idea.

The research therefore reveals that among the selected advertising / promotional messages, multinational organizations have made use of English in their advertising / promotional messages circulating in their subsidiaries' foreign markets purposely

certainly and not due to any lack of flexibility to adapt to the cultural norms of the country which it finds itself operating in. Neither does the data analysis show that English has been used in the selected advertising messages due to lack of equivalent words in potential customers' native languages. Therefore, the argument advanced by Gerritsen et al. (2007), that English occurs in advertisements because local words may be too complex or long to translate, does not hold. On the contrary, the data analysis revealed that some of the selected multinationals made use of languages which uphold customers' values and indeed rather reflect the attributes of the advertisements' target audiences (Multinationals' African market niches) by either inserting or code-mixing and switching from English to the language(s) spoken by potential customers. A good example of this can be seen on AD M# 1 & 2, from company 2 (Vodacom SA) and AD M# 2, 3 & 5 from company 2 (Vodacom DRC). This as a result increases readership and lures customers into trusting these companies. In addition, it has the effect of making multinational translated advertisement messages more effective.

8.5.3 Graphic, metalingual and other stylistic features in the advertising / promotional messages

Analysis of the selected advertising / promotional messages shows that there has been no strict and more carefully organized layout of metalingual/discourse markers such as first, secondly, next and finally. Certain features of lexical items are more common in one or the other advertising messages from different types of advertising and different product packages, e.g. alliteration, assonance, repetition. In addition, there are sign genres on the selected advertising messages without written counterparts elaborating on the sign meanings. Customers are left with no choice than to construe meanings. This study has therefore shown how, either consciously or sub-consciously, selected multinationals could have transferred different messages from and between several lexical elements and signs (text and image) yet, a message is comprehensible as a homogeneous whole. Graphic expressive means (lexical features and punctuations marks such as apostrophe, colon, exclamation mark, semicolon, comma, dash, hyphen, parentheses, period, question mark, quotation marks) have been used as way of bridging the gap between the

intended sent message from the addresser and the intended received message by the addressee. This as a result signals the suprasegmental features of language.

The discussed findings thus fulfilled research objectives number 2, 4 and 5:

- To identify linguistic structures and strategies employed by the addresser in selected advertising/ promotional messages from different types of advertising and product packages while persuading potential and existing customers to purchase goods and services.

- To assess how these rhetoric figures, visual cues, linguistic structures and strategies are used in both French and English selected advertising/ promotional messages from different types of advertising and product packages of MNO's subsidiaries in creating and maintaining a positive corporate image parallel to that of its parent company, and

- To inspect the linguistic challenges apparent on selected advertising/ promotional messages from different types of advertising and product packages that the respective MNO's subsidiaries might face while involved in their corporate communications targeting the promotion and branding of their goods and services.

These findings also confirm research assumption # 7, stated as:

"Linguistic structures and strategies employed in the selected advertising / promotional messages belonging to different types of advertising and product packages in persuading potential users/customers play a crucial role in the transfer of corporate marketing messages and have an impact on: (i) the multinational parent organisation's corporate image at its subsidiary, (ii) the consumers' or customers' understanding of the parent organisation's corporate image in general and; (iii) the foreign customers' acceptance and adoption of the parent organisation's range of products in subsidiary markets".

In conclusion, at the lexical level, nouns are widely used as brand names and they are also used as the dominant units in the sentences and phrases in the selected advertising

message texts. They help to make the consumers remember the products or services and they also assist in delivering the information very well. Monosyllabic and simple words, such as get, buy, make, good, cheap, fast, bright, new, etc… have been often used in the selected advertisements. These short words can achieve goals in the shortest time. Compounds and coinages such as "M-PESA" AD M# 1 from Vodacom SA, "Zerolution" AD M# 3 Coca-Cola SA are invented in the mentioned advertising messages. These coinages are so successful that they are added to modern English vocabularies. Parallelism such as "Maximum Cleaning Minimum effects" AD M# 5 Unilever SA have been used in order to reduce stress and neutralize the semantic opposition in the pattern repetition.

8.5.4 The use of other elements in the advertising / promotional messages to convince customers

Considering VODACOM South Africa AD M#1 for illustrative purposes, one may observe that as a linguistic strategy, the use of a conversational contracted form such as "it's" which is derived from the pronoun "it" and the verb "is" in the text, indicates that the addresser (VODACOM) is striving to build familiarity with the addressees (or customers) by using this colloquial or conversational form instead of employing a full form recommended in formal discourse. In the act of uttering, the addressers communicate the product's name to the addressee by mentioning "VODACOM M-PESA" in the advertising / promotional text message.

Furthermore, a pictorial demonstration is also used with the two actors using the product hence bringing it to the front thus emphasizing how customers should use that product. The messages that can be extracted from the main characters' facial expressions and poses in this advert are happiness, trust, cheerfulness; relaxation, assurance and confidence (cf. AD M# 1, Q# 4, 5, 6 section two on the CD appended to this thesis). The data analysis has also demonstrated that in the selected advertising messages the consumers' cognitive ability of language is involved by not using many words in the advert; using bold and capital letters to attract attention where needed. The use of words such as "how, fast, easy and safe" gives new value, novelty and immediacy to the advert

piece. This, as a result could, promotes customers' recognition and interpretation and what happens is that customers find themselves buying whatever is fast, easy and safe as provided by VODACOM which is "money transfer". All these put VODACOM in an advantaged position as the stimuli accelerate physiological and psychological responses from its customers who are the subjects.

Looking at VODACOM South Africa (cf. AD M# 2, Q# 4, 5, 6 section two on the CD appended to this thesis): as a linguistic strategy, the omission of the pronoun in the text communicates integrity towards the addressee and reinforces the image that the advertiser is building a truthful proposition of the product. The addresser presents the product's name to the addressee by defining it in the statement "free calls between midnight and 5 AM" which in the process brings and keeps the product in mind. The representative use of the brand names of the advertised products or the service in the moment of uttering develops consumer's loyalty to the service advertised (Free call Night shift). This also gives the consumers different feelings about different products or services. The messages that can be extracted from the main character's facial expression and pose in this advertising / promotional message on the leaflet are surprise, enjoyment, enthusiasm and confidence. The character used is not a famous figure; however, he is known to be one of VODACOM's familiar faces in most of their advertisements and represents everyday people. In the advertising / promotional message, the consumers' cognitive ability of perception is being involved by using VODACOM's corporate colours including iconic signs such as stars and moon, which elicit recollections of night-time. The inclusion of a man making a cellphone call in the advert also involves consumers' cognitive ability of perception. The body text of the advert on this leaflet involves the consumers' cognitive ability of language by the use of the present tense. The use of bold and large type for the "headline" and "slogan" involves the customers' cognitive ability in capturing their attention. Finally, the use of an imperative/command in a vernacular language "BABIZE BONKE!" (= Call them all) in addressing the customers involves their cognitive ability in generating curiosity and eagerness to use the product. All these bring recognition and interpretation to the customers' minds in figuring out which product is being advertised: "The nightshift free calls".

On VODACOM Congo (cf. AD M# 1, Q# 4, 5, 6 section two on the CD appended to this thesis)**:** As a linguistic strategy, the use of the possessive adjective "Votre" (yours) in the advertising / promotional text message communicates that the addresser (VODACOM) is building integrity, endearment, respectful familiarity and trust for the product in the addressee (customer). Additionally, the use of 'yours' also makes the language sound warm and friendly. The messages that can be extracted from the main character's facial expressions and poses in this advertising / promotional message on the leaflet are happiness, trust, cheerfulness, relaxation, assurance, confidence and satisfaction. The female character is anonymous and represents everyday people. The advert on this leaflet involves the consumers' cognitive ability of perception by using VODACOM corporate colours, including the pictorial representation of a cellphone's white/blank SIM card with the VODACOM Company logo on it. The advert on this leaflet also involves the consumers' cognitive ability of language by using few words and using bold and capital letters to attract attention where needed. In this particular advert, words such as "*solution*, *your* (votre), *now do it yourselves by calling 1117* (Maintenant, faites-le vous-même, appelez le 1117 pour activer) and *cost: 0. 10$ per call* (Coût: 0. 10$ par appel)" are used to empower the customer and give new value, novelty and immediacy to the advert used.

The VODACOM Congo (cf. AD M# 5, Q# 4, 5, 6 section two on the CD appended to this thesis): In all the statements on this advertising / promotional message on the multi-purpose billboard, no referential subject is mentioned in reaching the addressee (customer) as a linguistic strategy. This keeps the subject anonymous and free to make up his/her mind about the advertised product. As a linguistic strategy, the omission of the pronoun in the text communicates integrity towards the addressee and reinforces the image that the advertiser is building a straightforward proposition of the product without making any promises. The advertising message on this multi-purpose billboard involves the consumers' cognitive ability of perception by using VODACOM's corporate colours in the iconic sign of a watch, which invites recall of the advertised service 'VODACOM airtime'. The inclusion of the watch image in this advert with the onomatopoeic word Tick-Tack+ (Tic Tac+), indicating two ticking clock hands, together with the symbol "+"

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which implies more/addition, involves the customers' cognitive language and enhances their reflection in understanding the message presented to them. Thus the iconic sign of the watch and the + symbol have also been used with the aim to emphasize the quality, the inexpensive tariff as well as the airtime bonus. In this advert, the use of the headline "TICK-TACK+" (written in French as "TIC-TAC+") and the company's slogan ("VODACOM, leader dans le monde cellulaire" (leading cellular network) involve the customers' cognitive ability by capturing their attention towards the advert promises.

For other advertising / promotional messages examples, please refer to Q# 4, 5, 6 sections two on the CD appended to this thesis for all the selected advertised products from the selected companies.

In reality, customers do not switch from being completely uninterested in a product to becoming convinced to buy it, in one step. The data analysis demonstrates that there are other persuasive elements, as elaborated in the afore-mentioned paragraphs. In the analysis of the selected advertising / promotional messages, other linguistic features such as possessive determiners, positive words, the use of present tense, the use of possessive adjectives, and the use of other elements such as the selected company's corporate colours, the use of the selected companies' logos, only to name a few, have played a role as ways of involving the consumers' cognitive ability of perception. These elements could promote customers' recognition and interpretation, and determine what contributes to customers' purchasing behaviour.

The exemplified analysis corroborates what has been said in Miller's (1993) Behavioural/Mechanistic approach, that information asserts that past behaviour predicts future behaviour and that people's machine-like minds do not construct knowledge but instead absorb existing knowledge. The elements that customers are exposed to in the selected advertising messages as elaborated will be the same elements that will dictate their behaviour. As according to Miller's behavioural approach, people are machines whose response to external forces results in development as people learn behaviours by responding to stimuli. The findings also hold up Shaffer's view that positive

reinforcement increases the likelihood that the immediately preceding behaviour will be repeated (Shaffer, 1994).

In explaining different stages that customers might go through, it is important to refer to Lavidge and Steiner's hierarchy-of-effects model (Lavidge and Steiner, 1961: 59). The first time customers are exposed to the advertisement, they become aware of the advertised product/service's existence. This is considered as a close-to-purchasing stage. The process of going through both the visual and verbal elements used on the advertisement to know what the product has to offer is considered as the before-purchasing step. Having favourable attitudes toward the advertised product and like the product is a still-close-to-purchase stage. Customers whose favourable attitudes have developed to the point of preference over all other possibilities are in another step ahead of the purchasing step. Customers who couple preference with a desire to buy and the conviction that the purchase would be wise are at closer-to-purchasing stage. Translating the earlier on-stage attitude into actual purchase is the last stage.

Through the cognitive ability of perception, customers stand in a position of being engaged in the process of awareness of the advertised product. The fact that customers go through all the above-mentioned steps does not guarantee that they will accept and purchase the advertised product. They might still change their minds about the product and/or their perception of it. Through the hierarchy of effects model as explained by Lavidge and Steiner (1961: 60), consumers have to go through awareness (cognitive stage) among all stages (affective and behavioural stages) before they reach the behavioural response stage. The Hierarchy-of-effects model has been used in this particular research in a bid to predict the communication effect of the selected advertising messages to the consumer audience behaviour. This model is also used in this study as a preparation basis to marketing communication strategy that can be taken advantage of by both consumers and organisations. Proponents of the traditional hierarchy framework suggest that audiences respond to messages in a very ordered way that is firstly cognitively (thinking), then affectively (feeling) and thirdly conatively (doing) or in a **conative** manner. Cognition is typically defined as 'mental activity' as reflected in knowledge, beliefs or thoughts that someone has about some aspect of their

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world (Barry and Howard, 1990). While the affective component is any degree of feeling and emotion, in a general sense, which can be attributed to the brand, conation rather refers to either intention to perform a behaviour (e.g. purchase) or the behaviour itself (Egan, 2007: 43).

All the lexical elements discussed in the research findings will assist the addressers (organisations) in the selected advertising messages to gain attention of the consumer through effective advertisement. The findings as elaborated will also create awareness from the addressers' side on how their advertising messages might affect consumer behaviour. The findings discussed can also benefit currently operating multinational organisations as they can be used to monitor advertising effectiveness. Holding that consumer behaviour moves from awareness to comprehension, then conviction, and finally to action. All this have been well elaborated by the aid of the Hierarchy-of-effects model as explained in the discussion.

The discussion of lexical features in research findings has been covered in different facets under the tittles: characters' involvements, linguistic analysis, graphic, metalingual and other stylistic features. Moreover, the use of other elements in convincing customers corroborates what the hierarchy-of-effects model suggested. These findings demonstrate that the choice of vocabulary and grammar plays a key role in advertising / promoting a product. Goddard (2002: 74) acknowledges the power of the choice of vocabulary by stating that "carefully chosen to promote positive associations in the minds of the target audience". In general, advertising tends to use simple vocabulary and familiar language, as it conveys a sense of personal relationship between speaker and listener, a kind of face-to-face communication. It also makes use of a rich and colourful vocabulary. It's most important lexical features are the use of monosyllabic verbs, weasel words, favourable words, personal pronouns, compounds and many more as illustrated on the CD appended to this thesis. Also refer to chapter 7 figure 28 (I-VII).

A further crucial element of the analysis at lexical level is the way the audience or consumers are being addressed by the addressers. For instance, personal pronouns are

very frequent in the language of advertising. 'You' works because it suggests a one-to-one relationship, direct address. 'We' is a little bit problematic because it can be used in both inclusive and exclusive senses: "one use produces a sense of solidarity with the customer, the other projects the image of the company as personal" (Meyers, 1994: 81). A good example can be seen from company 3 Coca-Cola SA AD # 4 "....we call Stoney Ginger Beer".

The findings fulfil research objectives 2, 4, 5 and 7 which are:

- To identify the rhetoric figures and visual cues used in selected advertising / promotional messages belonging to different types of advertising and product packages employed by the selected addressers (MNO's subsidiaries).
- To assess how these rhetoric figures, visual cues, linguistic structures and strategies are used in both French and English selected advertising / promotional messages belonging to different types of advertising and product packages of MNO's subsidiaries in creating and maintaining a positive corporate image parallel to that of its parent company,
- To inspect the linguistic challenges apparent on selected advertising / promotional messages belonging to different types of advertising and product packages that the respective MNO's subsidiaries might face while involved in their corporate communications targeting the promotion and branding of their goods and services, and
- To demonstrate how the visual cues, rhetoric figures, linguistic structures and strategies of the selected advertising messages might affect a cross-cultural reception and thereby impact on the product's image, the corporate image and that of the parent organization.

These findings also confirm research assumption number 7 which states that "Linguistic structures and strategies employed in the selected advertising / promotional messages belonging to different types of advertising and product packages in persuading potential users/customers play a crucial role in the transfer of corporate marketing messages and have an impact on: (i) the multinational parent organisation's corporate image at its

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subsidiary, (ii) the consumers' or customers' understanding of the parent organisation's corporate image in general and; (iii) the foreign customers' acceptance and adoption of the parent organisation's range of products in subsidiary markets".

The researcher wishes to bring to the readers' attention some existing debates on the realities of advertising effects on consumption behaviour. Lavidge and Steiner (1961) Hierarchy of effects model suggests that advertising is an investment in a long-term process that moved consumers over time through a variety of stair-step stages, beginning with product 'unawareness' and moving ultimately to actual purchase. This view of the stages of the advertising hierarchy is conversely implicitly a causal one. By recognizing that advertising is essentially a 'long-term' process, it suggests that a causal influence between stages must occur only in the long-run, although it may not be found in the short-run. Nowadays in the turbulent business world this theory which was developed in 1898 (Schmalensee, 1983, Preston and Thorson, 1983) is no longer operative in marketing, since it does not grip the existing situation. More recently, however, researchers have begun to debate the existence of a single hierarchy sequence and have proposed alternative order hierarchy models. Among others Colley (1961) in his well-known DAGMAR (Defining Advertising Goals for Measured Advertising Results) suggested that a hierarchy of advertising objectives should be used by managers to measure advertising effects rather than focusing on sales alone. The Advertising Research Foundation (1961) developed a similar hierarchy model suggesting the stages of exposure, perception, communication (knowledge), communication (attitude), and action. Rogers (1962) on his account proposed the adoption model which suggests that consumers followed hierarchical process of awareness interest, evaluation, trial, and adoption in the new product-adoption process. Robertson (1971) proposed an awareness, comprehension, attitude, legitimization, trial, and adoption hierarchy. McGuire (1969; 1978) attached probability to the traditional hierarchy of effects model suggesting that the probability that one would engage in the purchase of a brand as a result of advertising was conditional upon one's retention of a message, which was conditional upon yielding to the message, which was conditional upon comprehension, which, itself, was conditional upon attention to a presented message. Ultimately, purchase of a brand as a

result of advertising had a very low probability because of multiplicative conditional probabilities.

8.6 SYNTACTIC FEATURES IN THE SELECTED ADVERTISING / PROMOTIONAL MESSAGES

As to the syntactical features, the data analysis revealed that sentences, statements, commands, questions, requests and exclamations have been used by the addressers (selected multinational companies) in conveying their messages to potential customers.

Simple short statements have been used in order to assert facts about the advertised products. In addition, simple statements also spare advertising cost and at the same time improve advertisements' effectiveness by enabling the message to be easily accessible (Cf. Q#2A section three for all advertisements from all the three selected companies as elaborated on the CD appended to this thesis). Also refer to chapter 7 figure 28 (I-VII).

There are also different types of statements used in the selected advertising messages such as declarative statement (Cf. Q# 2 Vodacom DRC section 2 AD M# 2 as elaborated on the CD appended to this thesis). Also refer to chapter 7 figure 28 (I-VII), imperative statements (Cf. Q#3 Coca-Cola SA Section2 AD M# 1-6 and Coca-Cola DRC AD M#1, 2, 3 as elaborated on the CD appended to this thesis). Also refer to chapter 7 figure 28 (I-VII) only to name a few. Among the types of statements apparent in the selected advertising messages, the imperative statements play a very important role as grammatically they are featured as pertaining to or constituting the mood that expresses a command or request. These statements are used by the addressers in order to persuade customers and arouse their desire and make them consume the advertised product. Nevertheless, it should be pointed out that generally, when people are given a command, they may either obey or ignore it. When advertising a product, commands expressed through imperatives can still be issued; but, the trick is to temperate them with nice words, as illustrated in few selected advertisements below.

Here are some examples of interrogative statements apparent from the selected advertising messages:

"How to use Vodacom M-pesa. With Vodacom M-pesa, it's fast, safe and easy to send money" AD M# 1 Q# 3 section 2 and Q#4 section three Vodacom SA, "Howzit Don't say goodbye, say hello with Vodacom roaming" AD M#4 section three Vodacom SA and "3GOR ADSL? Why choose when you can have both" AD M#4 section three Vodacom SA as elaborated on the CD appended to this thesis. Also refer to chapter 7 figure 28 (I-VII).

The data analysis revealed that interrogative statements used in the selected advertising messages have divided the process of information giving into two phases by first raising a question and then answering it. The second part following the interrogative statements are answers to the rhetorical questions, which aims at reassuring the addressees (customers).

Interrogative statements first raise a question and then answer it thus turning passive receiving into active understanding. In addition, it decreases the grammatical difficulty of the statements. If the above-mentioned messages were to be condensed into one statement, the condensed statement would be complex and dull.

Here are some examples of imperative statements apparent from the selected advertising messages:

"Please recycle" AD M#1& 5 Coca-Cola SA and "Please do keep in touch call us on 0440106042" AD M#4 Unilever SA. When used by the addresser in polite societies, the word "please" makes the addressee feel pretty much obliged to do what is requested from him/her unless there is a very good reason not to do so. The following are also imperative statements "Why choose when you can have both" AD M#4 Vodacom SA, " Don't say goodbye say hello with Vodacom Roaming" AD M#3 Vodacom SA " help us help you" AD M#4 Unilever/ Marsavco DRC and "Believe it" AD M#2 Unilever SA (Cf. the elaborated CD appended to this thesis). Also refer to chapter 7 figure 28 (I-VII).

The assumptions from these imperative statements are encouraging and forceful as they force the addressees to either agree now or think more before responding. If they are hurried, then they are more likely to agree without even noticing that these imperative statements constitute a mood that expresses a command or request and are used by the addressers (selected multinational companies) to arouse customers' wants or encourage them to buy something immediately. Note here that the command is not so much spoken as implied. As Leech (1966: 80) remarked, the imperative in public communication does not suffer from the insinuation of its use in private contexts. We are used to receiving exhortations and directives in the imperative mood from all manner of public sources: road signs; public transport notices; instructions from Government departments.

In addition, different types of sentences have been used in the selected advertising messages. For example: the imperative sentences (pertaining to, or constituting the mood that express a command or request), interrogative sentences (commonly used to request information), declarative sentences (commonly make a statement) and exclamatory sentences (emphatic form of statement expressing emotion). Each type of sentence plays a particular role as elaborated in Q#4 sections three for all companies' advertising messages as elaborated on the CD appended to this thesis. Also refer to chapter 7 figure 28 (I-VII). In these selected advertising messages, the analysis revealed that complex sentences have not been used because they are most likely to frustrate customers if understanding the addressers' messages is hampered due to their trickiness and obscurity. The analysis shows as mentioned earlier that imperative sentences are the most used type of sentences in the selected advertising/ promotional messages as they have an easy flow and they are more reader-friendly, thus becoming quite effective in getting messages across to customers.

Focusing on the sentence structure, the data analysis also revealed that there are different structures that have been used by the addressers in conveying their messages to the receivers (addressees). Among these structures there is use of ellipses (the omission of the unnecessary elements of a sentence or of those that have already occurred in the context). This structure is used in order to avoid redundancy, to give prominence to the message, to narrow the intervals of communication, to simplify the procedure of

expression, and to intensify the linguistic effect, etc. Greg Myers (1994: 57) commented that "the omission doesn't just let you fill in what you want. It makes you active in interpreting the sentence…" In the selected advertisements, the use of ellipsis results in creating conciseness and vividness. Elliptical sentences are actually incomplete in structure but complete in meaning. The adoption of elliptical sentences also can spare more print space, and take less time for the readers to finish reading. For example in: AD M#1 Q# 8 section three Unilever SA: Vim multi-purpose scourer lemon fresh powder cleaning cleans shiny bright and AD M#2 Q# 8 section three Unilever SA: Vaseline Petroleum Jelly Blue seal № 1 skin protection as elaborated on the CD appended to this thesis. Also refer to chapter 7 figure 28 (I-VII).

Obviously, through use of an elliptical structure, the sentences are far more brief, eye-catching and forceful. The addressers have deliberately omitted words that would normally be required by grammatical construction, but which are obvious from the context.

This is done due to the fact that generally, in advertisements customers rely on addresser's attention for only a very short time, and therefore the sales message must be short, clear, distinctive and memorable. The addressers' use of ellipsis makes sentences, statements and phrases short, concise and can emphasize the key words, avoid redundancy, create vividness and aesthetic appreciation of the potential customers.

The discussion of the findings under syntactic features was based on different techniques the addressers from the selected companies used in the sentences, statements and clauses on the selected advertising/ promotional messages to catch the consumer's or reader's attention. In addition, the structures of sentences, statements and clauses were discussed. Lastly this section also covered the grammar level used in the sentences, statements and clauses.

In conclusion, as syntactical features, simple statements are often used. Sentences in the selected advertising messages vary and they are short. Some of the short sentences are elliptical sentences. Elliptical sentences are used to spare advertising / promotional cost and at the same time improve advertising effectiveness. Imperative sentences and

interrogative sentences are common in selected advertising messages. They turn advertising messages into dialogues and make the message easy to understand. In addition, exclamatory sentences, which are very emotive, are also used. They make the information that the advertiser wants to deliver seem more important. Sentence fragments have the unique value of emphasis and association as the data analysis elaborated. Thereby, the addressers can encourage customers to buy more efficiently if these elements are used effectively in their advertisements.

The findings fulfil research objectives 2, 4, 5 and 7 which are respectively:

To identify linguistic structures and strategies employed by the addresser in selected advertising/ promotional messages belonging to different types of advertising and product packages while persuading potential and existing customers to purchase goods and services;

To assess how these rhetoric figures, visual cues, linguistic structures and strategies are used in both French and English selected advertising/ promotional messages belonging to different types of advertising and product packages of MNO's subsidiaries in creating and maintaining a positive corporate image parallel to that of its parent company;

To inspect the linguistic challenges apparent on selected advertising/ promotional messages belonging to different types of advertising and product packages that the respective MNO's subsidiaries might face while involved in their corporate communications targeting the promotion and branding of their goods and services and ;

To demonstrate how the visual cues, rhetoric figures and linguistic structures and strategies of the selected advertising messages might affect a cross-cultural reception and thereby impact on the product's image, the corporate image and that of the parent organization.

These findings also confirm research assumption number 7 which postulates that "Linguistic structures and strategies employed in the selected advertising/ promotional messages belonging to different types of advertising and product packages in persuading potential users/customers play a crucial role in the transfer of corporate marketing messages and have an impact on: (i) the multinational parent organisation's corporate

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image at its subsidiary, (ii) the consumers' or customers' understanding of the parent organisation's corporate image in general and; (iii) the foreign customers' acceptance and adoption of the parent organisation's range of products in subsidiary markets".

8.7 RHETORIC FEATURES IN THE SELECTED ADVERTISING / PROMOTIONAL MESSAGES

Rhetoric devices such as metaphor, personification, hyperbole, repetition, alliteration etc…are used in selected advertising messages to vividly highlight the characteristics or special features or functions of the advertised products or services (Cf. Q# 8 section three from all advertising/ promotional messages from the all selected companies and chapter 7 figure 28 (I-VI)). Also refer to the data analysis in the CD appended to this thesis). These elements achieve vividness and humour and appeal to more readers (customers). The discussion will only be based on important rhetoric figures such as metaphors. Other rhetoric features are discussed in chapter 7 and the CD in Q#8 for all selected companies in the CD appended to this thesis and in chapter 7 figure 28 (I-VI).

The analysis of the selected advertising messages also revealed that metaphors are used in order to illustrate the characteristics of the advertised products or services. The metaphors used consist of implied comparison between two things rather than stated comparison between unlike elements. In addition, the data analysis divulged that the metaphors used are in a higher form and require greater ability on the part of the customers to perceive the hidden associated meanings but, through good use of language features, images and through the abundant application of figures of speech in the selected advertisements, the creativeness and imagination of the addressers (multinational companies) can be revealed.

By looking at the pictorial context, we understand that the customers are invited to see the represented images not in its literal sense but in terms of something else, as elaborated in chapter 7 Q# 8 section three from all advertisements from the all selected companies (Cf. the CD appended to this). The represented images on the selected different types of advertising and product packages are not metaphors. Just relying on the

pictures, we cannot say that what we have is a metaphor, because the verbally stipulated qualities of the brand on the text are neither hinted at nor visible in the customers' mind pictures. Therefore, the concept of metaphor is then recovered from the image. It is in fact thanks to the anchoring text that the metaphors are created.

Here are a few examples illustrating the fore going comments:

VODACOM SA AD M#1: In this advertising message on the company product's leaflet, there is use of a visual rather than verbal metaphor. This visual metaphor depicts the relationship between the service and some object or visual elements with qualities that the advertiser wishes to attribute to the service. In this particular advertising message on the company product's leaflet, the man, the woman, the rainbow and the rural background and the urban environment including all their features are used to depict their relationship with the services advertised. In addition, there are words used in the text message explaining this visual metaphor in relation to the advertised service. The message of safety, fastness and easiness of making a telephone banking transfer is conveyed through the sequence/progression of these images/metaphors. Furthermore, the picture of the rainbow used in this advert is designed in such a way that each colour used represents a good or happy moment. There is a parallel between the rainbow and M-PESA service. The metaphorical insinuation here is that M-PESA service will connect you and bring you the same as the rainbow (Biblical symbolism of the rainbow after the deluge as explained earlier on). Additionally, the characters represented pictorially in this advertising message on the company's leaflet metaphorically represent the whole brand. The qualities of these are attributed or aligned with the qualities of the product. (For more details cf. Q#8 on the CD appended to this thesis). Also see chapter 7 figure 28 (I-VI).

VODACOM SA AD M# 2: In this advertising message on the company product's leaflet, a visual metaphor is used instead of a verbal one. The visual metaphor depicts a relationship between the service and some object or visual elements with qualities that the advertiser or addresser (VODACOM) wishes to attribute to the service. In this particular advertising message on the company product's leaflet, the image of the man,

the decoration/ornament on his attire, the stars, the moon and the South African flag are features used to depict the relationship with the services advertised. In the text of this particular advertising message on the company's leaflet, there are words such as "night, nightshift, midnight, 60 minutes free daily, free calls" which explain the visual metaphor in relation to the advertised service. The metaphorical message of "free 60 minutes between midnight and 5 AM" calls on "VODACOM to VODACOM customers" and is conveyed through the sequence/progression of these picturesque images. The technique of juxtaposing the man's picture with the image of stars and moon in the background and the emphasis of the moon and stars patterns on his attire in this advert suggest that the effects of the product are comparable to those of the moon and stars on the night. A variation of this common technique is to merge elements of the advertised service and the night time constituent, creating a composite image. The use of the visual metaphor in this advert helps to facilitate understanding between the addresser in this advert (i.e. VODACOM) and the addressees (customers). For more details, confer to Q#8 on the CD appended to this thesis. Also see chapter 7 figure 28 (I-VI).

Vodacom DRC AD M# 1: In this particular advertising message on the company product's leaflet, there is more use of a visual metaphor rather than a verbal metaphor. The visual metaphor depicts the relationship between the service and some object or visual elements having the same qualities that the advertiser wishes to attribute to the advertised service. In this particular advertising message on the company product's leaflet, the lady, the SIM card and the cellphone device images are used to depict their relationship with the advertised service. The metaphorical messages of reliability, solution and user-friendliness of the product are conveyed through the sequence/progression of these images. There is a parallel between the lady attempting the white/blank SIM card solution and the advertised service "white/blank SIM". All qualities found on her and her facial expressions metaphorically stand for and represent the whole brand. The metaphorical insinuation here is that the advertised service is fast, reliable and user-friendly (for more details confer to Q#8 on the CD appended to this thesis). Also see chapter 7 figure 28 (I-VI).

Vodacom DRC AD M#5: in this advertising message on the company product's leaflet, there is use of visual metaphors rather than verbal metaphors. The visual metaphor depicts relationship between the service and some object or visual elements with qualities that the advertiser wishes to attribute to the service. In this particular advertising message on the company product's leaflet, the clock image and the clock's hands image are used to depict their relationship with the advertised service. On the advert, there are words such as "tic-tac", "quality in a matter of seconds" which include or constitute visual metaphors in relation to the advertised service. The metaphorical message of cheap and reliable quality of the advertised product is conveyed through the sequence/progression of these images. There is a parallel between the ticking clock and the advertised service which is the airtime (for more details confer to Q#8 on the CD appended to this thesis). Also see chapter 7 figure 28 (I-VI).

Unilever SA AD M#1: in this advertising message on the company product's leaflet, there is use of a visual metaphor and a verbal metaphor. The visual metaphor in this advertising message on the company product's leaflet depicts the relationship between the advertised product Vim and objects or visual elements having the same qualities that the advertiser wishes to attribute to the advertised product. In this particular advert, the bright stars and the portion of lemon fruit are used to depict their relationship with the advertised product. In the advertising message on the company product's leaflet, there are words used by the addresser (Unilever SA) such as "Bright, Shiny, Fresh and Cleans," to amplify and elucidate the visual metaphor in relation to the advertised product. The metaphorical messages of freshness, cleanliness and shines are conveyed through the sequence/ progression of these images. In addition, the variant usage of colour on this advert is designed to convey the idea of something sparkling in support of the metaphorical messages. There is a parallel between the advertised product Vim with the portion of a lemon fruit, the stars and the colours used in the advert material. The metaphorical insinuation here is that Vim cleans just like the lemon does and produces a shining and luminous result just like bright shining stars and colours. This visual metaphor has been used in this advertising message on the company product package, as a way of accompanying the text with the image (or vice versa).This single metaphor

image is worth a hundred words of advertising text. It has an interesting value and stimulates the curiosity of the potential customers about the product. In this advertising message on the company product's leaflet, there is also use of a verbal metaphor "Vim Multi-purpose Scourer Lemon Fresh Power Cleaning Cleans Shiny Bright". The sentence indicates the result one gets after cleaning with Vim is the same as what one will get when using lemon and shines just like a bright star(for more details confer to Q#8 on the CD appended to this thesis). Also see chapter 7 figure 28 (I-VI).

Coca-Cola SA AD M#1: in this advertising message on the company product package there is use of a visual metaphor. This visual metaphor depicts the relationship between the advertised product Fanta Pineapple and objects or visual elements having the same qualities and things associated with the product that the advertiser wishes to attribute to the advertised product. In this particular advert, Fanta girl or the Fantana with a cult/trendy appeal is associated with the product Fanta Pineapple. This fictional character is dressed in pink and white, she raises the drink's popularity with and appeal particularly to females and younger consumers. Therefore, the dress code and the fictional character are used to depict their relationship with the advertised product. In the advertising message on the company product package, there are words used by the addresser such as "More delicious and Flavoured" to amplify and elucidate the visual metaphor in relation to the advertised product. The metaphorical messages of delicious taste, physical activity and enjoyment are conveyed through the sequence/progression of these images. In addition, the variant usage of colours on this advertising message on the company product package is designed to convey the idea of something uncontaminated in support of the metaphorical messages. There is a parallel comparison between the advertised product Fanta Pineapple with the fictional female character, the dress code and the colours used in the advert material. The metaphorical insinuation here is that Fanta Pineapple brings positivity and energy in one's life just like the female character expresses energy and the sense of fashion with vibrant colours and taste. This visual metaphor has been used in this advert as a way of accompanying the text with the image (or vice versa). This single metaphor is worth a hundred words of advertising message on the company product package. It has an interesting value and stimulates the curiosity of

potential customers about the product. In this advertising message on the company product package, there is also use of a verbal metaphor "Fanta Pineapple more delicious taste". The sentence indicates the feeling one has when consuming the advertised product Fanta Pineapple flavoured drink (for more details confer to Q#8 on the CD appended to this thesis). Also see chapter 7 figure 28 (I-VI).

Coca-Cola DRC AD M# 2: The metaphor used in this particular advertising message on the company product's mural billboard, personifies the product to be sold and gives it human features. In this ad the product is represented as a friend of the audience. For example: "Coca-Cola ouvre du Bonheur" ("Coca-Cola opens the door of happiness"). This slogan creates an image of happiness in the customers' minds. Even the images in the advertising message on the company product's mural billboard express the idea of happiness through the image of a mouth reflecting happiness and that the product is one's best and most trustworthy source of happiness. In addition, in order to deliver the message that Coca-Cola is the source of happiness and makes life different, the verbal metaphorical expression "Coca-Cola ouvre du Bonheur" ("Coca-Cola opens the door of happiness") has been used. This expression clearly illustrates HAPPINESS as an entity which we cannot define owing to the fact that there is too little information provided on the advert material. However, at least certain characteristics of the entity can be determined by looking into the word "open". HAPPINESS is conceived as an object that at least can be generated. This metaphorical understanding of happiness is in fact very common in everyday conversation. This slogan of "Coca-Cola opens the door of happiness" improves the conventional way of conceiving life and man's greatest aim in life. This metaphor is designed to have a positive meaning; the phrase "opens the door of happiness" probably means "gives access to the bright side of life" as compared to alcohol-generated drunkenness which is often seen as the beginning of a life full of misery (for more details confer to Q#8 on the CD appended to this thesis). Also see chapter 7 figure 28 (I-VI).

For further details on the rhetoric features used by the addresser on other selected advertising messages, please refer to Q#8 sections three on the CD appended to this thesis for all the selected advertisements from the selected companies.

Applying the Cognitive Theory of Metaphor (CTM) it can be said that in the selected advertising messages from different types of advertising and product packages similarity between the two entities meaning the metaphor literal (primary subject) and the figurative (secondary subject) and image is not pre-existent, but rather created with the aid of the textual context. The three correspondence levels the projection, the resulting shape and the attraction increases create customers' attraction toward the advertised products/services. As Lakoff (1993: 212) postulates, mappings from a source domain to a target domain "are at the super ordinate level rather than the basic level". For the description of semantic properties of idioms inherited from the image structure, the level of primary conceptualization, where rich mental images can be found, is more important than the super-ordinate level; this is suitable for relevant generalization. Correspondingly, Fairclough (1989).suggests that in our pictorial metaphor, as we lack the grammatical clues given in verbal metaphors, we need to take into account something else: the context (the pictorial context), plus the world knowledge that we bring to bear. In other words, what Fairclough (1989) meant is that, it is the combination of the viewer classifying the picture as an advertisement plus the fact that they understand the verbal context that is responsible for the distribution of primary and secondary subjects. All this processing gives strength to the concept of situational context.

The data analysis revealed that the verbal component plays a role in the understanding of each selected analyzed advertising message, and its importance varies greatly. Thus, in the selected advertising messages there are cases where the text (an anchoring text) is absolutely necessary to understand the message (Cf. AD M#1, 2, 3, 4, 5 Vodacom SA; AD M# 1, 2, 3, 4, 5 Vodacom DRC; AD M# 1, 2, 3, 4, 5 Unilever SA; AD M# 1, 2, 3, 4,5 Unilever/ Marsavco DRC; AD M# 1, 4, 5, 6 Coca-Cola SA); in other cases, what the text does is to reinforce the message already unfolded by the pictorial metaphor (Cf. AD M#1, 2, 3, 4,5 Vodacom SA; AD M# 1, 2, 3, 4, 5 Vodacom DRC; AD M# 1, 2, 3, 4, 5 Unilever SA; AD M# 1, 2, 3, 4, 5 Unilever/Marsavco DRC; AD M# 1, 4, 5, 6 Coca-Cola SA). The sample analyzed also had examples where the text could be left out and still the pictorial metaphor would stand on its own (AD # 1, 2, 3 Coca-Cola DRC/Bralima). A consequence that can be deduced from what has been said is "the more dependent a

pictorial metaphor is on the verbal component, the weaker that pictorial metaphor is and, possibly the more cognitive effort will be needed by the customers in order to process it".

In the pictorial metaphor, as there is lack of the grammatical clues given in verbal metaphors, there is need to take into account the pictorial context plus the world knowledge that we have. In other words, it is the combination of the viewer classifying the picture as an advertisement plus the fact that they understand the verbal context that is responsible for the distribution of primary and secondary subjects. All this processing gives strength to the concept of situational context (Fairclough, 1989).

It is again a well-known fact that people across different cultures tend to describe and conceptualize their emotions metaphorically. In addition, our cultural values determine the way we think, process information, communicate, react to things and influence our perception. Admittedly, metaphor is grounded in our experience but also constrained by cultural models. This situation therefore occasions or leaves room for potential customers to derive their own interpretation based on the images seen on the selected advertising messages, their ability to understand the context of promises stipulated in the texts and their cultural context. As such a good use of language, linguistics features, rhetoric features and visual cues by multinationals and their consideration for their customers' different cultures in their advertising elements plays a very important role in portraying their images and that of the products they advertise in their foreign markets. As Cook (1992:15) states, advertising can be seen as one of those global objectives, as well as an index of cultural changes and differences between diverse cultures.

The issue of universality and variation in languages and cultures is probably one of the most challenging questions in the cognitive linguistic study of conceptual motivation. As Yu (2003:14) puts it "the relation between metaphor, body, and culture is extremely intricate, with all of them penetrating the others giving rise to a colourful spectrum of cognition".

The CTM is an important theory for investigations into the phenomenon of figurative language as it assists in providing a well-developed metalinguistic apparatus, including the finding of significant concepts such as source domain, target domain, metaphoric

model, conceptual mapping, conceptual correspondence, metaphoric entailment, etc. thus allowing the explanation of many properties of figurative units that could not be captured in the framework of any traditional approach. Nevertheless, the CTM in its present version does not cover all relevant aspects of the semantic and pragmatic behaviour or in other terms it does not uncover the relevant features of conventional figurative units, such as proverbs, lexicalized one-word-metaphors, idioms etc.

These rhetoric devices are generally used in advertisements to vividly highlight the characteristics or special features or functions of the advertised products or services. Metaphors assist in the understanding of one concept in terms of another and they play an important role in the conceptualization of reality by customers. Metaphors also assert that one thing is another thing not just that one is like another. The effectiveness of personification in advertisements lies in their potency of endowing products with emotion and liveliness. Repetition creates emphasis and makes advertisements more meaningful, memorable and interesting while alliteration and assonance render advertisements more effective and rhythmical both at morphological and phonological levels. Through use of hyperbole, advertisements become effective, emotional and humorous. Repetition is often designed to make advertisements more attractive, impressive and memorable.

The use of rhetoric devices in the selected advertising/ promotional messages showed that advertisements using rhetoric have a positive effect on mental imagery, attitude toward the brand and recall. This result does not mean that the used figures are the best possible rhetorical techniques.

These findings meet research objectives 1, 3, 4 & 7 namely:

- To identify the rhetoric figures and visual cues used in selected advertising/ promotional messages from different types of advertising and product packages employed by the selected addressers (MNO's subsidiaries);

- To examine how these rhetoric figures and visual cues used in the selected advertising/ promotional messages from different types of advertising and product

packages, support and maintain the sustainability of the selected addressers' corporate brand integrity across different linguistic and socio- economic markets;

- To assess how these rhetoric figures, visual cues, linguistic structures and strategies are used in both French and English selected advertising/ promotional messages from different types of advertising and product packages of MNO's subsidiaries in creating and maintaining a positive corporate image parallel to that of its parent company; and

- To demonstrate how the visual cues, rhetoric fugues and linguistic structures and strategies of the selected advertising messages might affect a cross-cultural reception and thereby impact on the product's image, the corporate image and that of the parent organization.

These findings also confirm research assumptions number 4 & 7 which postulate respectively that:

- A well-composed corporate image lays the foundation for a successful brand, but it achieves power through its identity and the associations of its target audiences, drawn from their projected needs and their desires derived from the manner in which the organisation has identified itself to them; and
- "Linguistic structures and strategies employed in the selected advertising/ promotional messages belonging to different types of advertising and product packages in persuading potential users/customers play a crucial role in the transfer of corporate marketing messages and have an impact on: (i) the multinational parent organisation's corporate image at its subsidiary, (ii) the consumers' or customers' understanding of the parent organisation's corporate image in general and; (iii) the foreign customers' acceptance and adoption of the parent organisation's range of products in subsidiary markets".

8.8 OTHER FEATURES IN THE SELECTED ADVERTISING / PROMOTIONAL MESSAGES

8.8.1 Perception

It is true that in the current turbulent marketing world, customers are bombarded with advertising messages. Customers do not pay attention to all advertisements due to several reasons such as either they do not attract their attention, or they are perceived superficially and given very rapid attention once over their life duration at a level they are barely noticed before being rejected and forgotten forever. Getting customers or the target buyers to pay attention to advertisements and their messages is very important. It is true that, it takes weeks even months for organizations to conceptualize advertising/ promotional messages for their target customers and it costs thousands of dollars for them to reach a customer's mind. But it is also a reality that, it gets customers no more than a second of consideration before tossing mentally a meaningless advertisement in the wastebasket. As such it is very important for organizations to efficiently use language to their advantage in the presentation of their advertised products to customers. The data analysis has demonstrated how the selected MNOs have made use of language in capturing their customers' attention and cognitive abilities of perception (Cf. Q# 5 section two from all selected companies' advertising messages in the CD appended to this thesis).

8.8.2 Involvement

Addressers in advertisements have got different ways of using language in order to answer some of the buyer's needs, wants, fears or desires; this is what is called "drives" or "motivations". The analysis of the selected advertising messages have demonstrated how these motivations are linked to other drives (other needs, wants, fears or desires) and to the advertised products in order to produce the initial involvement needed to get the viewer to commit more interest to the advertisements (Cf. AD M#6 section two from all selected companies in the CD appended to this thesis). These drives are sometimes related and some other times unrelated to the product.

A few more examples below can serve to illustrate the above comments:

Vodacom SA, AD M#1: desires and motivations such as trust, love, Ubuntu/togetherness, happiness, cheerfulness, relaxation, assurance and empowerment. The images of rural and urban settlement areas, NEDBank and Vodacom logos, the male and female main characters have a value as their presence stimulates the customers and produces a site in the customers' brain where all the elaborated desires can be explored. To continue feeling this pleasure, customers will look at the advertisement in a quest to fulfill their needs (For more details Cf. the data analysis in the CD appended to this thesis).

Unilever SA, AD M# 1: desires and motivations such as trust and assurance. The image of the portion of lemon, and the shining bright star and ray have a value as their presence stimulates customers and produces a site in the customers' brain where all the elaborated desires can be explored. To continue feeling this pleasure, customers will look at the advertisement in a quest to fulfill their needs. Refer to Q#6, section two in the CD for all selected advertisements from all selected companies for more examples.

8.8.3   Integrity, logic and belief

An advertising message can be well designed and written, but fail completely to be well received by customers if it does not seem believable, logical, and honest. The advertising/ promotional message that seems trustworthy will help build a positive image of the product and the corporate image and reputation of its manufacturer. In an advertising message where the addresser makes outlandish claims about the advertised product, or presents arguments which are not logical this will create distrust and ruin both the product's image and the corporate image of its manufacturer. The analysis of the selected advertising/ promotional messages has shown how addressers have made use of language in the stipulated claims about their advertised products. In addition, the data analysis revealed different linguistics techniques, rhetoric devices and visual cues in making the stipulated claims believable to customers (Cf. Q#: 5 section three from all selected advertisements in the CD appended to this thesis).

For example: AD M# 3, Unilever SA

In this particular advertising message printed on the advertised product's sachet, assertions/claims are stated as: "Shield Men 24 hr protection" and "A Unilever Brand." The first claim/assertion "Shield Men 24 hr protection" is made believable in this advert material by the fact that on the advertised product's front view there is an image of a tick and a shield confirming what has been specified in the claim/assertion. The tick insinuates that the advertised product is a good product and the shield image engenders the idea that the advertised product provides protection or defense against bad odour.

The images represented in this advertising message on the product's sachet supports the assertion /claim on this advert material and encourage customers to believe in what has been stated in the claim. In relation to the advertised product, this claim promotes and creates a positive image of both the company which is known as the manufacturer of Handy Andy and the product itself (Shield for men) as being pure, good and of reliable quality. All these as a result create a positive image of the company and the advertised product in the customers' mind.

The second claim "A Unilever Brand" is made believable by the pictorial inclusion of the Company's logo on the advertised product wrapper/packaging sachet. This, as a result, creates customer awareness of who is the manufacturer of the advertised product.

The positive diction or choice of words used by the addresser in the advertising message on the advertised product's sachet such as 24 hr protection, anti-perspirant, and musk outlines some of the important qualities of the advertised product thus making the advert claims believable. With these words it is easy for customers to believe that Shield will indeed guarantee protection against body odour. The choice of words on this advert material triggers customers' reactions of buying, remaining loyal, accepting, trusting and believing in the product and the company. All this as a result creates, maintains and promotes a positive company's corporate image and sometimes upholds the product quality. For more examples refer to Q#5, section three in the CD appended to this thesis for all selected advertising messages from all selected companies.

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The data analysis also revealed different ways that the addressers in the selected advertising messages tried to use linguistics features, rhetoric devices and visual cues in conveying messages from the selected organization (in the selected advertising messages) and how their messages through the use of these elements suggest that images of other lifestyles may dictate and supplant real audience lifestyles, and/or make the depicted lifestyle of the advert appear natural (Cf. Q#: 7 section three in the CD appended to this thesis from all selected advertisements).

As an example among others, refer to the following advertising messages.

AD M# 4, company 1 (Unilever SA)

The message from Unilever to its customers on this particular advertised product package is "Sunlight bar soap is mild, gentle and trusted for all wash day problems". In this message, customers are encouraged to trust the advertised product as a value for money product.

This advertising message suggests a new routine/lifestyle of different dimensions. Through this product, Unilever presents its customers with an opportunity to innovate and improve their lives. The addresser (Unilever) offers a chance to boost the customers' personal vitality and well-being by suggesting that Sunlight soap can help them in their kitchen cleaning duties, it can be good on babies skin care and can produce brilliant results in everyday laundry duties and tasks.

Through this advertising message printed on the advertised product package, images of other lifestyles which might supplant the real standards of living of the customers are suggested. Through this advertised product, social issues are addressed. For example: hygiene/cleanliness and child protection care through Sunlight Safe House initiative, woman self-esteem and inequalities (melodiesinmarketing /2009/04/11/unilever-sustainable-brand-lipton-knorr-dove/). Unilever, as a company, raise awareness and shifts behaviour by instilling better behaviours for wellbeing.

Through this advertising message Unilever is at a progression stage in corporate responsibility which is all about social intervention and innovation rather than compliance to its clientele, as pictorially illustrated on the product's wrap. As depicted pictorially and stipulated verbally on the product package, Unilever plays a big role in the transformation of society towards many societal challenges by integrating social economic environment consideration and customers' desire.

AD M# 1, 2, 3, 4 & 5 from company 3 (Coca-Cola SA) and AD M# 1, 2, & 3 from company 3 (Coca-Cola DRC)

The data analysis shows that the company Coca-Cola and their advertised brands are selling a lifestyle, a way of seeing the world and persuading consumers to participate by drinking their advertised products. The company's approach is to become entrenched in their customer's communities and become part of their consumers' daily lives. They have achieved this through the mixing of cultures in their advertisements, where the American culture still dominates as apparent in the selected advertisements. A bit of local culture trend has been used within a broader American concept of what for example "zero sugar", "Zerolution", "more delicious taste" and "open happiness" experiences should be. Another strategy to entrench the product in the consumers' lives is to be involved in community projects and live empowering activities as apparent on the selected advertising messages. When one speaks of American culture, certain images are conjured up, such as certain buildings, movie stars, eating habits and positive activities. American culture consists of a mixture of many different cultures, just as in South Africa and the Democratic Republic of Congo. The only difference is that as a nation, the population is unified in what America and American culture stands for. The language is one of the most obvious American characteristics: the pronunciation, spelling, and grammar that differ from other African languages. What the data analysis has revealed as elaborated goes in accord with Dyer's (1982: 185) suggestion that "Advertising helps us to make sense of things. It validates consumer commodities and a consumer life-style by associating goods with personal and social meanings and those aspirations and needs which are not fulfilled in real life. We come to think that consuming commodities will give us our identities".

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As far as corporate image is concerned, relating the discussion under this section in relation to the enumerated other features (perception, involvement and integrity, logic and belief), in addition to the discussions of different strategies that the selected companies have used in communicating with their clientele, the researcher suggests that all the elements covered in the discussion create an image for the selected companies. These elements in one way or the other represent the selected companies in the eyes of potential and existing customers. As such, they contribute to form a perception of the companies in customers' minds known as corporate image. These comments are in line with Bernstein (1992); Dichter (1985); Gray (1986); and Kennedy (1977), who have suggested that corporate image typically, can be conceptualized as the total impression an organization makes on its various audiences. In other words, it describes the reception of an organization in its surroundings.

Dowling (1988) in his account postulated an important point that a company serves multiple publics and thus has multiple images; the corporate image is most commonly related to the receiver side of the communication process. In agreeing with Dowling, the researcher also suggests that consumers or customers are the primary receivers and interpreters of corporate communications. Their judgment of the corporate communications that the company engenders can create brand images, product images, and company's corporate images. As such, multinational companies operating in foreign countries need to be meticulous in the ways they formulate and conceptualize their communications with their clientele across different linguistic backgrounds.

These findings met research objectives 2, 3, 4, & 6 which are respectively:

To identify linguistic structures and strategies employed by the addresser in selected advertising/ promotional messages belonging to different types of advertising and product packages while persuading potential and existing customers to purchase goods and services;
To examine how these rhetoric figures and visual cues used in the selected advertising/ promotional messages belonging to different types of advertising and product packages,

support and maintain the sustainability of the selected addressers' corporate brand integrity across different linguistic and socio- economic markets;

To assess how these rhetoric figures, visual cues, linguistic structures and strategies are used in both French and English selected advertising/ promotional messages belonging to different types of advertising and product packages of MNO's subsidiaries in creating and maintaining a positive corporate image parallel to that of its parent company; and

To identify potential moral, cultural and life-style values that multinational subsidiaries may impose on customers in the selected advertising/ promotional messages belonging to different types of advertising and product packages, and the possible impacts of these on their product's image, their corporate image and that of the parent organisation.

In addition, the findings above concur with research assumptions 2, 4, 5, 6 &7 which postulate respectively that "Multinational subsidiary organisations face a number of challenges in attempting to create and maintain the corporate image of the parent organisation while operating in countries where several languages are spoken.", " A well-composed corporate image lays the foundation for a successful brand, but it achieves power through its identity and the associations of its target audiences, drawn from their projected needs and their desires derived from the manner in which the organisation has identified itself to them", " MNOs' failure to acknowledge, understand and integrate the semiotic system rules of the lingua franca and vernaculars of their subsidiaries' country has an impact on their ability to convey corporate messages via their translated messages on advertisement and product package materials", " There are some potential moral, cultural and life-style perceptions that multinational subsidiaries impose on customers through the selected advertising/ promotional messages belonging to different types of advertising and product packages and these impact on their product's image, their corporate image and that of the parent organisation", and "Linguistic structures and strategies employed in the selected advertising/ promotional messages belonging to different types of advertising and product packages in persuading potential users/customers play a crucial role in the transfer of corporate marketing messages and have an impact on: (i) the multinational parent organisation's corporate image at its

subsidiary, (ii) the consumers' or customers' understanding of the parent organisation's corporate image in general and; (iii) the foreign customers' acceptance and adoption of the parent organisation's range of products in subsidiary markets".

CHAPTER NINE

CONCLUSION AND RECOMMENDATIONS

9.1   CONCLUSION

The current marketplace is filled with vivid, fantastic and complex advertising images where in some advertisements, the image stands alone while in others, images are explained by words. In advertising/ promoting a product, customers expect the truth deriving from their understanding of the verbal and non verbal messages. For customers to believe in the advertised messages, they have to know and understand what the addressers are saying and for them to listen and understand the advertised messages, multinationals have to be interesting in what they are saying and they need to say it in an original manner and be fresh in the way they present their products to customers. Therefore language has a significant role to play in the creation of corporate culture within multinational subsidiaries. It is seen as a tool in the strategic management of international operations. Thus, the novelty and freshness of advertising language is justified for the purpose of attracting people's attention, speaking to them, touching their life, winning their trust and swaying their thinking. In this thesis, profuse print advertising messages examples from the corpus have been presented.

After studying all the examples and consulting the existing previous literature reviews, the researcher wrote this thesis on 'the challenges of multinational companies in maintaining their corporate and brand image across different linguistic and socio-economic markets', with a hope to present the linguistic and rhetoric features, visual cue devices and other strategies multinational organizations and their subsidiaries use in their advertising/ promotional messages in foreign markets with different linguistic landscape. Prior to the discussion of the linguistic features of each part of the selected advertising/ promotional messages, this thesis dedicated itself to offering a detailed treatment of the study background and a survey of previous studies on advertising language, as well as an overview of the advertisement knowledge.

This study has examined as afore-mentioned different linguistic lexical strategies used by multinational organizations in advertising goods and services in their foreign subsidiaries' markets. In fact, multinational organizations choose to use languages as a medium of communication in their subsidiaries' advertising / promotional messages for obvious reasons including among others: (i) to provide a familiar medium of communication and (ii) to be able to provide explicit meanings in their advertisement messages and be able to reach a national and international standard through their advertised products. In addition, language is a very important communication medium that multinationals use in their advertising/ promotional messages in order to guide consumers in finding the products or services needed.

The study findings relating to cognitive linguistics suggest that metaphors pervade our everyday language. Moreover, metaphor is one of the main unconscious cognitive mechanisms by which many cognitive processes are carried out.

This study has revealed that nothing in the selected advertising messages is done accidentally; everything is well calculated by the addresser. The structures and words in the advertising messages all serve the purpose of attracting, conveying information and urging potential and existing customers to purchase the advertised products or to use the advertised services.

It is apparent from the data analysis that there exist significant differences in the way each of the selected multinationals conveys its advertising/ promotional messages to the customers considering different customer's cultural values reflection. A good use of language, linguistics features, visual cues, rhetoric features and, other strategies on their advertising/ promotional messages considering their clientele culture will guarantee their positive corporate image and their advertised products positive image. Müller (2004: 113) points out: "International marketers, if they are to be successful in their efforts, must become culturally sensitive that is, tuned in to the nuances of culture. Indeed, they must become students of culture."

This study has also demonstrated multinational use of the English language in their transactions in foreign markets. The impact of globalization on macro-acquisition of

English which was negligible in the D.R. Congo, a Francophone country, years ago is now becoming considerably and phenomenally important. In a foreign market such as the DRC there is an open window for the English language development. It is obvious that MNOs will continue to prefer English language for identity projection and in order to protect and preserve their global brand and/or image in their advertising/promotional messages via the selected IMC tools for advertise and campaigns.

This study findings as far as the use of visual cues, rhetoric features and, other strategies used in the selected advertising / promotional messages is concerned, revealed that, the corporate image should be seen as an ongoing negotiation between signs and interpretants. A negotiation in which the "reality" is frequently appealed to as the benchmark towards which new communication measures in the existing corporate communications between the organizations and their customers should be evaluated.

As far as corporate image is concerned, the findings of this research deal in general with representations of the organizational reality, meaning and the representations that are primarily symbolic and thus conventional in their associations to the objects that they claim to stand for. Multinational organizations should therefore be cautious in the way they use visual cues and rhetoric features in their advertising / promotional messages bearing in mind that their corporate image is formed in the customer's mind through the ways they portray themselves in the communication they carry out with their customers. Corporate image in that sense should be thought of as a socio-historical simulation of organizational realities.

Lastly, the study has also revealed that, if used effectively, rhetoric features, visual cues, linguistic features and other strategies are very important tools that can assist organizations in conveying their messages to their potential and existing customers correctly and effectively. On the contrary if the organizations are not well managed, they will fail in conveying the right messages to their potential and existing customers; thus the intended messages might not be conceived, perceived and received as expected. This will result in failure to create the correct corporate images of the parent organization and its subsidiaries. More explicitly, this will ruin the corporate images of both the parent

company and the related subsidiary companies, affecting by the same token the images of their products.

The whole discussion was centered on an attempt to explore the elegant mystery of language use in advertising. However, it is worth remarking that the discussion of the lexical, syntactic, visual and rhetoric features of the advertising language was far from exhaustive. There is evidently still more room for possible future investigation.

9.2   LIMITATIONS OF THE STUDY

The initial intention of this research was to conduct a detailed content analysis of rhetoric features, visual cues and language features on the selected advertising / promotional messages from different types of advertising and different product packages, as a means of communication across marketing, promotion and branding with the focus on the use of language features, their roles and potential impact on MNO's corporate image in foreign markets.

Since this study was conducted solely for academic purposes, it did in no way attempt to identify potentially unethical practices of the selected multinational subsidiary companies (operating in both South Africa and the Democratic Republic of Congo). Moreover, this study was neither based on a comparison of the selected advertising / promotional messages from different types of advertising and product packages nor on comparing of the quality of the selected product packages and advertisements. The study rather focused on the use of rhetoric figures, visual cues and language features apparent on the selected messages.

This study fundamentally concentrated on the rhetoric figures and the visual cues used in the selected advertising / promotional messages belonging to different types of advertising and product packages. This study examined particularly how rhetoric figures and visual cues support and maintain the sustainability of corporate brand integrity. The latter was scrutinized across different linguistic and socio-economic markets.

Unfortunately, due to the potentially wide scope of this investigation it could not be fully exhaustive. Firstly, in the course of studying the selected advertising / promotional message samples, a challenge was identified; there was a complete absence of identical or similar product advertising / promotional messages in these two countries appearing in the market at the same time. Secondly, there was the absence of advertising messages in any other form (posters, billboards, leaflets etc…) for some products except the messages printed on the product packages doing the advertising task for the selected products (i.e. product's self or auto-advertising). Thirdly, the researcher had to face the challenge of proving that written, printed or attached advertising / promotional messages on the product packages are indeed self / auto- and free advertising for the particular product (Refer to chapter 3, section 3.11.3 for more details).

The researcher also wishes to humbly inform the readership that the use of different rhetoric figures, visual cues and other linguistic structures and the potential predicted strategies of the selected multinational organizations, their product's image, their corporate image and that of the parent organization do not allow a generalization of the results.

9.3   RECOMMENDATIONS

This thesis sketched the rhetoric figures used in the selected advertising / promotional messages: verbal, symbolic, semiotic and semantic. In an in-depth content analysis, the study has attempted to explore the elegant mystery of the advertising language through the selected advertising / promotional messages of MNOs included in different types of advertising and different types of product packages. Being exposed to loaded images and heavy advertising / promotional messages from the selected IMC tools (advertisements and product packages), seeking on behalf of companies with the marketing objective to sell, evidently, the addressers in the selected advertising / promotional messages use several tools, tricks and hidden meanings. Nevertheless, it is worth remarking that through this study, the discussion of the lexical, syntactic, visual and rhetoric features of advertising language was far from exhausted. There is evidently still more room for

possible future investigation. Future in-depth studies can be undertaken in the following fields:

The role of standardised translated messages in corporate communications, especially in manipulating and manoeuvring the semiotic system of language rules and conventions in foreign markets; rhetoric features and the visions for the future through advertisement language, identity projection and representation through associations in corporate advertising messages are potential fruitful fields of investigation.

Further studies can be conducted toward the comparison and distinction of different rhetoric figures and visual cues used in advertising messages. It will also be interesting to examine variables that limit the persuasiveness of rhetoric figures in advertising messages.

The study on whether images and other visual cues in advertising are used in portraying the reality or are just used to fragment and alter reality will be of interest in future studies.

It might also be interesting to consider a cultural interpretative extension of this work by looking particularly at how the visual cues, rhetoric figures and other linguistic features create a personality to support an organisation's corporate image apart from the meanings they convey in context.

Future research could as well address the issue of combining the findings of this thesis with an attempt at answering the question of whether a further attempt could be made to explore semiotic systems and the effects of the lingua franca and vernaculars on both the consumers' ability to accept a foreign product and their awareness and perception of the parent organisation.

A comparison of the effect of all these features at the visual and verbal levels on the responses of the consumer would be interesting. Quite deliberately, the researcher did not use this approach in the present study due to the fact that not all customers are aware and familiar with the researched elements (rhetoric figures, visual cues and other linguistic

structures and strategies) regardless of the fact that they are exposed to them in markets. However, it should be pointed out that the rhetoric figures are primarily aimed at pushing the receiver to generate himself the sense of the advertising.

To conclude, it would indeed be enriching to test the effect of presence of visual and verbal figures in televised advertising and how they portray the corporate image of multinational organisations.

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