

***Spinning the truth on social media: a textual analysis of  
health-related television advertisements***

A thesis submitted in fulfilment of the requirement for the degree of Magister Artium in  
the Department of Linguistics, University of Western Cape.



Nicole Isaacs

Student number: 3025824

Supervisor: Prof. C. Dyers

## Abstract

The theory of multimodality (Kress 2010; Kress and van Leeuwen 2006) has impacted major research fields like Linguistics and Education by significantly extending our understanding of what is meant by communication through different modalities and media. More recently, scholars have been paying attention to multimodality in the world of advertising (Lick, 2015; Enli, 2014). Drawing on the work from multimodality scholars like Machin and Mayr (2012), Kress and van Leeuwen (2006) and others, this study explores the multimodal choices that were strategically made by a major multinational beverage company, Coca Cola. Specifically, these choices relate to its health-related television advertisements that were created in response to health-related criticisms of its products by consumers and health institutions over the years.

The purpose of this study is to examine whether the beverage company is ‘spinning the truth’ in response to health-related criticisms by using certain multimodal strategies in its health-related television advertisements posted on the *YouTube* website. The study also critically reviews the reactions of consumers to these specific television advertisements on *YouTube* and the issues they raised in their on-line comments.

The findings of this research study illustrate that Coca-Cola did not admit to its contribution to obesity in its health-related television advertisements and it did not address health-related criticisms in the comment sections on *YouTube*. Instead the brand’s common message and stance in all of the health-related television advertisements was that consumers need to lose the calories that they gain from consuming Coke by eating well, being active and exercising in order to avoid obesity and other health issues.

## **Keywords**

Multimodality

*YouTube*

Coca-Cola

Branding

Social media

Television advertisements



## Declaration

I Nicole Janine Isaacs certify that this Master's Thesis is my own work. I understand what plagiarism is and I have used quotations and references to fully acknowledge all the words and ideas of others.

Signed: .....N.J Isaacs.....

## Sponsor

The financial assistance of the National Research Foundation (NRF) towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at, are those of the author and are not necessarily to be attributed to the NRF.

Signature: Scholarship-holder \_\_\_\_\_ N.J Isaacs \_\_\_\_\_

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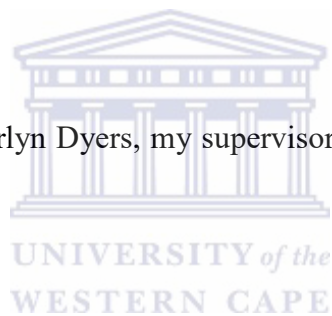
Firstly, I would like to thank God for giving me the courage and strength to pursue and to complete my Master's degree. None of this would have been possible without Him. His love and grace is never-ending.

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# Chapter 1

## Introduction

### 2.0 Introduction

This thesis offers a critical multimodal discourse analysis of the Coca-Cola Company's health-related television advertisements. It also considers consumers' views about the advertisements and how the company has responded or not responded to many criticisms about its contribution to health problems like obesity and diabetes.

#### 1.1 Criticisms and controversies

Coca-Cola, a company that has been around for more than a century, is no stranger to criticism and controversies surrounding its products. These include the Vitamin water Marketing Lawsuit (2009), in which they were sued for false/deceptive advertising. On 19 June 2014 *Health 24* reported that Coca-Cola was sued for false advertising by the American juice brand Pom Wonderful – a lawsuit which the US Supreme Court supported. Pom claimed that Coke's Minute Maid juice flavour, Pomegranate Blueberry, was “misleading because 99% of the drink is apple and grape juice” (<http://www.health24.com/Diet-and-nutrition/Healthy-foods/Coca-Colas-Pomegranate-Blueberry-is-not-the-real-thing-20140613>). An ongoing vein of criticism against the company's products, especially its iconic beverage Coke, is its contribution to health problems (Spitznagel, 2013).

In 2013 the company made history when its first ever health-related television advertisement entitled *Coming Together*, that addressed the issue of obesity, made its debut (<http://www.dailymail.co.uk/news/article-2262190/Coca-Cola-tackle-obesity-time-major-TV-ad-campaign-touting-drinks-140-happy-calories.html>).

The advertisement informed consumers about calories, gave consumers advice about what they should do when they drink Coca-Cola beverages and shared what the company is doing to help fight obesity. This advertisement was followed by three more health related television advertisements.

Given the reactions generated by these advertisements, this study illustrates how social media, specifically *YouTube*, was used as an advertising platform by Coca-Cola for its health-related television advertisements. It reviews and examines whether the use of multimodal strategies in these advertisements helped Coca-Cola to ‘spin the truth’ around criticisms of its products. The

four Coca-Cola television advertisements which relate to health issues are *Grandpa*, *Happy Cycle*, *Be OK* and *Coming Together*, which were aired between 2013 and 2014. The study also explores how consumers respond to these advertisements on *YouTube* and discusses their views and opinions about important health issues regarding the consumption of the company's beverages. The comments made by both consumers and Coca-Cola in the comment section of each television advertisement on *YouTube* which were used in this study ranged from the date that each advertisement was first aired on *YouTube* until 1 July 2015.

## 1.2 Social Media and Advertising

Since its inception, social media has been a focus of wide public interest and extensive research. According to Scott (2010:38), social media "is how we refer to the various media that people use to communicate online in a social way. Social media include blogs, wikis, video and photo sharing and much more". Social media first started out as a way to interact with and share content with friends and family online until different companies started to make use of its different media as marketing tools. One particular social media website which is popular for social media marketing and the re-purposing of television commercials is *YouTube*. At the Social Media Briefing Conference in September 2013, research findings revealed that *YouTube* is South Africa's 4th most popular site with 4.7 million users

(<http://www.bluemagnet.co.za/blog/the-state-of-social-media-in-south-africa-2013>).

In October 2013 *Business Insider* ranked *YouTube* the second largest social network with 1 billion monthly active users (*Facebook* came in first) in terms of the estimated global monthly active users (<http://www.businessinsider.com/the-worlds-largest-social-networks-2013-12>). This amount of traffic on *YouTube* makes it easy for companies that use it to brand and market themselves and to reach millions of potential customers.

Social media is however 'social' which means that users can interact with one another. According to Faulds and Mangold (2009:358) "social media enables companies to talk to their customers, and second, it enables customers to talk to one another". Social media sites such as *YouTube* also provides a platform where consumers can express their opinions, concerns and complaints by posting comments about products and services after they have viewed television advertisements on *YouTube*. The Coca-Cola Company is known for its unique branding and advertising, and despite being criticised for its contribution to health problems and false

advertising/labelling, the brand uses *YouTube* to re-purpose its television advertisements. But at the same time consumers have also turned to *YouTube* to express their views about Coca-Cola and their health-related concerns about its beverages.

### **1.3 Background**

In this section, some background on *YouTube* and the Coca-Cola Company is provided as the context for the study.

#### **1.3.1 *YouTube***

*YouTube* is a Google-owned company that was founded in February 2005. It is a social media website which “allows billions of people to discover watch and share originally-created videos” (<https://www.YouTube.com/yt/about/>). According to Ha, Leconte and Savidge (2013:279) *YouTube* “dominates online viewing, with 85% of the online video consumption centralized in the U.S. The average user spends 4.5 hours per month on *YouTube*”. Types of videos that occur on *YouTube* include music videos, exercise videos, movie trailers, television advertisements, documentaries and many more. In addition to viewing and sharing videos on *YouTube*, space is also provided for a comments section where viewers can comment on videos. According to Ha, Leconte and Savidge (2013: 280) “Socializing now occurs in conjunction with viewing user-generated online videos”. Viewers can socialise on *YouTube* because they can share opinions about a particular video and reply to each other’s comments or posts. Given its popularity, *YouTube* is also used by brands like Coca-Cola to re-purpose television advertisements in order to sell more products. In other words brands upload and re-use old television advertisements to *YouTube* in order for it to be viewed on a different platform by a new audience.

#### **1.3.2 *Coca-Cola***

The Coca-Cola soft drink company is one of the world’s oldest and most influential brands. In August 2015 it ranked as the fourth most valuable and powerful brand after Apple, Microsoft and Google according to Forbes (<http://www.forbes.com/powerful-brands/list/>). The original soft drink was invented in 1886 by Dr John Pemberton, an Atlanta pharmacist, and was named by Frank Robinson, Pemberton’s bookkeeper. Coca-Cola sponsors schools, universities, *spazas* (informal shops), it appears as product placements in movies and it is sold in fast food restaurants such as *Steers* and *McDonalds* as well as cinemas. The company and its products

therefore have a world-wide footprint, and the soft drink was first sold in South Africa in the 1930s.

Coca-Cola claims that its mission is “to refresh the world, inspire moments of optimism and happiness, create value and make a difference”

(<http://www.cocacola.co.za/ourCompany.html>). According to Coca-Cola’s South African website “The Coca-Cola Company has operations in more than 200 countries around the world and serves its beverages at a rate of 1.8 billion every day”

(<http://www.cocacola.co.za/ourCompany.html>).

The company is known for its popular advertising and marketing campaigns like the one of Summer 2013, called *Share-a-Coke*, in which the company printed the names of members of the public on Coke bottles. Besides these campaigns, however, the company has also been heavily criticized for the contribution of its products to obesity and other health-related issues ([http://www.iol.co.za/business/companies/coca-cola-tries-to-fight-off-criticism-](http://www.iol.co.za/business/companies/coca-cola-tries-to-fight-off-criticism-1.1512637#.U143ofmSz10)

[1.1512637#.U143ofmSz10](http://www.iol.co.za/business/companies/coca-cola-tries-to-fight-off-criticism-1.1512637#.U143ofmSz10)). It appears that the company has taken note of these claims, as it now tries, through its branding and advertising, to provide consumers with nutritional information about its beverages and also provides smaller as well as ‘healthier’ options like flavoured water, ice tea and caffeine and sugar-free beverages. Besides the original Coca-Cola soft drink (also called ‘Coke’), the Coca-Cola Company manufactures and distributes soft drink brands like Fanta, Sprite, Stoney, Lemon Twist, Iron brew as well as healthier beverages including Bonaqua water, Minute Maid, Fuze Tea and Glacéau Vitamin water.

#### **1.4 Rationale for the study**

As was noted in the introduction to this chapter, Coca-Cola is a well-known and popular megabrand worldwide and has been around for more than a century – some people even go as far to describe it as ‘iconic’. The soft drink is easily accessible and can be bought anywhere from local convenience stores to supermarkets. In 2013 Coca-Cola spent more than \$4 billion on marketing which is more than what its soft drink competitors like Pepsi spend on marketing (<http://www.forbes.com/sites/greatspeculations/2014/04/11/diet-soda-slump-to-lower-cocacolas-volumes-still-beverages-could-offset-this-decline/>). Coca-Cola has continued with lavish advertising campaigns (e.g. *Share-a-Coke*, *Reasons to believe*, the *Happiness* campaign) despite negative health-related criticisms of its products

(<http://www.livestrong.com/article/131088-bad-effects-cocacola/>).

In 2015, Health24.com reported that Coca-Cola is South Africa's tenth most sugary drink (<http://www.health24.com/Lifestyle/Healthy-you/Multimedia/Whats-SAs-most-sugary-drink-20150309>). Fanta Grape, another beverage sold by the same company, contained the largest amount of sugar and came in first place as seen in the graph below:

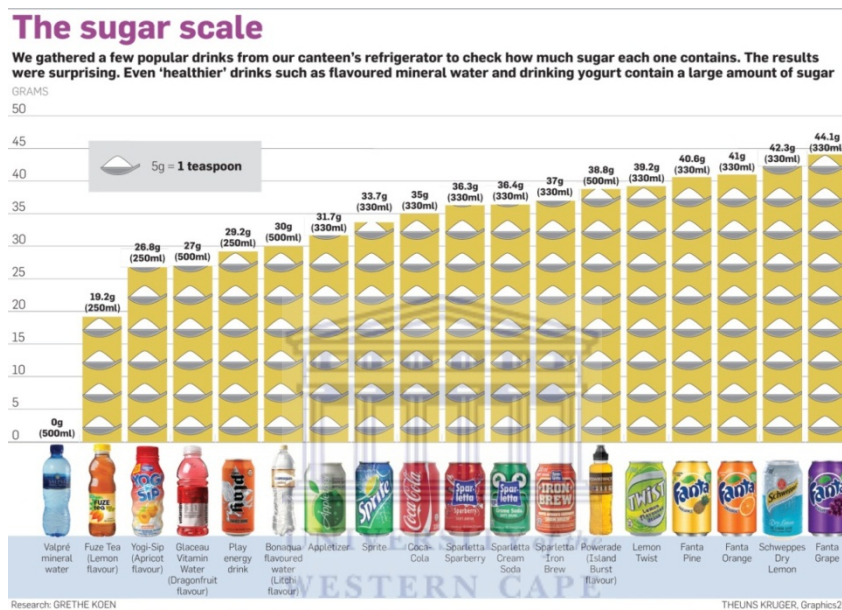


Figure 1: Health24.com sugar scale infographic

According to *The Guardian* health risks linked to sugar intake include diabetes, heart problems and cancer of the digestive tract

(<http://www.theguardian.com/lifeandstyle/wordofmouth/2013/jan/18/coca-cola-sugar-problem>). Clearly, people who consume the beverages listed above are at risk. In a BBC television interview, Coca-Cola's European president and Chief Operating Officer James Quincey, admitted that people do not realise how much sugar Coke contains. In the interview it was revealed that at cinemas, servings of Coke contains between 23 to 44 teaspoons of sugar. According to Quincey, Coca-Cola is trying to publicize this information (<http://www.dailymail.co.uk/health/article-2515555/people-dont-realise-sugar-Coca-Cola-admits-companys-PRESIDENT.html>), especially through television advertisements.

Even though a lot of attention has been given over the years to health concerns about Coca-Cola in different fields such as Dentistry (Aliping-Mckenzie, Linden and Nicholson, 2004), Corporate Communications (Johnson and Peppas, 2003) and Religion (Chidester, 1996), not enough attention has been given to the brand's television advertisements in linguistic research. It is important to determine whether Coca-Cola is just using *YouTube* as a platform to re-purpose television advertisements in order to market its brand and sell more beverages or whether it actually engages with consumers' health-related concerns about its products and their criticisms of these advertisements. This research study thus aims to contribute to an understanding of the linguistic and multimodal resources used by Coca-Cola, as well as the effectiveness of computer-mediated discourse.

### 1.5 Statement of Problem

According to Consumer Right number 8, *Right to Fair Value, Good Quality and Safety*, of the Consumer Protection Act of South Africa, consumers have the right to receive warnings on the fact and nature of risks:

- Suppliers are obliged to make aware of any risks of an unusual character or nature, risks of which consumers could not reasonably be expected to be aware, or which ordinarily alert consumers could not reasonably be expected to contemplate, depending on the specific circumstances or risk that could result in serious injury or death.
- Suppliers are obliged to bring to the consumers' attention notice/labelling of any hazardous or unsafe goods and provide the consumer with adequate instructions for the safe handling and use of those goods.

([https://www.westerncape.gov.za/other/2011/3/consumer\\_protection\\_act.pdf](https://www.westerncape.gov.za/other/2011/3/consumer_protection_act.pdf))

Consumers therefore have the right to be informed about the content of a product as well as the possible risks and consequences of its consumption. Television advertisements are one of the ways of informing consumers about the contents and consequences of using particular products. However, television advertisements can also be used to spin the truth about products in order to sell more of them. Coca-Cola has in recent years faced tremendous criticism regarding the effect of its products on consumers' health. Between 2013 and 2014 it responded to these criticisms by creating and launching health-related television advertisements. These health-related television advertisements however also received criticism from the public on the social media site *YouTube* in which it was re-purposed and re-advertised. Criticism included that the advertisements were untruthful and inaccurate.

It is therefore the intention of this study to explore which multimodal strategies were used by Coca-Cola in its health-related television advertisements and whether they were used to spin the truth about its products.

### **1.6 Research Aim**

The aim of this study is two-fold. Firstly, it aims to establish which multimodal strategies Coca-Cola used in its health-related television advertisements which respond to health-related criticisms of its products. Secondly, the study aims to review and analyse the type of comments consumers made after they viewed the television advertisements on *YouTube*, the significant issues that were raised and whether the company responded to these comments.

### **1.7 Research Objectives**

- To identify if Coca-Cola ‘spins the truth’ about the healthiness of its beverages (and the impact it has on consumer’s health) by using multimodal strategies and conveying certain messages in four of its health-related television advertisements that were shared on the social media site *YouTube*;
- To identify and analyse the type of responses/criticisms of consumers after they viewed the television advertisements and the significant issues that were raised; and
- To determine whether and how Coca-Cola responds to criticisms made by consumers on *YouTube*.

### **1.8 Research Assumption**

What I expect to find with this study is that Coca-Cola ‘spins the truth’ about Coke and does not respond to health-related comments made by users on *YouTube*. I also expect to find that instead of addressing health-related criticisms, the company provides ‘healthy’ alternatives like Diet Coke and continues to advertise that its soft drink brings joy to people.



## **1.9 Outlines of other chapters**

### *Chapter 2: Theoretical and Conceptual Framework*

This chapter includes a Literature review in which the theoretical background of multimodality and concepts that are related to the study such as intertextuality and semiotic remediation are discussed.

### *Chapter 3: Methodology*

Chapter 3 provides the methodology for the thesis, and includes Information and Data sources, Participants, Research Methods, Techniques and Procedure, Data Analysis and Ethical issues.

### *Chapter 4: Findings on Coca-Cola Television Advertisements*

In this chapter, the study's findings on Coca-Cola's health-related television advertisements are provided. The multimodal strategies that were used are identified and discussed in detail in order to determine if the company 'spins the truth' about the healthiness of its beverages.

### *Chapter 5: Findings on Health-related YouTube Comments*

Chapter 5 provides an overview and discussion of consumer criticisms of Coca Cola as well as responses by the company, against the background of contemporary features and linguistic practices on the social media video-sharing site *YouTube*.

### *Chapter 6: Conclusion – overview of the findings*

In this chapter, an overview of the findings of the research study is provided as well as the conclusion of the thesis.

## **1.10 Conclusion**

This introductory chapter provided the background, rationale, aims and research questions for this study – a critical reflection on the way in which Coca-Cola responded to health-related criticisms of its products through its creation of health-related television advertisements. The study analyses these advertisements as well as the on-line responses of consumers to them.

## Chapter 2

### Theoretical and Conceptual Framework; Literature Review

#### 2.0 Introduction

This chapter combines the theoretical and conceptual framework for the study with an overview of literature on the different kinds of multimodal approaches, the repurposing of discourse in advertising and social media advertising. Theoretically, the paper is situated within the framework of Multimodality, specifically the Multimodal Critical Discourse Analysis (MCDA) approach and conceptually the study examines concepts such as intertextuality and semiotic remediation. The meaning of the term ‘mode’ is unpacked as well as the ways in which ideologies, behaviour and identities are shaped by advertising. The chapter also explores the affordances that social media advertising offers.

#### 2.1 Theoretical Framework: Multimodality

In the analysis of the four selected health-related Coca-Cola television advertisements in Chapter 4 the multimodal choices made by the author of the advertisements were reviewed and analysed.

Multimodality is the study of multimodal signs – a theoretical approach which focusses on communicational aspects other than language such as image, gesture, gaze, posture etc. and the relationship between these different signs (Jewitt, 2009). According to Iedema (2003:33) “the term multimodality was introduced to highlight the importance of taking into account semiotics other than language-in-use, such as image, music, gesture, and so on”. Multimodality is thus a theory which was introduced to show how different semiotic resources also known as modes and not only language, work together to create meaning. Different modes including written text or spoken text (language), images, sketches, diagrams, sound and non-verbal signs (gestures, body movement, clothing etc.) can be combined into one meaningful text, called a *multimodal text*” (LCS 211 Lecture Slides, 2014: Lecture 7). Authors of multimodal texts use and combine certain semiotic resources (modes) to create meaning and to convey particular messages.

### 2.1.1 Mode

The term ‘mode’ forms an important part of multimodal theory. Even though there are various definitions and understandings of the term ‘mode’ available from different authors and researchers defining the term remains difficult and is not easy “What a mode is continues to be subject to debate” (<http://multimodalityglossary.wordpress.com/mode-2/>). Below are various definitions of the term mode by different authors:

The term mode can be defined as “the different ‘semiotic resources’ used for making meaning, both verbal (writing, speech) and non-verbal (image, gesture, gaze, posture, space, sound, colour, discarded objects and so on)” (Bock, 2013:65).

A mode is “a semiotic resource used for the purposes of representing meaning within a given culture (i.e., video, graphics, sound, speech, writing, gestures, music) within a larger medium, or channel of communication (i.e. television, radio, Internet, mobile)” (Getto and Silva, 2012:89-90).

A mode refers to “a system of choices used to communicate meaning. What might count as a mode is an open-ended set, ranging across a number of systems” (Page, 2009:6, cited in Gibbons, 2012).

Within the evolving field of multimodality there are different understandings of the term ‘mode’ (Gibbons, 2012). In Multimodal Interactional Analysis “mode is not such a pivotal issue since gesture is understood as a communicative mode with the analyst’s interest being on how that mode is utilised” (Gibbons, 2012:9). The social semiotic approach to multimodality on the other hand “grounds the notion of ‘mode’ in its cultural and material uses” or as Jewitt phrases it, “in a specific context (time and place) modes are shaped by the daily social interaction of people” (Jewitt, 2009c:21 cited in Gibbons, 2012).

Kress (2010:87) argues that “what counts as mode is a matter for a community and its social-representational needs. What a community decides to regard and use as mode is mode.” In other words in the social semiotic approach, what counts as a mode is the shared understanding and meaning that a mode has for a particular community. The notion of mode thus varies from researcher to researcher and from community to community. According to Bock (2013:65) “Kress argues that different modes have different affordances or meaning-making potential. By

this he means that different modes do different kinds of communicative work and that each of them is specific and suited to different communicative goals and contexts”. In other words specific modes are chosen for specific purposes based on what an author wants to communicate.

The term ‘mode’ (also known as ‘communicative mode’) forms an important part of multimodality and all of its different approaches. In multimodality two or more modes are used to create meaning. There is thus a variety of modes available some of which include “writing and image on the page, extending to moving image and sound on the screen, and speech, gesture, gaze, and posture in embodied interaction” (<http://multimodalityglossary.wordpress.com/mode-2/>). Other examples of modes include music, spoken language, and written language (<http://creatingmultimodaltxts.com/>).

In this study the term ‘mode’ refers to communicative strategies and choices used to communicate meaning through visual communication in the advertisements that were analysed. Communicative modes that were identified and discussed in the television advertisements in this study include:

- Colour (the type of colours that were used in the advertisements)
- Music (the type of music that was played in the advertisements)
- Spoken language (voice-overs)
- Print, which “refers to written text including the language, the medium, the typography and the content, when it is incorporated into the interactions” (Norris 2004:44)

### 2.1.2 Different approaches

This sub-section discusses different approaches to multimodality, i.e. the multimodal discourse analysis approach, the multimodal critical discourse analysis approach and the multimodal interactional analysis approach. Even though there are various approaches to multimodality, Baldry and Thibault (2006: xv) as cited in Gibbons (2012) state that “The term multimodality covers a diversity of perspectives, ways of thinking and possible approaches. It is not a single principle or approach. It is a multi-purpose toolkit, not a single tool for a single purpose.”

### *Multimodal Discourse Analysis (MDA)*

According to O'Halloran (2011:1) "MDA is used somewhat loosely at present as concepts and approaches evolve in this relatively new field of study" and "MDA itself is referred to as 'multimodality', 'multimodal analysis', 'multimodal semiotics' and 'multimodal studies'. In other words there is no fixed definition for multimodal discourse analysis. It is however important to note that "any definition of multimodality centres on the notion of a 'multitude of modes'" (Gibbons, 2012:8). Multimodal Discourse Analysis (MDA) can be defined as "an emerging paradigm in discourse studies which extends the study of language per se to the study of language in combination with other resources, such as images, scientific symbolism, gesture, action, music and sound" (O'Halloran, 2011:1).

The underlying linguistic nature of Multimodal Discourse Analysis (MDA) is that of Systemic Functional Linguistics (SFL) in which Halliday's three meta-functions namely, ideational, interpersonal and textual are applied. According to Getto and Silva (2012:89) "Systemic functional multimodal discourse analysis (SF-MDA) is a research approach that involves the cross-examination of multiple modes of communication (e.g., language, visual representations, symbols, gestures, sound, interactive hypermedia, video) situated in their social contexts." Getto and Silva (2012:89-90) suggest that, "In the study of semiotics, scholars borrow from Halliday's systemic functional linguistic theory, which views grammar not as a system of rules but as a resource to make meaning. The resources communicators used in a given communication situation, or semiotic resources for short, are thus thought of as the choices available to communicators within that situation." SF-MDA falls under the theory known as social semiotics (Getto and Silva, 2012:89-90).

According to Kress and Van Leeuwen, Halliday's three metafunctions can be extended to visual communication (Liu, 2013:1260). Kress and Van Leeuwen (1996, 2006) have adapted and extended Halliday's meta-functions in order to apply it to how meaning is made through visual images and not only speech and writing which they call "The Grammar of Visual Design". They used a new and different set of terminology to expand Halliday's three metafunctions, 'representational' instead of 'ideational', 'interactive' instead of 'interpersonal' and 'compositional' instead of 'textual' (Jewitt and Oyama, 2001).

According to Kress and Van Leeuwen (2006:2),

what is expressed in language through the choice between different word classes and clause structures, may, in visual communication, be expressed through the choice between different uses of colour or different compositional structures. And this will affect meaning. Expressing something verbally or visually makes a difference.

In other words, just as certain grammatical choices are made in language to convey meaning, certain choices can be made in visual communication such as colour and composition to create meaning. In their book, *Reading Images: The Grammar of Visual Design*, the two authors focus and place emphasis on meaning that is created through visual communication. Kress & Van Leeuwen (1996, 2006) presents the composition of images and multimodal texts in which meaning can be realised through three interrelated systems/principles namely, Information Value, Salience & Framing. These three interrelated systems show how representational and interactive meaning is created as a whole in multimodal text. These systems are applicable to the layout of advertisements because it is used to show how visual and verbal signs work together to create meaning. Below is a detailed discussion of the three different interrelated systems/principles:

#### *Information value*

The first interrelated system, Information value, refers to the placement and positioning of verbal and visual signs. It also refers to the value attached to the information and the significance of where it is placed (Kress & Van Leeuwen, 1996). There are three types of information that fall under Information value including Given and New: The Information Value of Left and Right, Ideal and Real: The Information Value of Top and Bottom and The Information Value of Centre and Margin (Kress & Van Leeuwen, 2006). In *Given and New: The Information Value of Left and Right*, Given information occurs on the left side of a text and it is information that is already known while New information occurs on the right side of a text and it includes information that is new. In *Ideal and Real: The Information Value of Top and Bottom*, Ideal information occurs in upper section of a text and indicates promise, glamour etc. of product. Kress & van Leeuwen (1996:193) suggest that in advertisements “the upper section visualizes the ‘promise of the product’, the status of glamour it can bestow on its users, or the sensory fulfilment it will bring.” Real information on the other hand occurs in lower section of a text and includes factual and practical details. In *The Information Value of Centre and Margin*, the Centre includes nucleus (important) information and occurs in the centre of a text while

subservient (less important) information occurs in the margins of a text (Kress and van Leeuwen, 1996).

### *Framing*

The second interrelated system, Framing refers to, “The presence or absence of framing devices (realized by elements which create dividing lines, or by actual frame lines) disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense” (Kress & van Leeuwen, 1996:183).

### *Saliency*

The third interrelated system, Saliency includes features such as colour, size, sharpness, placement, position of signs/elements and indicates the significance of the signs. According to Machin and Mayr (2012:54), “Saliency is where features in compositions are made to stand out, to draw our attention to foreground certain meanings.” Salient features thus have “the central symbolic value in the composition” (Machin and Mayr, 2012:54). Saliency can be achieved through features such as colour, size, sharpness, placement, position of signs/elements. According to Kress & van Leeuwen (1996:212), “saliency can create a hierarchy of importance among the elements, selecting some as more important, more worthy of attention than others”.

In advertisements, the three principles mentioned above are often evident and are used to create meaning and to sell and advertise products and services.

### *Multimodal Interactional Analysis (MIA)*

Norris (2004:10) describes the underlying linguistic nature of multimodal interactional analysis as follow: “Multimodal interactional analysis grew out of interactional sociolinguistics, mediated discourse, nexus analysis, and multimodality in combination with the technology of video cameras and computers.” In her book, *Analyzing Multimodal Interaction: A methodological framework*, Norris’s aim is to “show the reader how to actually perform an integrative multimodal analysis of interaction without having to study each field in its vast complexity” (Norris, 2004:10).

Before an analyst undertakes a multimodal interactional analysis, she/he first has to understand the different communicative modes such as proxemics, posture, head movement, gesture, gaze, spoken language, layout, print, music etc. (Norris, 2004). Norris (2004) uses the term

communicative mode instead of mode to “emphasize their interactional communicative function.” Once the analyst is able to distinguish between communicative modes, the second step is to investigate how different modes are made use of in interaction (Norris, 2004).

#### *Multimodal Critical Discourse Analysis (MCDA)*

SFL-MDA has been the leading approach in multimodal analysis by authors such as Kress and van Leeuwen (1996, 2006) and Baldry and Thibault (2006). However, Gibbons (2012:23) argues that “Despite the predominant Systematic approach, multimodality is an expanding field, with work being undertaken in the area of literacy and education...as well as everyday interaction (Adolphs and Carter 2007; Herman 2004, 2009c; Norris 2004) and corpus studies...” This study will do a multimodal critical discourse analysis based on tools for analysis by Machin and Mayr (2012) and Kress and van Leeuwen (2006).

In their book entitled *How to do critical discourse analysis*, Machin and Mayr (2012: 9) introduce the concept ‘multimodal critical discourse analysis’ which they describe as “showing how images, photographs, diagrams, and graphics also work to create meaning, in each case describing the choices made by the author.” In their book, the authors “present a set of tools often used by critical discourse analysts and show how these can be used to analyse a range of media texts” and “a set of methods for more precisely analysing visual communication” (Machin and Mayr, 2012:1).

Machin and Mayr (2012) identify four visual semiotic choices namely, iconography, attributes, settings and salience as methods to analyse modes such as images. In this study Machin and Mayr’s (2012) tools for multimodal critical discourse analysis (MCDA) were employed and used to analyse salient elements and word connotations in the advertisements. These methodological tools helped to uncover how Coca-Cola made certain multimodal choices and used it as a strategy to address health concerns about its beverages. It also helped to determine whether it ‘spun the truth’ about its beverages and what messages the company tried to convey through the choices it made.

In terms of analysing semiotic choices such as words in texts, Machin and Mayr (2012) presents four CDA strategies and lexical choices in language namely, word connotations, overlexicalisation, suppression or lexical absence and structural opposition to analyse texts. This study used the ‘word connotations’ strategy to analyse printed words that appeared in the



television advertisements. In analysing word connotations, the “basic choice of words used by a text producer” is analysed and it is assumed that “since language is an available set of options, certain choices have been made by the author for their own motivated reasons” (Machin and Mayr, 2012:32). Word choices also bring “certain sets of associations”, for example, if the university where I study at is called an ‘academic institution’ it is associated with formality and seriousness where formal learning takes place and there is a strong focus on academics. On the other hand if someone calls my university a “varsity” it seems much more casual and it is associated as a place where young people go to not only learn but socialise and do other activities and so forth. Machin and Mayr (2012) use the example of calling the place where you live a “family home”, an “address” or “building” in a news article headline. According to the authors the headline “Youths attack local family home” suggests something more personal and sacred than the synonyms “address” and “building”. By using word connotations, companies and organisations reveal how they position themselves with regards to certain matters and issues or in general (see section 4.3.1.2 for discussion).

### **2.1.3 Advertisements as multimodal text**

According to Pan (2015:205-206) “multimodality has become a dominant feature of modern advertising” and advertising is also “increasingly dependent on multiple modes for effective promotion”. Advertisements are thus not only texts but they are multimodal texts.

A multimodal text uses two or more modes to create meaning and is delivered through print or digital media (<http://creatingmultimodaltexts.com/>). Examples of multimodal texts include print and television advertisements, film, music videos, posters, and pamphlets just to name a few. Any text can be multimodal as long as it uses two or more modes to create meaning and to bring a message across. Print and television advertisements can be considered as multimodal text because different modes (verbal, non-verbal, song, sound etc.) are used in it to make meaning, bring a message across and ultimately promote and sell a service or product. The modes that are used in advertisements depends on the medium that it is sent through whether it is print or television. The term ‘medium’ refers to “the physical means by which different messages are disseminated” and examples thereof include television, books, radio, newspapers etc. (Bock, 2013:66). Print advertisement will not be able to use modes such as song and interaction/movement to create meaning and sell products but will rely on words, fonts and images. Television advertisements on the other hand is uniquely personal and demonstrative (Shimp and Andrews 2013:3). Television advertisements allow brands to demonstrate how

consumers can use their products and services. Shimp and Andrews (2013:335) argue that, “No other medium can reach consumers simultaneously through auditory and visual senses. Viewers can see and hear a product being used”. The fact that this is possible makes television advertisements unique and makes it stand out from other advertising mediums. It also illustrates how effective certain modes are in television advertisements and the affordances thereof compared to that of print advertisements. Television advertisements are thus very popular with international brands such as Coca-Cola, McDonalds and so forth.

According to the website [creatingmultimodaltexts.com](http://creatingmultimodaltexts.com), “a multimodal text can be transmedia - where the story is told using ‘multiple delivery channels’ through a combination of media platforms, for example, book, comic, magazine, film, web series, and video game mediums all working as part of the same story.” (<http://creatingmultimodaltexts.com/>). A multimodal text such as a television advertisement is not only advertised on television by brands but they upload their television advertisements to the internet and social media as well. In other words it has ‘multiple delivery channels’ and is broadcasted through ‘a combination of media platforms’. The internet and social media are the latest trend and medium that companies use to advertise their products and services. Social media advertisement is a fast way in which corporations reach thousands of consumers and it is effective because unlike television advertisement, corporations can interact with their customers on social network sites like Facebook and *YouTube* and get feedback about their products and service.

## **2.2 Conceptual Framework**

In chapter 4 of this study the way in which discourse is repurposed in the selected health-related television advertisements is explored through concepts such as intertextuality and semiotic remediation. The conceptual framework therefore includes an introduction and discussion of these concepts.

### **2.2.1 Intertextuality in television advertisements**

Television advertisements often refer to prior events, discourses or texts in order to help sell a product, service or an idea. This can be defined as intertextuality which refers to “the ways in which texts and ways of talking refer to and build on other texts and discourses” (Kristeva 1986, quoted by Johnstone 2008:164). Fairclough (2003:39) describes intertextuality as “the

presence of actual elements of other texts with a text.” while Luke (1995:13) describes it as “repeated and reiterated wordings, statements, and themes that appear in different texts”.

The term intertextuality was first introduced and coined by Julia Kristeva in 1966 (LCS 731 Lecture Slides, 2013: Lecture 2). According to Landwehr (2002) intertextuality entails structural relations between two or more texts and was initially seen as an alternative strategy to study literary texts in the late 1960s. Since then intertextuality started to occur in media texts such as advertisements. Intertextuality is often used as a tool in advertisements to capture audiences’ attention. Viewers enjoy and find pleasure in recognising the intertextual reference that could lead to positive attitudes toward the advertisement and to the brand (Hitchon and Jura 1997 cited by Kuppens 2009:119).

Kuppens (2009) believes that “every media text is intertextual” because producers of advertisements create texts that are previously related to others’ work in some way. According to Kuppens (2009:119) creativity, humour, and reflexivity are elements that are typical of intertextual advertisements and “constitute[s] an exciting way of appealing to advertising-literate viewers who ‘see through’ classic advertising strategies”. He suggests that when viewers recognize the intertextual references in advertisements it may enhance the ego of the viewer. In other words the viewer feels clever and good about themselves because they are familiar with and recognize the intertextual reference. This study draws on the concept of intertextuality because the use of prior texts is evident in some of the selected health-related television advertisements (see section 4.4.1 for discussion).

### 2.2.2 Semiotic remediation

The notion of intertextuality can also be seen in semiotic remediation (LCS 731 Lecture Slides 2013: Lecture 2). Texts such as television advertisements often re-use and re-purpose semiotic performances in order to support the message that it tries to bring across. Semiotic remediation refers to “the diverse ways that semiotic performances are re-represented and re-used across modes, media, and chains of activity” (Prior and Hengst, 2010: 2). Irvine (2010) states that Prior and Hengst presents the notion of remediation that involves and focuses primarily on repurposing. She suggests that: “Remediation, in this sense, implies taking up some previously existing form but deploying it in a new move, with a new purpose” while semiotic “indicates a broad focus on many kinds of signs, not only linguistic signs” (Irvine, 2010:236). Irvine (2010:236) suggests that an example of remediation is when a message is originally “produced

orally and later displayed on a written placard...if the placard were produced for a different moment and in aid of some at least slightly different project”. Also, “many other kinds of communicative acts can be thought of as repurposing – thus semiotic remediation – even if their semiotic modality itself does not change”. Repurposing is thus the most important and key aspect in semiotic remediation. In section 4.4.2 of the study the way in which semiotic remediation was used to repurpose song in the *Be OK* television advertisement and stories in the *Grandpa* television advertisement is explored and discussed.

### **2.3 The discourse of advertising – shaping behaviour, ideologies and identities**

Another important part of the literature reviewed for this study is how advertising shapes consumer behaviours, ideologies and identities.

#### 2.3.1 Advertising discourse

According to Mafofo & Wittenberg (2013: 400), “It is commonly believed that brands only sell if they are continually advertised”. Advertising is thus important in order to sell products and services by brands. Lamb, Hair, McDaniel, Boshoff and Terblanche (2000:303) define advertising as “any form of paid communication in which the sponsor or firm is identified” and suggest that “One of the primary benefits of advertising is its ability to communicate with a large number of people at the same time”.

Goddard (2002:65) describes advertising as “a very public form of discourse” that forms “part of the way in which we construct our ideas about the world around us: what people are like, who does what, who is important and why, what we should be worried about” while Cartwright and Sturken (2001:189) state that advertising “often presents an image of things to be desired, people to be envied, and life as it ‘should be’”. Advertising therefore conveys a message and image of what consumers should want and have but not necessarily need. Advertising discourse thus shape audiences’ behaviour and influences their identity.

#### 2.3.2 Identity

Ferris, Peck and Banda (2013:372) describe identity as a “complex, dynamic matter that often transcends a number of boundaries, including national, regional, cultural, linguistic, gender and racial.” According to Fairclough (2003:8) texts such as advertisements have long-term effects as continued advertising can contribute “to shaping people’s identities as ‘consumers’ or their

gender identities.” By representing and selling products advertisers also represent and sell identities (Pajnik and Lesjak-Tušek, 2002:281). In other words advertisements can make people believe that in order to be someone important, cool, sexy etc. they need to have and buy certain products or use certain services.

An example of how television advertisements shape people’s identities is evident in Marie Gillespie’s book entitled *Television, Ethnicity and Cultural change*. The book is about the “role of television in the formation and transformation of identity among young Punjabi Londoners” (Gillespie, 1995:1) In her study she uses the ethnography method and studies the perceptions of young Punjabi Londoners (in the 14-18 age group) living in Southhall, west London that are mediated largely by TV (Gillespie, 1995). Chapter 6 in the book titled *Cool bodies: TV ad talk* Gillespie (1995) reveals that the need to be and look cool was repetitively stressed by the teenagers in their surveys. Gillespie also found that the way in which the teenagers spoke appears to be utopian and that the “discourses of advertising are reproduced and recreated in everyday discussions of ads as they fantasise about how easy life would be if one used this product; or how successful, popular or beautiful one could be if one bought this product” (Gillespie, 1995:176). This shows how television advertisements easily influence the minds and identities of young people. In section 4.5.2 of this study the way in which identities are shaped, constructed and sold in the health-related television advertisements of Coca-Cola are discussed.

### 2.3.3 Ideologies

Advertisements definitely help to shape people’s ideologies on certain topics, events, nations, people and issues. Vahid and Esmae’li (2012:38) describe ideologies as “an entire system of ideas, beliefs, and values, which provides a restricted view of the world.” Everyone has their own ideologies including advertisers who can inflict their ideologies on others in society through advertising (Vahid and Esmae’li, 2012). Advertisers want audiences’ to view the world in a different or certain way with the use of a company’s products or services. In other words they want consumers to believe what they believe about their products or services. Advertisements can also make people believe that they lack something in their life and that they have to have it in order to better their lives.

According to Pajnik and Lesjak-Tušek (2002:279), “In advertising discourse, ideology functions through “the interpellation of the viewers” (Althusser 1994)” that is a process in which the viewer/prospective consumer is addressed as “you”. In this way the audience of the

advertisements are reminded of the shortcomings that they have in their lives. For example, a perfume or lingerie advertisement can make consumers believe that they need to purchase these items in order to feel and be sexy while a sneakers advertisement can make consumers believe that they need sneakers in order to be cool and trendy. When consumers read or view these advertisements certain feelings are awakened in them – they might feel unsexy, uncool, unsuccessful and advertisers are there to ‘fix’ these feelings and shortcomings through their products and services which is how consumers’ ideologies are shaped and influenced by brands.

In the discussions of Coca-Cola television advertisements in Gillepsie (1995), the ways in which teenagers’ ideologies are influenced through television advertisements is evident. During discussions of Coke advertisements, Gillepsie (1995:193) found that some of the subjects of her study believed that “the consumption of Coke promises happiness, love, friendship, freedom and popularity”. This shows the power of advertising discourse and how brands use it to shape consumer ideologies. In section 4.5.1 of this study the way in which each health-related Coca-Cola television advertisement contributed to shaping viewer ideologies is discussed.

#### 2.3.4 Ideologies and values of brands in branding

Brands have their own ideologies and values which they use to shape and influence consumer ideologies in advertisements. In multimodal texts such as advertisements the values and beliefs of brands can be seen in their brand identity which refers to “the ideas and values expressed in the brand” (Mafofo & Wittenberg, 2013: 398). Kapferer (2008:171) emphasizes that “the key belief of the brands and its core values is called identity”. A few ways in which brand identity can be seen is in the colours that corporations use, its logo, and slogan as well as in its advertising.

The Coca-Cola Company is an example of a company which takes full advantage of advertising to enhance its brand identity and it has produced many iconic advertising campaigns and television advertisements over the years that reveal its values and beliefs. With each advertising campaign it produces, a new slogan is invented and used and television advertisements and other forms of advertising are created accordingly. Slogans are one of the ways in which companies position their brand and differentiate their brand from other brands and it indicates the promise that the brand offers (Mafofo and Wittenberg, 2013). In other words the slogan/promise is the message that the brand wants to convey to its customers and it differs from other corporations. Slogans occur at the end of every brochure/pamphlet, television

advertisement of corporations. According to Kohli, Suri and Thomas (2013:33) slogans “provide opportunity to explain the brand”. Coca-Cola’s most recent advertising campaigns include “Open Happiness” (2009-2015) and “Share-a-Coke” (2013/2014). In Chapter 4, Section 4.1 Coca-Cola’s “Open Happiness” slogan and the way in which it relates to the company’s brand identity (values and beliefs) is discussed in detail.

Coca-Cola’s brand identity is also visible in its logo. A logo refers to “a physical mark, either in the form of letters or an image” (Mafofo & Wittenberg, 2013:397-398). Coca-Cola’s logo is the word Coca-Cola itself in the colour white in Spencerian script against a red background as seen in its advertisements, bottles, cans and its sponsored goods and backgrounds. Hynes (2009:545-546) suggests that, “The corporate identity of a firm is strategically important in differentiating companies and helps to establish customer loyalty...The logo acts as a badge of identification, as a mark of quality and as a way to increase a company’s reputation” Like any other logo Coca-Cola’s logo is unique to the brand and even though it went through a few changes over the years consumers still identify the logo globally.

### 2.3.5 Multiculturalism in advertising and branding

Multiculturalism is often evident in advertisements and advertising discourse and used by brands to communicate certain ideas and messages. Multiculturalism can be defined as:

a state of affairs and to a goal: the former meaning recognises the co-existence of many cultures within a region or nation; the latter identifies the aim of multiculturalism to promote the equality of different cultures, both in the eyes of the law and in the life of society. Multiculturalism therefore promotes cross-cultural understanding and encourages the active participation of cultural representatives in social, economic and political affairs. It discourages discrimination, isolation, disempowerment, hatred and violence.  
(Scott, n.d:157)

1. Of, relating to, or including several cultures.
2. Of or relating to a social or educational theory that encourages interest in many cultures within a society rather than in only a mainstream culture.  
(<http://www.thefreedictionary.com/multiculturalism>)

a pluralistic ideology, stresses recognizing and celebrating group differences  
(Plaut, Thomas and Goren, 2009:444)

Based on the definitions above multiculturalism thus refers to recognizing and embracing the diversity of cultures and ethnicities. According to Banerjee and Linstead (2001:702) “Multiculturalism emerged from North American attempts to manage the consequences of mass

immigration and cultural diversity and is now ‘official’ in many countries including Canada and Australia.” Multiculturalism is considered as “one of the most important elements of American society” (Ignatowski, 2012:31) because the United States aspires to be one (Kuo, 2005: 39). Big brands in the United States such as Coca-Cola started to incorporate multiculturalism in advertisements. Paek and Shah (2003:25) argue that if one drinks Coca-Cola or eat McDonalds that “racial and cultural barriers disappear” because these are “some of the fantasies offered by the global advertising industry, which has become perhaps the most visible and pervasive institution in U.S. culture.”

Multiculturalism and “hybridized imagery” in advertising became more popular in the mid-1990’s (Kuo, 2005:34). Multiculturalism is used as a strategy in advertising to promote various agendas. According to Kuo (2005:39-40) “What is so compelling about indiscriminate applications of multiculturalism within advertising is that multiculturalism becomes a bandwagon of opportunity for everyone—it can take anyone anywhere.” In other words anyone be it politicians, activist groups or popular brands can use multiculturalism and apply it in advertising for their own agendas. Brands may use it to promote equality in order to reach wider audiences and to sell more products while politicians may use it in political campaigns to show that transformation took place in order to win more votes. This study explores the reasons for the use of a multicultural cast in some of the health-related television advertisements (see section 4.2).

#### **2.4 The affordances of social media advertising**

According to Asur and Huberman (2010:1) social media can be viewed as “a category of online discourse where people create content, share it, bookmark it and network at a prodigious rate”. This can be considered as the primary function of social media. Social network sites on the other hand, are a type of social media where individuals can create profiles and connect with others who are known or potential friends (Papacharissi, 2013). Social media forms an integral part in the way people communicate today. Friends and families use it to keep in touch, politicians and political parties use it to win votes and companies use it to brand and market themselves.

Social media also allows consumers to view advertisements made by companies or view comments made by viewers on social media platforms months or years ago because of its



permanency. According to Geis (1982:3), “Television commercials occur in real time...As a result of the fact that television commercials are presented in real time, they cannot be reviewed in the way print advertisements can”. However, the fact that television commercials cannot be reviewed like print advertisements has changed since Geis (1982) wrote his book more than 32 years ago; the affordances of new social media such as *YouTube* provides a platform where users can review television advertisements which were seen on television previously. This research study made use of one of the affordances of social media which is permanency – once a user or company posts something on social media it stays on there forever unless the user or company deletes the post.

Geis (1982:9) argues the following:

the fact that television advertising occurs in real time can be exploited by presenting conflicting claims at different points in a commercial. A second way in which the real time character of television advertising can be exploited is by presenting flawed arguments of various sorts. Since viewers cannot review the text of a commercial, unless they see it a number of times, the odds are that they will fail to see through at least some faulty arguments.

Television advertisements on *YouTube* however can be seen as an affordance that new digital media offers because previously one could only view television advertisements on television but now it is accessible on the internet through the social media website *YouTube*. On *YouTube* viewers can rewind, forward, pause or re-view a television advertisement in order to see the “flawed arguments” and “faulty arguments” in it that Geis (1982) talks about. *YouTube* is a video-sharing social media site which provides a platform for people to upload, view and download various videos including television advertisements since 2005. Companies can advertise on *YouTube* by repurposing and re-using their television advertisements. New and old television advertisements can be found on *YouTube* of particular companies. For example, a television advertisement of Coca-Cola which aired on television in 1971, before the rise of the internet, can be viewed on *YouTube* (<http://www.YouTube.com/watch?v=wRbQ-y-FxTg>).

According to Ha, Leconte and Savidge (2013:279-280) “There are two common types of online videos available online: user-generated videos and repurposed videos. User-generated videos are produced by amateurs, such as baby’s first steps, whereas repurposed videos are those produced by professionals that have been aired on TV”. *YouTube* also “provides a forum for people to connect, inform, and inspire others across the globe and acts as a distribution platform for original content creators and advertisers large and small” (<https://www.YouTube.com/yt/about/>). On *YouTube*’s website it explains the reason why

advertising on *YouTube* works which is as follows: Advertisers only have to pay when people watch videos, they can reach their ideal customer, build a following and their advertisements can show up across devices (<https://www.YouTube.com/yt/advertise/why-it-works.html>).

#### 2.4.1 Features on *YouTube*

According to Steinfield, Ellison, Lampe and Vitak (2013) social network websites have become so huge that they are “the most visited Internet sites”. Different social network sites have different features that users can make use of. Below are features that occur on *YouTube*:

##### *YouTube Channels*

According to Adami (2009: 380) on *YouTube*, “Apart from uploading videoclips, ‘registered users’ can interact by posting written comments, rating and bookmarking videos as favourites, subscribing to channels (i.e. the user’s page on *YouTube*) and joining interest groups.” A *YouTube* channel is a page where videos of an individual or company are uploaded to and where viewers can go to in order to view videos. Registered *YouTube* users can subscribe to channels that they enjoy and build playlists of their favourite videos (<https://support.google.com/YouTube/answer/3309389>). They can also subscribe to channels and receive emails when new videos are uploaded to the channel which they are subscribed to.

Each video on *YouTube* has a description box in which the following occurs: the title of the video, the number of views the video has, the date of publication, a description by the creator of the video, the category in which the video falls under, the type of licence the video has and the number of likes and dislikes viewers gave the video.

##### *The comment section*

According to Shimp and Andrews (2013:378) “one main advantage of social media is its role in establishing two-way communication in place of the traditional one-way media efforts”. In the past, companies could play advertisements on television and it was considered as one-way communication because viewers could not comment on the advertisement unless they wrote a letter and posted it to the company. When companies post television advertisements on the social media site, *YouTube* or any other social media website, however it allows two-way communication to take place because consumers have the ability to comment on the advertisement immediately after they have viewed it. According to Faulds and Mangold (2009:358) “social media enables companies to talk to their customers, and second, it enables

customers to talk to one another”. Social media advertisement is a fast way in which corporations reaches thousands of consumers and it is effective because unlike television advertisements, corporations can interact with their customers on a social network site like Facebook and *YouTube* and get feedback about their products and services.

Over the years the popularity of the comment-feature on social network websites and social media sites has grown. *YouTube*, Facebook, Twitter and Amazon.com have the most number of web viewers and are the biggest platforms where customer feedback can be found (Zinner and Zhou, 2011). According to Thelwall, Sud and Vis (2012: 617), “A United States survey from early 2007 found that 13% of users watching online videos had posted comments about them (Madden, 2007) and the data collected in the current article suggest that there is one comment for every 204 views of a *YouTube* video that attracts at least one comment—0.5% of viewers leave a comment”. *YouTube* viewers make the most of their *YouTube* experience and use the features that it has to offer such as the ability to comment on the video that they watch, that is if the video-maker did not disable the comment section. Thelwall, Sud and Vis (2012:617) states that “When someone views a video, they can respond or interact in four ways unless the owner has disabled the features: by rating the video or a comment as good or bad, by posting a video response, or by posting a comment about the video to the video page.” Viewers therefore have various ways to react, respond to or interact with the content in the video that they viewed.

There are also different types of responses that viewers can have – viewers might respond with positive, negative, constructive, offensive, hateful or pointless comments (see discussion in Chapter 5 section 5.2). Figurative language such as irony and sarcasm also occur in comments. Davison (2013:82) describes *YouTube* comments as “wildly heterogeneous textual specimens: positive and negative reviews of videos, enthusiastic exclamations, profanities, arguments, non sequiturs, detailed discussions, gibberish, and even programmatically generated spam.” Besides the different types of responses that occur in the comment section there are also a number of contemporary features and linguistic practices that often occur (see section 5.1 for discussion) such as the use of emoticons, hashtags and more.

*YouTube* comments are significant because there are millions of people who are on *YouTube*, who can view these comments years afterwards which could affect a brand name negatively permanently. Thelwall, Sud and Vis (2012:617) argues that “Despite the research potential of

such public audience reactions (e.g., Losh, 2008) and the possible value of the feedback to the video owners (e.g., Fauconnier, 2011), there is no systematic research into how they work in the sense of how common they are, who takes part, and which issues trigger the most and the least debate.” This study discusses the issues that triggered the most debate in the comments that occurred in Coca-Cola’s health-related television advertisements’ comment sections.

## **2.5 Conclusion**

The literature review provided in this chapter was divided into four sections, namely: Theoretical Framework (section 2.1), Conceptual Framework (section 2.2), The discourse of advertising – shaping behaviour, ideologies and identities (section 2.3) and The affordances of social media advertising (section 2.4).

The Theoretical Framework explored the concept ‘mode’ and its meaning since it forms a very important part of multimodal theory. It was argued that the term ‘mode’ varies from researcher to researcher and from community to community. The theory of Multimodality was presented and an overview of different types of multimodal approaches including Multimodal Interactional Analysis, Multimodal Discourse Analysis and Multimodal Critical Discourse Analysis was discussed. In section 2.1.3 it was revealed that advertisements can be considered as a multimodal text because it makes use of multiple modes. The Conceptual Framework on the other hand included a discussion of intertextuality, and semiotic remediation. These notions revealed how meaning can be made and how discourse can be repurposed in advertising.

Section 2.3 - The discourse of advertising – shaping behaviour, ideologies and identities - illustrated how advertisements have the ability to shape people’s behaviour, ideologies and identities. Multiculturalism in advertisements and branding was also explored and it was revealed that it can be used as a strategy by brands to promote equality in order to sell more products.

Section 2.4 - The affordances of social media advertising - discussed the features of *YouTube* as a platform for advertising as well as the advantages of social media advertising. It was argued that viewing television advertisements on *YouTube* is more advantageous because it allows viewers to give feedback and state their opinion in the comment section and viewers could view advertisements from the past and pause and rewind it to see advertisers’ flawed arguments. The

comment section on *YouTube* therefore allows for two-way communication to take place between the advertiser and the viewer.



## Chapter 3

### Methodology

#### 3.0 Introduction

This chapter describes and discusses the methodology used in this study – the research design, information and data sources drawn on, the data sample, participants, procedure, ethical issues and data analysis techniques.

#### 3.1 Research Design

A combination of qualitative and quantitative research was used in order to collect the data for this study. In other words, the study adopted a ‘mixed methods’ approach. According to Mackey & Gass (2005:162) qualitative research refers to “research that is based on descriptive data that does not make (regular) use of statistical procedures”. Qualitative research includes researchers observing events and participants and then interpreting how the participants have experienced these events. Qualitative research thus requires researchers to find an understanding of events and participants that occur within a social or natural setting through observation. By doing this, researchers describe a particular scenario. The qualitative research approach with regards to analysing the data for this study was observation – viewing the Coca-Cola television advertisements, reviewing and discussing comments made by viewers about the advertisement. The observation criteria focused on specific messages in the television advertisements and themes that occurred in comments made by *YouTube* users. Quantitative research on the other hand “involves data collection procedures that result primarily in numerical data which is then analysed primarily by statistical methods” (Dörnyei, 2007:24). Quantitatively, this study looked at the number of comments made for each advertisement; the number of positive and negative health-related comments about Coca-Cola as well as the number of likes and dislikes each advertisements had on *YouTube* and finally the number of contemporary features and linguistic practices that appeared in comments.

#### 3.2 Information and Data sources

According to Sebba (1993:6), “Data is anything you will use as a basis to answer your research questions”. Data for this study was collected from the video-sharing social media site, *YouTube*. This was done in order to meet the study’s research objectives. Data sources included Coca-

Cola's health-related television advertisements and *YouTube* comments made by viewers. Information sources included literature on television advertisements, multimodal theory, social media, advertising discourse, intertextuality, identity, ideologies, multiculturalism, semiotic remediation and modes.

### 3.2.1 Data, data sample and data collection: Television Advertisements

Four Coca-Cola television advertisements were analysed for this study, namely the *Grandpa*, *Happy Cycle*, *Be OK* and *Coming Together* television advertisements. A summary of the contents of these advertisements can be found in Table 1. Below are screenshots of the four television advertisements:

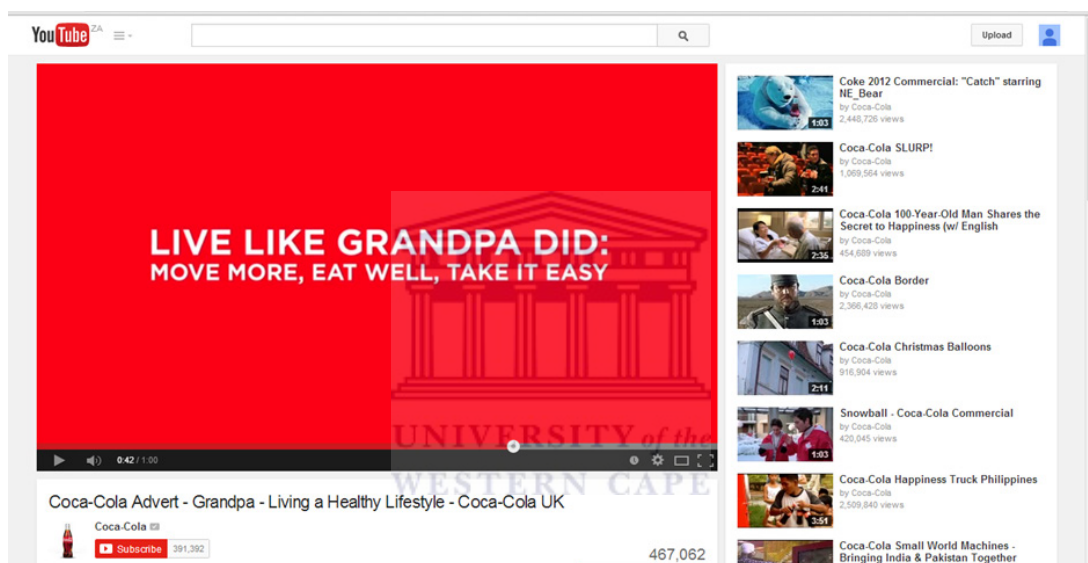


Figure 2: Coca-Cola *Grandpa* television advertisement on *YouTube*



Figure 3: Coca-Cola *Happy Cycle* television advertisement on *YouTube*

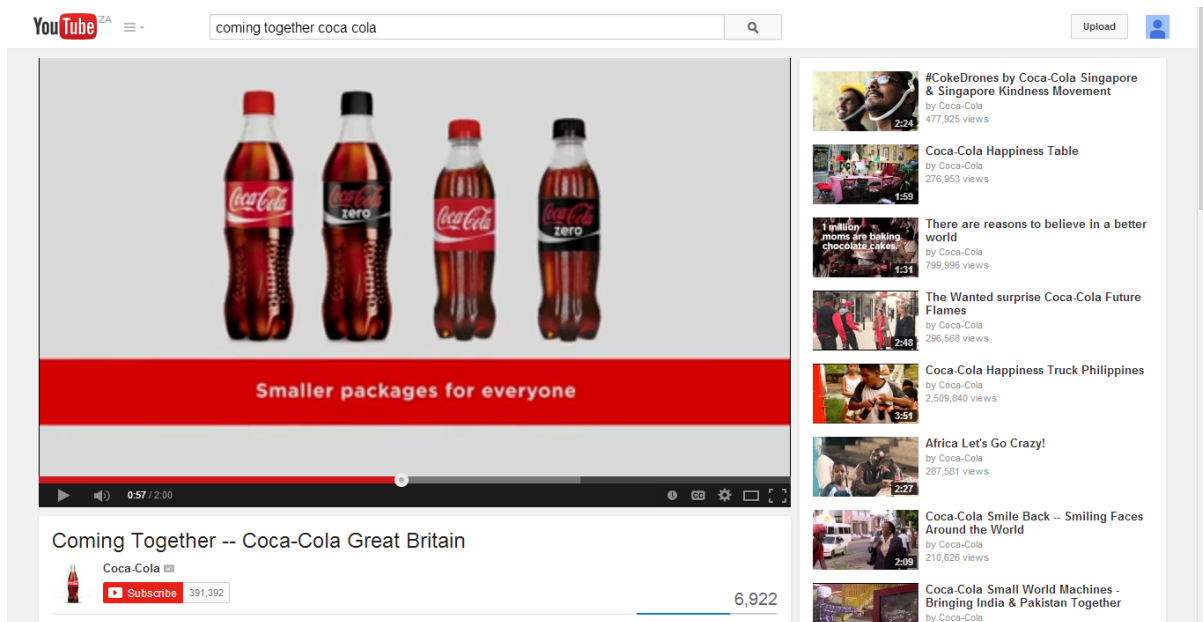


Figure 4: Coca-Cola *Coming Together* television advertisement on *YouTube*

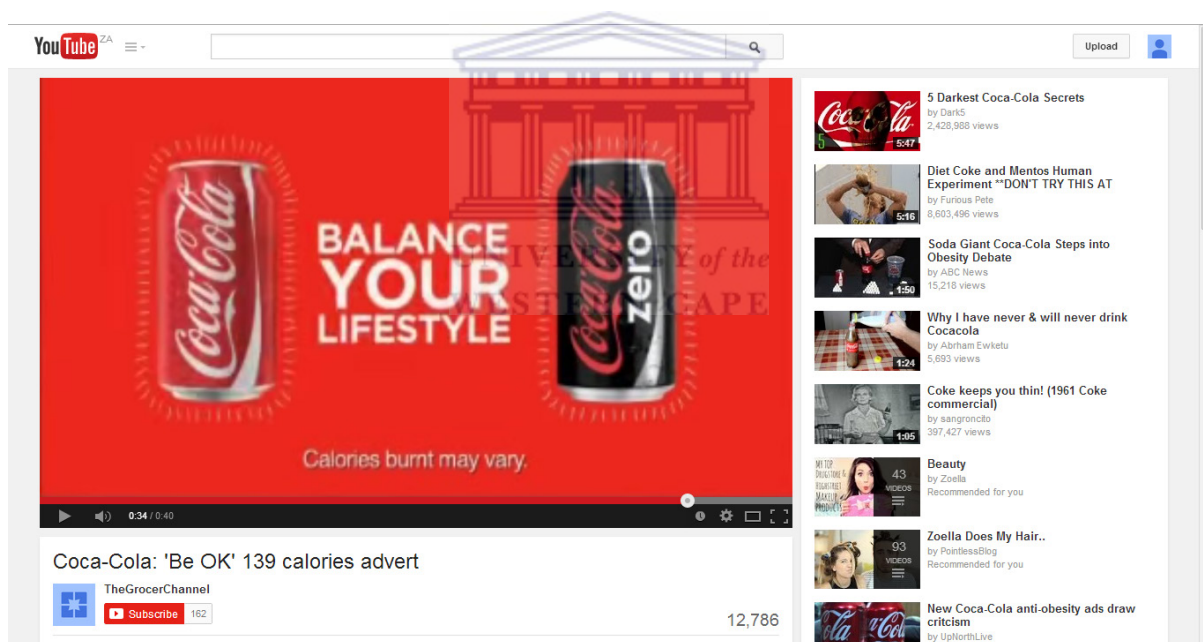


Figure 5: Coca-Cola *Be OK* television advertisement on *YouTube*

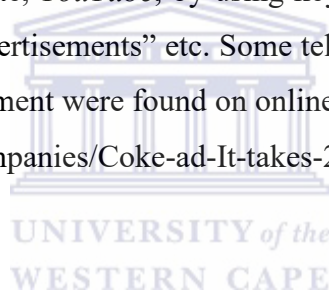
These advertisements were aired between 2013 and 2014 and were downloaded from *YouTube*.

Multimodal transcription, “allows a chronological sequence of frames, a technique that goes a long way to resolving the difficulties of taking linguistic, musical and pictorial modes into account” (Baldry, 2004:84). Multimodal transcription is one of the ways that has made it possible for television advertisements to be analysed, something which was not previously possible (Baldry, 2004). It allows researchers who analyse multimodal occurrences to



communicate and describe their findings to others. After the researcher downloaded the television advertisements from *YouTube*, she did a multimodal transcription and viewed each television advertisement and divided scenes into seconds (see appendix 1). According to Getto and Silva (2012) screen-shot capture is one of many new technologies that researchers can use to present modes of communication and use with traditional research methods such as textual analysis. The researcher thus took screenshots and added each scene number, time and descriptions of the background and setting of each scene and saved it in a Microsoft Word document.

With regards to the data sample and data collection, the selection of the number of television advertisements was based upon the number of television advertisements that the researcher could find in 2014 that addressed health issues and criticisms faced by Coca-Cola. The researcher searched for the television advertisements on the search engine, Google, as well as the social media video-sharing site, *YouTube*, by using keywords such as “Coca-Cola health advertisements”, “Coca-Cola advertisements” etc. Some television advertisements such as the *Happy Cycle* television advertisement were found on online news articles (<http://www.fin24.com/Tech/Companies/Coke-ad-It-takes-23-minutes-to-burn-off-a-soda-20140606>).



The selected television advertisements were informative advertisements by the beverage company in which it addressed the calories and health concerns of Coca-Cola’s beverages. These advertisements tried to inform consumers about what they should do when they drink Coke in order to lose the calories that they have gained. The researcher therefore chose these advertisements specifically because they tried to answer the health criticisms of the company’s beverages.

### 3.2.2 Data, data sample and data collection: *YouTube* comments

The second part of this study tried to determine consumers’ views about the advertisements and Coca-Cola beverages. According to Herring (2004:11): “data samples tend to be motivated (e.g. selected according to theme, time, phenomenon, individual or group), or samples of convenience (i.e., what the researcher happens to have access to at the time)”. Comments were collected according to a specific topic/theme. The comments that were collected and used were from the day that each television advertisement was launched on *YouTube* until 1 July 2015. Only ‘Top comments’ were used as organized by *YouTube* and Google Translate was used to

translate comments that occurred in other languages in order to include it as part of the data. Comments that replied to other comments i.e. conversations under certain comments were not used. It is important to note that comments that were used in the study might have been deleted or edited since it was collected on 1 July 2015.

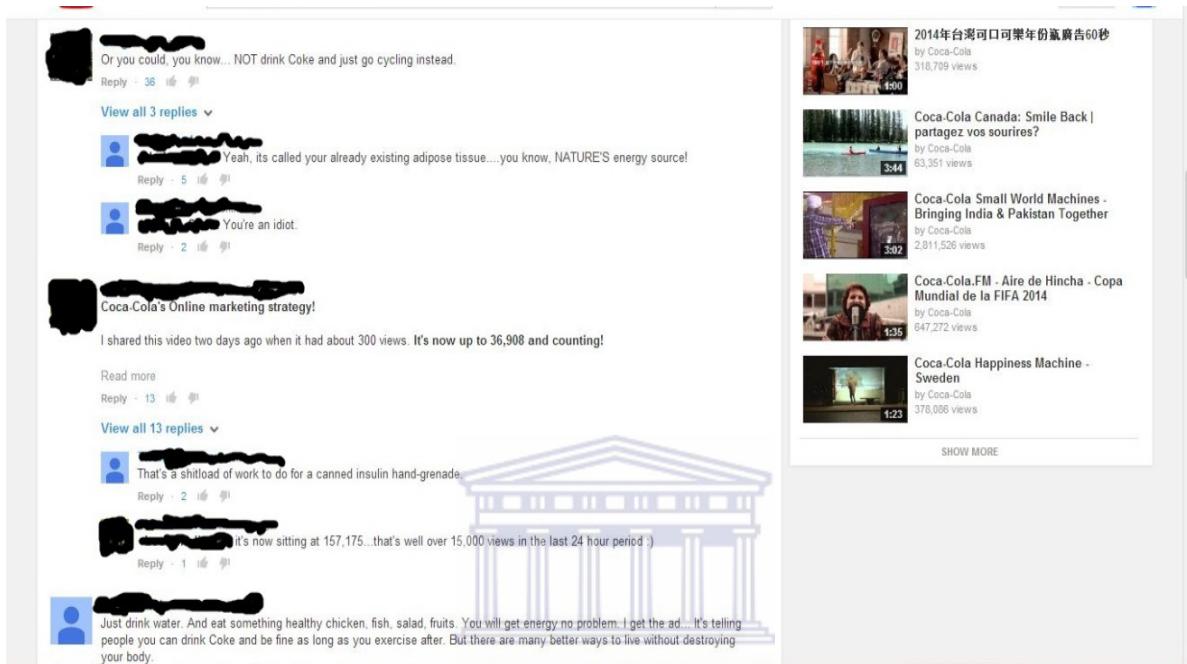


Figure 6: YouTube comments made by viewers of the *Happy Cycle* advertisement

Herring (2004:11) provides six data sampling techniques: Random; by theme; by time; by phenomenon; by individuals or group and convenience. This study made use of the data sampling technique ‘by theme’. Herring (2004:11) argues that a thematic sample is favoured in CMDA research because of its multiple advantages such as topical coherence and a “data set free of extraneous messages”. The study therefore made use of thematic sampling in order to exclude data that is irrelevant.

### 3.2.3 Description of participants

While there were no individual research participants that were interviewed, it would be incorrect to suggest that this study did not make use of any participants. The researcher used the actors in the television advertisements as well as the people who posted health-related comments on *YouTube* after viewing the television advertisement, as her participants. Consequently, these virtual respondents were from different countries and cultures.

### 3.3 Ethical issues

The researcher strove to remain objective in her research and analysis. In terms of the data that she collected, she did not face any ethical issues, because the television advertisements by Coca-Cola and the comments made by *YouTube* viewers were on public display, and could therefore be accessed and used by anyone.

Nevertheless, there are ethical considerations that need to be taken account of when using online public data. Pace and Livingston (2005:38) suggest the following conditions for the use of such data by researchers:

1. The material is publicly archived and readily available.
2. No password is required to access the material.
3. The material is not sensitive in nature.
4. No stated site policy prohibits the use of the material.

Before the researcher used any of the on-line data, she made use of the above-mentioned guidelines. Since the researcher was not able to seek permission from the participants because they were located across the world, their data remained depersonalized - in other words, she did not use personal identifiers such as user names, photos and links to the user's profile as the European Society for Opinion and Marketing Research (ESOMAR) 2011 guidelines suggest one should do when consent cannot be obtained in order to protect the identities of participants in social media communities. *YouTube* participants' whose comments were discussed were referred to as "viewers" or "commentators". The ESOMAR (2011:5) guidelines also suggest that when researchers make use of social media services like *YouTube*, Facebook, and Twitter they are subject to the site's Terms of Use. Researchers should therefore inform themselves and read the particular social media site's terms of use and adhere to it. The researcher read the terms of use on the social media site *YouTube* (<https://www.YouTube.com/t/terms>) and adhered to them. *YouTube*'s terms of use did not mention that it prohibits one to use videos for research purposes or comments that are made on the video-sharing site at the time when the research was conducted.

### 3.4 Data analysis

This is a descriptive and interpretive research study of multimodal texts (television advertisements) that is based on and inspired by the theory of multimodality and modelled after the SFL-MDA and MCDA frameworks. The study referred to views and theories from

multimodal scholars such as Kress & van Leeuwen (2006), Norris (2004), Machin & Mayr (2012) and more. The data analysis technique that was used was textual analysis from a content analysis approach which was done to present the findings of the research.

The textual analysis of the television advertisements focused on the topics and themes in relation to the study. The study particularly focused on the messages and meanings behind the multimodal strategies and communicative modes that were used by Coca-Cola in its health-related television advertisements and tried to determine if the company tried to ‘spin the truth’ about the healthiness of its beverages. A content analysis was thus done to focus on the impact that the content i.e. the television advertisements had on audiences. Multimodal choices made by the creators of the television advertisements and the reason as well as the meaning thereof was discussed.

Table 1 below provides the Coca-Cola television advertisements that were analysed, with each advertisement’s name, date of release on *YouTube*, the description provided by the company and the number of *YouTube* views it had as of 1 July 2015 up to the date when the data was downloaded.



<b>TV advertisement Name</b>	<b>Date of release on <i>YouTube</i></b>	<b>Description</b>	<b><i>YouTube</i> views</b>
Be OK	Jan 16, 2013	A 12oz can of Coke = 140 calories. There are many ways to burn those calories through EXTRA physical activity and have fun while doing so. Balance your lifestyle. Be OK. Open happiness.	104,605 as of 1 July 2015
Coming Together	Aug 6, 2013	Watch our Coming Together video to find out more about what Coca-Cola are doing to help fight obesity in the UK and how we can all make a real difference. Since the UK shared its first Coke we have believed that good things happen when people come together. Today we recognise that it is more important than ever that we work in partnership with others to help more people get their energy balance right. By providing clear information, greater choice and some sensible advice, Coca-Cola Great Britain hopes to help people make more	8,391 as of 1 July 2015

		informed decisions about their diet and lifestyles.	
Grandpa	Aug 12, 2013	The new Coca-Cola advert 'Grandpa' shows that the lifestyle enjoyed by our grandparents -- moving more, eating well, taking it easy -- can be beneficial. We're committed to using our advertising to raise awareness of the importance of energy balance and helping people to make informed choices. We believe it is just one of the ways we can help make more people aware of the need for a balanced diet and active, healthy lifestyle.	512,457 as of 1 July 2015
Happy Cycle	Jun 5, 2014	What if there were a new, fun way to pay for a Coke? And what if you could do it with your energy? That's exactly what happened when Coca-Cola launched the Happy Cycle and invited people to ride a whimsical bike and trade their calories for a Coke. It's the latest delightful example of Coca-Cola's worldwide stunts that bring people and happiness together. Which begs the question: "Where will happiness strike next?"	254,139 as of 1 July 2015

Table 1: Details of the advertisements selected for analysis

### 3.4.1 Text

There are no easy definitions available to describe the notion of 'text' (Oostendorp, 2005). The Oxford Online Dictionary describes the term 'text' as "A book or other written or printed work, regarded in terms of its content rather than its physical form" (<http://www.oxforddictionaries.com/definition/english/text>) which can be considered as the traditional definition of the term. However, the notion and the definition of the term 'text' has changed over the years. There are popular-culture texts such as music videos, television advertisements and movies that are multimodal (Luke, 1995-1996).

Texts are used by authors to create meaning and bring a particular message across while researchers use it for interpretation and research purposes. McKee (2003:4) describes the term 'text' as follow, "whenever we produce an interpretation of something's meaning - a book, television programme, film, magazine, T-shirt or kilt, piece of furniture or ornament - we treat it as a text. A text is something that we make meaning from." Meaning thus forms an integral part of text. Halliday (2002) suggests that 'text' provides constant semantic choice. In other words there are a range of options or choices available about what meaning the author of the

text would like to convey. According to Halliday (2002:48) “Text is meaning and meaning is choice, an ongoing current of selections each in its paradigmatic environment of what might have been meant (but was not).”

Machin and Mayr (2012:9) make the following conclusion about texts:

Texts will use linguistics and visual strategies that appear normal on the surface, but which may in fact be ideological and seek to shape representation of events and persons for particular ends.

The text that were analysed in this study were television advertisements which are considered multimodal texts. A multimodal text consists out of multiple modes to create meaning and to bring a particular message across. According to Coomber (2010:102-103), “The particular ways in which these are combined will be determined largely by the motives of the author, with key points to consider being at whom the text in question is aimed and for what purposes.” In other words the way in which words and images are combined relies on what the message is that the author would like to bring across and who the target market is.

#### 3.4.2 Textual analysis: Television advertisements

There is not a single correct way to analyse text in textual analysis (Oostendorp, 2005). There are different approaches available for researchers to use. Oostendorp (2005:14) suggests that, “Each approach has its own definitions and own methods of analysis” and that “Various notions, definitions and methods of analysis of text exist”. Fairclough (2003) argues that textual analysis can be used as “a resource for social research” but it has to be used along with “other methods of analysis.”

In order to analyse the multimodal texts i.e. television advertisements of the study, a textual analysis was done to interpret and analyse advertising techniques that included multimodal strategies used by Coca-Cola (author of text). According to McKee (2003) the textual analysis method is useful and valuable for cultural studies, media studies, and sociology and philosophy researchers. Since this study focussed on television advertisements that appeared on social media which forms part of media, the textual analysis method was suitable for this study.

Textual analysis is a research method that “communication researchers use to describe and interpret the characteristics of a recorded or visual message.” (Frey, Botan & Kreps, 1999:1) Descriptions and interpretations of text are thus important aspects of textual analysis. Anybody

who views a text may interpret it differently. McKee (2003) notes that there is not a single or correct interpretation of a text but there are many possible interpretations and approaches to it. According to McKee (2003:1), “When we perform textual analysis on a text, we make an educated guess at some of the most likely interpretations that might be made of that text.” Researchers who use textual analysis thus try to make sense of what message the creators of the text tried to bring across and the meaning thereof by interpreting the content of the text.

### 3.4.3 Content Analysis

Content analysis is one of four main approaches used in textual analysis, the other being rhetorical criticism, interaction analysis and performance studies (Frey, Botan and Kreps, 1999). Text such as “transcripts of interviews and discussions in clinical and social research to the narrative and form of films, TV programs and the editorial and advertising content of newspapers and magazines” are studied by using the content analysis technique (Macnamara, 2005:1)

The content analysis approach has a long history and is a popular method for analysing media and television advertisements. The approach dates back to the 19<sup>th</sup> century when it was first used to analyse hymns, newspaper and magazine articles, advertisements and political speeches (Harwood and Garry, 2003) cited in Elo and Kynga (2008:109). Content analysis focusses on the content of a particular text and the meaning thereof. The content analysis approach is used to find, count and study incidents where “specific messages and message characteristics” occur in texts (Frey, Botan and Kreps, 1999). According to Neuman (1997:272–273) cited in Macnamara (2005:2) the ‘content’ in content analysis refers to “words, meanings, pictures, symbols, ideas, themes, or any message that can be communicated” and the ‘text’ is “anything written, visual, or spoken that serves as a medium for communication”.

#### *Inductive vs. deductive approach*

The content analysis method may be used with qualitative or quantitative data as well as in an inductive or deductive way (Elo and Kynga, 2008).

The inductive approach is used if “there is not enough former knowledge about the phenomenon or if this knowledge is fragmented” (Elo and Kyngas, 2008: 109). The process involves collecting data first and then testing out possible theories (Ahlstrand, 2007) Deductive content analysis on the other hand “is used when the structure of analysis is operationalized on

the basis of previous knowledge and the purpose of the study is theory testing (Kyngas and Vanhanen 1999).” In other words the researcher already has prior knowledge of the topic, data and theory.

This study will use the deductive content analysis approach because it is based on existing theories i.e. multimodality and multimodal critical discourse analysis which will be tested to generate findings of the data. For the preparation of the analysis, the researcher read through each television advertisement’s multimodal transcription and made notes next to the screenshots in the transcription. The notes consisted out of how the researcher interpreted the screenshot, descriptions thereof and possible topics, themes and headings that emerged. The researcher read through the data again and extracted possible headings that were related to the unit of analysis and research objectives which included advertising discourse and repurposing discourse in advertising, to name a few.

#### 3.4.4 *YouTube* Comments Analysis

*YouTube* comments were analysed and discussed in order to reveal consumers’ views about the health-related advertisements and Coca-Cola.

The following steps were taken to analyse the *YouTube* comments: Selected health-related comments were collected thematically, using both negative and positive responses about the selected television advertisements by Coca-Cola. Content analyses were carried out on positive and negative responses, beliefs and perceptions of the brand, its health-related advertisements and the most prevalent views and issues were identified. These views and issues were discussed and compared in order to determine the dominant perceptions of consumers. The responses by Coca-Cola to consumer comments were also analysed and the findings were concluded.



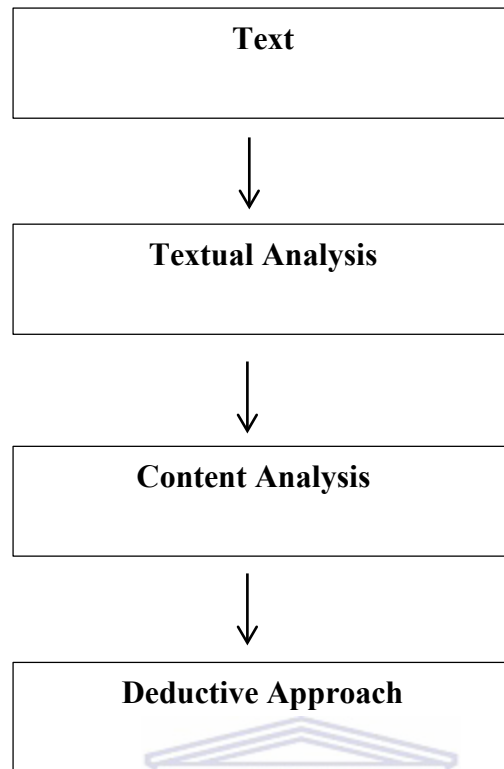


Diagram 1: The study's television advertisements data analysis structure

### 3.5 Limitations of the Study

Some research limitations may have played a role in the generalizability of the findings of this study. The data was restricted to television advertisements which drew health-related criticisms from consumers. In other words only health-related television advertisements were reviewed and analysed to determine whether Coca-Cola 'spins the truth' about the healthiness of their beverages and other Coca-Cola television advertisements were not considered or reviewed to conclude the findings of this research. Other forms of advertising such as print advertising in pamphlets and magazines as well as other social media websites such as Twitter and Facebook were also not considered to determine whether Coca-Cola 'spins the truth'.

### 3.6 Conclusion

In this chapter a methodological overview of the study was given. The information and data sources were discussed as well as the data, data sample and data collection of both the television advertisements and *YouTube* comments. The research design which is both qualitative and

quantitative in nature was presented as well as the procedure followed and the ethical issues affecting the study. Finally, the data analysis and limitations of the study were discussed.



## Chapter 4

### Multimodal choices in health-related television advertisements

#### 4.0 Introduction

“To research meaning-making, one needs to look at interpretations of texts as well as texts themselves” (Fairclough, 2003:15).

Drawing on the background and intention of this study provided in Chapter 1, the literature in Chapter 2 as well as the methods of data collection presented in Chapter 3, this chapter will review the way in which meaning was created in Coca-Cola’s television advertisements and the purpose thereof. The choices of the Coca-Cola Company as the author of its health-related television advertisements will be explored and discussed. These choices will be linked to specific theoretical aspects such as multiculturalism, multimodal choices, identity, ideologies and the re-purposing of discourse in advertising through intertextuality and semiotic remediation.

#### 4.1 Selling happiness

An important assumption that researchers make in using textual analysis is that the “behavioral patterns, values, and attitudes found in this material reflect and affect the behaviors, attitudes and values of the people who create the material” (Berger, 1998:23) cited in Painter and Ferrucci (2012:252). In other words the behaviour, beliefs and attitudes that appear in a text reflect those of the author. The author’s ideas and perspective on certain topics and issues are thus revealed in the text. The same can be said of the authors/creators of television advertisements (multimodal texts) because at the same time that television advertisements contribute towards the shaping of audience ideologies, the values and ideologies of their creators are also revealed.

The ideologies and values of brands (authors) who advertise can be seen in brand identities. As stated in Chapter 2, the values and beliefs of brands form part of their brand identity and can be seen in elements such as logos and slogans that occur in advertisements. This is evident in Coca-Cola’s most recent slogan “Open Happiness” that appears at the end of its advertisements (see Fig. 7). It implies that if you open and drink a Coca-Cola beverage you will open and

experience happiness. Happiness (a universal feeling) that many people can relate to is often related to success (an aspiration that many people strive to feel and be). The pursuit of happiness is frequently at odds with the reality of life for many people. Selling happiness in a world beset by problems is therefore like chasing a mirage if you think that happiness can be contained in a can of carbonated water. Coca-Cola's South African website states the following:

The central message of "open happiness" is an invitation to people around the world to pause, refresh with a Coca-Cola, and continue to enjoy one of life's simple pleasures. The "open happiness" message continues to be seen in stores, on billboards, in TV spots and printed advertising along with digital and music components across the world, as a reminder to everyone to open happiness while enjoying an ice-cold Coca-Cola.

(<http://www.cocacola.co.za/brands/coca-cola.html>)



Figure 7: A screenshot of the “open happiness” slogan at the end of the *Happy Cycle* advertisement.

The explanation of the slogan above, and the description of its beverage as “one of life's simple pleasures”, illustrates that Coca-Cola believes that it has the ability to make people happy by producing and selling refreshing beverages. This confirms the point argued by Berger (1998:23, in Painter and Ferrucci, 2012:252) that the authors' (in this case, a brand) attitudes and values can be found in the material that they create.

More of Coca-Cola's attitudes, values and beliefs can be seen in its health-related advertisements where the slogan also occurs. Between 2013 and 2014 Coca-Cola launched a

series of health-related television advertisements in response to the criticism that it faced about its contribution to obesity. In the television advertisements the brand re-brands itself as being part of a healthy lifestyle. The background and details of each advertisement selected for this study is described as follows:

### Grandpa

In the *Grandpa* television advertisement the lives of two working-class white men are being compared by using a split screen. On the left-hand side of the split screen the everyday routine of an older man (the grandpa) - his family life, work, eating habits and portion sizes - is shown, while on the right-hand side of the screen a younger man's (his grandson) everyday routine is shown. The comparison illustrates how things have changed over the years by showing how different their routines and lifestyles are.

### Happy Cycle

The *Happy Cycle* television advertisement starts off with old footage of people buying Coke at shops and then transitions to how Coca-Cola plans and creates an oversized bicycle. Participants ride on the bicycle at a promenade in front of an audience for the amount of time that it would have taken them to lose the calories that they gained if they drank a Coke. While participants are busy cycling, a vending machine (with motivational phrases) transports the free Coke that they will receive once they complete their cycling time through various obstacles.

### Coming Together

The *Coming Together* television advertisement starts off with various intertextual references including footage from earlier times of people buying and drinking Coke and events like the Olympics and music concerts that were sponsored by Coke. The advertisement then goes on to describe the amount of calories in Coca-Cola beverages and describes the way in which the company is trying to make a difference about the obesity epidemic by providing information and helping people to get active.

### Be OK

In the *Be OK* television advertisement Coca-Cola shows different ways in which people can lose the 140 calories that they have gained from drinking a can of Coke as well as the time that it will take to do so. The different ways include running with your dog, dancing and laughing.

## 4.2 A multicultural world

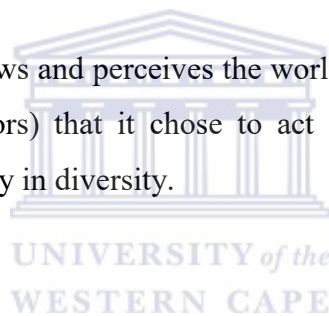
Senders of texts use “the text in order to convey a certain message to somebody else and/or to produce a certain effect” (Nord, 2005:43). This can be seen in Coca-Cola’s selected health-related television advertisements because participants from different ages, sexes, classes and ethnicities appeared in it which shows that the message that the brand tried to send to its audience is that obesity and unhealthy lifestyles is something that affects everyone regardless of these factors. Multiculturalism which forms an important part in modern day advertising was thus evident. According to Machin and Mayr (2012:77) “communicators have a range of choices available to them for deciding how they wish to represent individuals and groups of people who in CDA are often termed as ‘social actors’ or ‘participants’” An author of a text thus makes certain choices when it comes to selecting what and who appears in the text. Coca-Cola purposely selected a multicultural cast for its television advertisements which shows that the brand tried to appeal to a world-wide market in order to sell more products to more people.

According to Mudure-Iacob (n.d:56) “advertising is faced with addressees that may easily not share common cultures, ideas and product preferences, but that, however, require equal attention...the scope of advertising is to avoid discriminatory cues and, more importantly, to value multiculturalism above all, so that all national identities participate in this communication process.” In different scenes in the *Be OK* television advertisement the following happens: a white woman runs with her dog on a leash, a black man dances in a club, a mixed-race man and Asian woman laugh at their homes and a white man dances at a bowling alley. Everybody in these scenes is physically active in order to lose the calories that they have gained from drinking a can of Coca-Cola. This example of a multicultural cast shows that Coca-Cola views its consumers and target audience as equals who can all improve their health through doing physical activities. This correlates with Scott’s (n.d:157) view that the aim of multiculturalism is “to promote the equality of different cultures, both in the eyes of the law and in the life of society...It discourages discrimination, isolation, disempowerment, hatred and violence.” Multiculturalism is thus often used in advertising to signal the brands’ beliefs in the equality of the viewing public.

People can be represented as individuals or as a group and if they are portrayed as a group they can be homogenised (Machin and Mayr, 2012). This means that “they are made to look like and/or act or pose like each other to different degrees, creating a ‘they are all the same’ or ‘you can’t tell them apart’ impression” (Machin and Mayr, 2012:101). This is illustrated in the

*Coming Together* advertisement where participants of different races and ethnicities are depicted in groups which can be seen in the following scenes: in one scene a multiracial soccer team celebrates winning a soccer cup. In another scene an insert of old footage of the ‘I’d like to buy the world a Coke’ advertisement appears where black, white, Indian and people with other ethnicities appear. Friends who are all different races are seen laughing and hugging each other in another scene. There is also a scene where white girls and one black girl are laughing at a gardener. This illustrates how Coca-Cola carefully chose the race and ethnicity of the participants and made them appear in groups to show that, in the eyes of the company at least, they are all equal. Equality was therefore an important theme and idea in Coca-Cola’s health-related advertisements which promoted multiculturalism as part of its message. In the *Happy Cycle* advertisement black, white and Hispanic participants cycle on the bike that was created by Coca-Cola. Even though the participants were presented as individuals they were still portrayed as diverse participants who participated in the same challenge.

The way in which Coca-Cola views and perceives the world and the people who live in it can be seen in the participants (actors) that it chose to act in its television advertisements – promoting the ideology of equality in diversity.



#### **4.3 Multimodal choices**

By drawing on the background that was provided of the selected television advertisements for the study and the information about the author the researcher will move on to discuss the multimodal choices that were made and the purpose thereof in the advertisements.

According to Machin and Mayr (2012:9) besides words, “In Multimodal Critical Discourse Analysis (MCDA) we are interested in showing how images, photographs, diagrams and graphics also work to create meaning, in each case describing the choices made by the author” In other words it is concerned with how meaning is created with the inclusion of other elements and not only words. Semiotic choices such as images, sound and colour as well as words are made and combined in order to create meaning and to convey certain messages in texts all of which is evident in the selected health-related advertisements of this study.

### 4.3.1 Grandpa television advertisement

#### 4.3.1.1 Colour as a salient element

Machin and Mayr (2012:49) states that “The texts we come across often communicate not only through word choices but also through non–linguistic features and elements.” Saliency is one such feature. Saliency includes elements such as colour, size, sharpness and the placement and position of elements and indicates the significance thereof. According to Kress and van Leeuwen (1996:212), “saliency can create a hierarchy of importance among the elements, selecting some as more important, more worthy of attention than others”. In television advertisements saliency is used to highlight certain features that advertisers and brands want viewers to pay attention to.

Scene 16 (see fig. 8) in Coca-Cola’s *Grandpa* television advertisement is an example of how saliency was used to highlight the importance the message. The scene which appears after the comparison of the lifestyle of a modern man (grandson) versus an olden-day man (his grandpa) consists out of a red background with the written text “LIVE LIKE GRANDPA DID: MOVE MORE, EAT WELL, TAKE IT EASY” in white.



Figure 8: Scene 16 *Grandpa* television advertisement

The colour red which is the most salient feature since it is the most striking element was used for three purposes; firstly to capture the audience’s attention, secondly to present an idea and thirdly for textual cohesion. Kress and van Leeuwen (2002:347) describe colour as a “very important resource of visual communication” that can be regarded as a semiotic mode because all three of Halliday’s meta-functions of language including the ideational function, interpersonal function and textual function can be achieved through colour. Halliday’s meta-

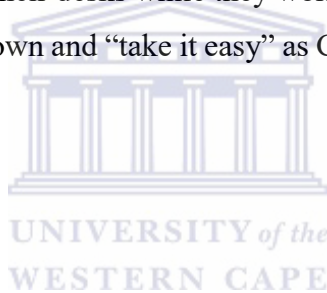


functions which are used to describe the function of language and the meaning thereof is now used to describe the function of colour and the meaning thereof.

According to Kress and van Leeuwen (2002:348) colour can be used to “convey ‘interpersonal’ meaning...It can be and is used to *do* things to or for each other”. For example, colour can be used “to impress or intimidate” people through “power dressing” or it can warn people “against obstructions and other hazards by painting them orange” (Kress and van Leeuwen, 2002:348). In scene 16 of the *Grandpa* advertisement the colour red which consumers associate with Coca-Cola world-wide was used to capture the audience’s attention by highlighting the importance of the written text (in white) and the message that it contains. Halliday’s interpersonal function was thus evident in scene 16 because the colour red “did” something for the audience – it captured their attention because it is bold and bright and therefore eye-catching.

Pantaleo (2012: 147) states that “Colour can represent both specific and general ideas, as well as people, places and objects (ideational function).” For example, the colour of flags can “denote specific nation states” and “corporations increasingly use specific colours or colour schemes to denote their unique identities” (Kress and van Leeuwen, 2002:347). In the *Grandpa* advertisement Coca-Cola’s brand colours red and white were used as a mode to communicate and represent a certain idea which is the company’s (author) viewpoint on living a healthy lifestyle and obesity as seen in the written text “LIVE LIKE GRANDPA DID: MOVE MORE, EAT WELL, TAKE IT EASY” in white against a red background. This viewpoint aimed to encourage viewers to live like people (grandpa) did in the olden days because in the olden days when our grandparents were our age they ‘moved more, ate well and took it easy’. The author suggests that one should live like Grandpa did which places the responsibility of a healthy lifestyle on consumers. The responsibility that is placed on the consumer is not done directly and overtly but it is presented in three short two-word phrases in the form of advice/tips on how to live a healthy life. “MOVE MORE” connotes that consumers need to exercise, “EAT WELL” implies that consumers need to eat healthy and smaller portions sizes because in scene 10 in the advertisement the grandson’s store-bought sandwich is twice the size as his grandpa’s homemade sandwich when he was his age. “TAKE IT EASY” indicates that one should not be hasty as in scene 5 where the modern-day man (grandson) does not have time to sit and have breakfast with his wife. Colour thus played a significant role in scene 16 (see fig. 8) to represent certain ideas such as the author’s viewpoint about the way people should live and therefore the ideational function was achieved.

Textual cohesion (textual function) was also achieved through colour in scene 16 because only Coca-Cola's brand colours red and white were used. According to Pantaleo (2012:147) "colour can be used to create coherence, and to organise or "group or distinguish different parts of a composition" (Machin, 2007, p. 66) (textual function)." Colour can therefore construct unity or separation. The use of Coca-Cola's brand colours indicates that the brand supports the idea/message in scene 16. The use of the brand's colours was therefore a strategic choice that was made by Coca-Cola in order to achieve cohesion which forms an important part in the textual meaning/function. The combination of the word choice and colour choice also communicates that the company markets itself as maintaining olden-day and traditional beliefs which is that the only way to live a healthy life and to avoid obesity is to eat well, exercise and to relax. The old way of doing things was therefore presented as the right way according to the brand. This viewpoint can be criticised because it is not realistic to compare the olden days with modern times. Life is fast paced and employers expect more from their employees daily which is why they have to sit and eat at their desks while they work sometimes as seen in scene 10. It is therefore not realistic to slow down and "take it easy" as Coca-Cola suggest if employees are always expected to do more.



#### 4.3.1.2 Word connotations

The word connotations that were used in scene 16 of the *Grandpa* advertisement played an important role in the creation of meaning in the advertisement. Machin and Mayr (2012:32) argue that in texts "since language is a set of available options, certain choices have been made by the author for their own motivated reasons." This can be seen in the word connotations that were used in the message of the *Grandpa* television advertisement (scene 16). No detailed explanations were given and the given three tips were presented as an easy solution to a worldwide problem – obesity. The absence of the words "You should" before the words "LIVE LIKE GRANDPA DID: MOVE MORE, EAT WELL AND TAKE IT EASY" in the written text of scene 16 illustrates how the author chose to leave out the social actors in the written text. Social actors are "usually participants in clauses" (Fairclough, 2003:145). This can be viewed as suppression which refers to "where certain terms that we expect are absent" in a text (Machin and Mayr, 2012:38). It is a type of exclusion where social actors are "not in the text at all" (Fairclough, 2003:145). The absence of the personal pronoun "You" and the verb "should" prevents the company from sounding preachy and blaming unhealthy lifestyles on consumers so it appears as tips and advice instead which is ironic because preaching and replacing

responsibility is exactly what is being done because the company implies that it is up to ‘you’, the consumer, to live a healthy lifestyle.

According to Lick (2015:146) “language can effectively put a sequence to events and actions according to their chronology.” This is evident in the *Grandpa* television advertisement because at the start of the advertisement the words “Based on hundreds of stories” (Scene 1) appear against a red background. Thereafter, the story of a grandpa and grandson’s different lifestyles are shown and the problem (people’s health choices) is identified. The different lifestyles of the two working-class men, an olden-day man compared to a modern-day man from scene 2 to scene 15 is shown. The solution which appears in the form of the written text “LIVE LIKE GRANDPA DID: MOVE MORE, EAT WELL, TAKE IT EASY” appears in scene 16. This illustrates how language was used to “put a sequence to events and actions”. In addition at the time when the television advertisement was launched in 2013 Coca-Cola tried to re-brand itself as being a part of a healthy lifestyle. Earlier in 2013 “Coke rolled out two new TV ads highlighting the brand’s efforts to combat obesity. One, named "coming together", focused on the company’s low-calorie drinks, while a second, called "be OK", details the number of calories in a can of Coca-Cola” (<http://www.marketingmagazine.co.uk/article/1206953/coke-anti-obesity-campaign-says-live-grandpa-did>). At the time Coca-Cola faced criticisms for its contributions to obesity. The advertisement along with the *Be OK* and *Coming Together* television advertisements thus served as a response and explanation to why people are obese.

#### **4.3.2 *Be OK* television advertisement**

##### **4.3.2.1 Size as a salient element**

In scene 1 (see fig. 9) of Coca-Cola’s *Be OK* television advertisement, salience is not only achieved through colour but through size as well. Machin and Mayr (2012:54) argue that size is one of the ways to achieve salience and that it “can be used to indicate ranking of importance, ranging from the largest to the smallest”.



Figure 9: Scene 1 *Be OK* television advertisement

According to Almeida (2009: 493) “The compositional component of *saliency* stands for the way some elements in a visual composition are arranged in order to look more eye-catching than others.” In scene 1 there is an image of a Coke can and an equal sign “=” next to it with the words “140 HAPPY CALORIES” against a red background. The elements in the scene including the written text in over-sized white capital letters, the image of the large Coke can and the vibrant red background are striking and eye-catching and thus salient. Size which is a way to achieve salience was therefore used to foreground meaning. Both the image of the Coke can and the text can be considered as important because both support what the message tries to convey – that the consumption of one can of 340ml Coke equals 140 calories. This confirms Goddard’s (2002:13) statement that images cannot be read separately and a part from the “verbal text that accompanies them; nor do they read the verbal text without reference to accompanying images” The written text and image in scene 1 mutually support each other which made it possible for the viewers of the television advertisement to decode the message without a voice-over to explain it.

The words “140 HAPPY CALORIES” next to the equal sign in the scene imply that the 140 calories that are gained from the consumption of Coke is not bad or harmful but that it is “happy calories” instead. Calories that are gained from junk food and sugary drinks are often perceived as negative as it contributes to weight gain. The use of the word “happy” which is a positive word however derails from this negative perception. Coca-Cola turned something that is considered as negative into something positive because the 140 calories that one gains are connected to happiness. The purpose of advertising is to convince people to buy a product or

service or to “accept some concept or adopt some behavior by means of rational appeals and emotional appeals.” (Wang, Dai and Jiang, 2014:9). The use of positive words in the advertisement is therefore an emotional appeal to consumers to feel positive and happy about the calories that they gain from Coke. After scene 1 Coca-Cola emphasizes the feeling of happiness that one can experience from gaining calories further in scene 2. In scene 2 (see fig.10) an image of a Coke can appears next to the words “TO SPEND ON EXTRA HAPPY ACTIVITIES” against a blood red background.



Figure 10: Scene 2 *Be OK* television advertisement

The written text “TO SPEND ON EXTRA HAPPY ACTIVITIES” explains how the “140 HAPPY CALORIES” as mentioned in scene 1 can be lost. After scene 2 the different ways to burn 140 calories through physical activities and fun are shown which includes a woman who runs around town because she allowed her dog to be her GPS, a man who dances at the club as well as a man and woman who are laughing at their homes. These activities are described as “EXTRA HAPPY ACTIVITIES” in scene 2. The rhetorical trope hyperbole (Machin and Mayr, 2012:170) is evident because exercise is deliberately exaggerated and described as “extra happy activities”. To support this exaggeration, the word “EXTRA” is oversized and the most salient because it is larger than the other words in the text. According to Machin and Mayr (2012:170) “We can always look for the use of hyperbole in texts and think about what they conceal and how they evaluate persons, places and events.” Hyperbole was used in this instance to conceal the fact that calories that are gained from Coca-Cola’s sugary drink might be harmful to one’s health. The aim of the selected activities that appeared in the advertisement was to illustrate that the physical activities to lose 140 calories does not have to be tedious but that it can be fun.

#### 4.3.2.2 Music

Music was used as a mode to help bring the message of the *Be OK* television advertisement across. Thabela (2011:85) states that “Prior to the 1980s, music in television advertisements primarily came from jingles but not particular songs (David, Kultz and Snow, 2009)” Today however music is often used in television advertisements or movies when the lyrics of it are relevant and related to it in some way. Throughout the Coca-Cola *Be OK* television advertisement lyrics from the song *Be OK* by Ingrid Michaelson is played which is as follow:

**I JUST WANT TO BE OK, BE OK, BE OK  
I JUST WANT TO BE OK TODAY  
I JUST WANT TO BE OK, BE OK, BE OK  
I JUST WANT TO BE OK TODAY  
I JUST WANT TO KNOW TODAY, KNOW TODAY, KNOW TODAY  
KNOW THAT MAYBE I WILL BE OK**

The chosen song was intentionally selected by Coca-Cola as the lyrics correspond with the television advertisement’s title which is *Be OK* as well as the message that it communicates. Mushore (2011:108) suggests that “through a careful selection and arrangement of song lyrics, the advertiser aims at stamping the authority of his/her products, services or ideas.” The song lyrics resonate with Coca-Cola’s message and viewpoint with regards to the consumption of Coke which is that “everything will be okay” if consumers drink Coke but they also have to do physical activities such as run with their dog, dance and laugh as seen in the television advertisement in order to lose the 140 calories that a 340ml can equals to. If consumers lose their calories, weight-gain and other health problems related to the consumption of sugary drinks will therefore not be a problem. McLoughlin (2000:82) cited in Mushore (2011:108) argues that “the advertiser through the lyrics of the songs present a particular view of the world as they see it and attempt to get others to see it that way too (Sapir Whorf hypothesis).” The lyrics of the song thus present Coca-Cola’s worldview that it promotes throughout all of the four selected health-related television advertisements – that consumers should lose the calories that they gain from the consumption of Coke and other foods in order to avoid being obese.

Thabela (2011:85) argues that in television advertisements, “The choice of songs are those which communicate to the feelings of the viewers.” Many viewers who viewed the advertisement on *YouTube* responded positively to the chosen song with comments such as “Thanks!!! This is a really cool video and the song .. I love it!” and “omg i just love this comercial is awesome it, make me feel good when im feeling doowwnnnNNN ITS

GREAT!!!!!!! :)”. This shows that Coca-Cola’s song choice worked in the emotive appeal of viewers to sell the product. The brand tried to convince viewers that exercise does not have to be tedious and it used a positive and uplifting song to sell its message which worked because viewers responded well to the song. The song which is catchy and upbeat suggests that viewers should live an active, balanced and healthy lifestyle. Mushore (2011:107) states that, “Through song lyrics, advertisers can exalt, promote or encourage listeners to buy the products, services or ideas they offer.” The song lyrics were effective because consumers who were perhaps doubtful about purchasing and drinking Coke were reassured that everything will “be ok”.

### **4.3.3 *Coming Together* television advertisement**

#### **4.3.3.1 Composition**

Just as salience and song form an important part to produce meaning and to convey a message in television advertisements as discussed earlier so does the information value of centre and margin. According to van Leeuwen (2005:198) “Composition is about arranging elements – people, things, abstract shapes, etc. – or in a semiotic space – for example, a page, a screen, a canvas, a shelf, a square, a city.” One way to achieve a balanced composition in television advertisements is through the information value of centre and margin. The centre and margin code forms part of Kress and van Leeuwen’s (1996, 2006) information value principle in the composition of images and layouts. Information that occurs in the centre and margin of a text are linked to one another and can therefore be either equally important or less important but will remain relevant.

Multimodal cohesion is achieved when text appears in the centre and images in the margin as seen in scene 14 (see fig. 11) of Coca-Cola’s *Coming Together* advertisement. This can be viewed as multimodal cohesion because the text and images are linked to one another. Lick (2015) argues that in multimodal texts, images and verbal text “cannot be treated as independent”, they are used equally to create meaning.



Figure 11: Scene 14 *Coming Together* television advertisement

In scene 25 of Coca-Cola’s *Coming Together* advertisement a white background with a thick red banner in the middle of the screen appears with the words “out of 145 drinks” first and then the words “82 contain low or no calories” appear afterwards while Coca-Cola beverages move in different directions above and below the banner that the words appear in. The written text can be considered as the “nucleus of the information” in the scene because it appears in the centre. According to Kress and van Leeuwen (2006) “For something to be presented as Centre means that it is presented as the nucleus of the information to which all the other elements are in some sense subservient.” The written text was placed in the centre of the scene because it draws the audience’s attention to the central message that the company tried to communicate in the scene which is that more than half of Coca-Cola beverages contain no or low calories.



The margins in scene 14 in which images of Coca-Cola beverages and the diet options thereof (Coke Diet, Coke Zero, Sprite Zero etc.) appear also capture the audience’s attention as it refers to the message in the centre. The images illustrate the various options that the written text in the middle refers to. The centre and margin composition of the scene illustrates how consumers are presented with a choice to drink a variety of Coca-Cola beverages that contain no or low calories. The words that appear in the centre and the images in the margin are thus related and dependent on each other to create meaning. There is a balance between the visual and written mode – images are used along with the written mode in order to persuade consumers. van Leeuwen (2005:198) argues that when balance is achieved in composition that it is “the source of our aesthetic pleasure”. The centre and margin code was thus used because the balance of the visual and written mode is visually appealing as well as persuasive.



Figure 12: Scene 22 *Coming Together* television advertisement

The centre and margin code was also used in scene 22 (see fig.12) of the *Coming Together* television advertisement where various Coca-Cola beverages appear against a white background with a red banner in the middle with the words “Choices/Innovation/Information”. As in scene 25 beverages and the diet options thereof (Coke Diet, Coke Zero, Sprite Zero etc.) also appear above and below the banner in the margins of the scene to support the text in the centre. Only three words were used in the written text of the scene in the centre to communicate meaning. “Choices” connotes the brands efforts to provide a variety of no or low calorie beverages that consumers can choose from as seen in the images of the scene. “Innovation”

implies that the company puts forward new and improved ideas such as inventing diet or zero calorie beverages. “Information” implies that the company communicates its latest developments which the advertisement is an example of to consumers.

Multimodal cohesion takes place in both scenes 14 and 22 because the words in the centre (red banner) and images in the margins are linked to one another. This type of linkage of words and images can be described as elaboration or extension (van Leeuwen, 2005). In scene 14 elaboration takes place as “the image makes the text more specific (illustration)” (van Leeuwen, 2005:230). van Leeuwen (2005) argues that this form of word and image linking originates from Barthes concept of ‘anchorage’ in which “words elucidate pictures” and it is also very similar to Halliday’s concept of elaboration which “repeats or restates information for the purposes of clarification” (Jessen and Graakjær, 2013:444). As scene 14 appears in the *Coming Together* television advertisement a voice-over communicates the following:

Today out of 145 drinks in Europe, 82 contain low or no calories. This has helped us reduce the average calories per serving of our sparkling soft drinks in Europe by 10% over the last ten years but we are committed to do even more. We continue to innovate, creating smaller portion sizes for our most popular drinks and we have added the calorie contents of all our drinks on the front to help make it even easier for people to make informed decisions.

In scene 14 a voice-over communicates the words “out of 145 drinks...82 contain low or no calories” and examples of the 145 Coca-Cola beverages appear visually in the form of images to illustrate the information of the text and to support the statement. The images have the same thing in common – it is images of Coca-Cola beverages that contain low or no calories such as water, Coca-Cola Light, Coke Zero and Sprite Zero which are all beverages that are manufactured by the brand. The linking that takes place between the words that are communicated through the voice-over and written text on the screen and the images are therefore “logical and elaborative” as it explains the company’s efforts to help combat obesity in order to persuade viewers, consumers and critics. This type of linking is considered as ‘specification’ which refers to when “the words pick out one of the possible meanings of the image” which is a sub-category of elaboration (van Leeuwen, 2005:229).

The use of statistics in the central message in scene 14 shows how Coca-Cola helps to make a difference to help fight obesity by creating beverages with low calories. According to Puto and Wells (1984:638) cited in Jessen and Graakjær (2013:442) informative advertisements “provides consumers with factual (i.e., presumably verifiable), relevant brand data in a clear

and logical manner.” This strategy is evident in the *Coming Together* television advertisement because statistics are presented as facts about the brand to inform consumers that more than half of Coca-Cola’s beverages contain no or low calories. After this scene more statistics are shown of how this has reduced “the average calories per serving of our sparkling soft drinks in Europe by 10% over the last ten years but we are committed to do even more” as the voice-over mentions. The use of statistics thus reaffirms the company’s efforts to provide consumers with a variety of beverage choices in order to live a healthier lifestyle. However, Coca-Cola places the responsibility of healthy lifestyles (as in the *Grandpa* television advertisement) on the consumer because it is up to the consumer to choose the ‘right’ option. But how does a consumer choose the right option when they are continuously faced with advertisements that encourage them to buy Coca-Cola because they will open happiness? as the brand’s slogan suggest.

In scene 22 (see fig. 12) the image-text linking that takes place is Explanation which is the second sub-category of Elaboration, the other being Specification. According to van Leeuwen (2005:230) explanation occurs when “The text paraphrases the image (or vice versa).” The images of the various types of Coca-Cola beverages and the diet and zero-calorie options as well as the sizes thereof that appear in the margins ‘paraphrases’ the written text “Choices”, “Innovation” and “Information” that appear in the centre. The different beverages that appear in the margins of the scene are the choices that consumers have because the brand’s “innovation” made it possible to create these different options. The last word “information” that appears last of the three words also relate to the nutritional information that appear on the labels of the cans and bottles of Coca-Cola beverages. The use of only three words in the television advertisement’s scene illustrates how words and images were used in relation to each other to help bring a message across because if the entire commentary in the voice-over appeared in the centre and replaced the key words that were chosen, the scene would have been too long and viewers’ attention might have been lost.

#### **4.4 Re-purposing discourse in health-related advertisements**

##### **4.4.1 Reference to old television/video footage**

Kuppens (2009) believes that “every media text is intertextual” because producers of advertisements create texts that are previously related to others’ work in some way. In Coca-

Cola's television advertisements however it draws on its own texts (previously aired television advertisements) and discourses. The intertextual references in the health-related Coca-Cola advertisements appear in the form of old footage. The *Happy Cycle* television advertisement makes use of intertextuality as it incorporates old footage of shop owners, vending machines and vendors that sold Coca-Cola for 5c per glass (scene 1-6) – the cost of Coca-Cola in the olden days. In the *Coming Together* television advertisement old footage of a Coke truck that is loaded with Coca-Cola (scene 3) appears, a soccer team that celebrates their victory in-front of a Coca-Cola sponsored photo backdrop (scene 5), an old Coca-Cola television advertisement *I'd like to buy the world a Coke* (scene 6), old footage of a concert (scene 7) and the Olympian flame is set alight against a Coca-Cola branding back drop (scene 8) as well as footage of a Coca-Cola Light television advertisement (scene 31).

Fairclough (2003:55) argues that “intertextuality is inevitably selective with respect to what is included and what is excluded from the events and texts represented.” In other words by using intertextuality authors select only what they wish to include and represent. In advertisements the intertextual references that are used are usually in favour of the brand in order to persuade consumers to buy their goods. Intertextual voices are used “to manipulate readers’ attitude and behaviour.” (Dezheng and Wignell, 2011:566). This is evident in the intertextual references that appeared in the Coca-Cola advertisements as the brand tried to influence readers’ attitude toward the brand because it drew on its own texts (old footage of its advertisements and events that it sponsored) to persuade consumers. By referring to its own texts shows that the brand wants viewers to view their message the way Coca-Cola sees it (a particular way) which illustrates how it tried to shape viewers’ ideologies through the use of intertextuality.

The inclusion of intertextual references such as old footage of sport activities like soccer (scene 5) and the Olympics (scene 8) that the brand sponsored in the *Coming Together* advertisement as mentioned earlier was chosen because sport is associated with being fit and healthy. It shows that the brand has supported the idea of being physically active and encouraged the wellbeing of consumers in the past and that it has contributed in the promotion of it. Old footage of a Coca-Cola Light television advertisement in scene 31 is another example that shows how the brand has contributed to the well-being of consumers in the past as it provided them with a beverage that is a ‘healthier’ alternative with lower calories. The *Coming Together* television advertisement was the first advertisement in which Coca-Cola addressed the issue of obesity and inserting footage of a Coca-Cola Light television advertisement in it reminds consumers about what it has done to provide better options and alternatives for them. The selected

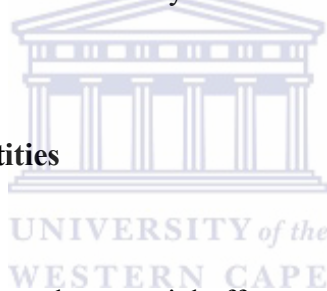
intertextual references ties in with the overall message of the television advertisement which is to persuade consumers that it should “come together” with Coca-Cola to promote healthy lifestyles, and make better and informed choices with regards to their diet.

Intertextuality is also evident in the *Happy Cycle* television advertisement as it incorporates old footage of shop owners, vending machines and vendors that sold Coca-Cola for 5c per glass in the olden days (scene 1-6) as mentioned previously. The old footage that is referenced and incorporated shows how affordable Coca-Cola used to be and that all consumers had to worry about was the cost of Coke and how little they had to pay to indulge in the world’s most popular soft drink before health issues such as obesity became prevalent. The old footage was used so that viewers can re-live history and be reminded of the way things were. In these scenes, olden day people who drink Coca-Cola appear as skinny to normal-sized individuals and are portrayed as healthy and happy. The brand thus repeats the belief that the old way of doing things is the right way as in the *Grandpa* advertisement because it portrays olden day people as normal-sized individuals who did not have health issues such as obesity. In the *Happy Cycle* advertisement however it does not place the responsibility of healthy lifestyles on consumers as in the *Grandpa* advertisement but shows how it contributes in the promotion and solution of it instead because the brand shows how it created an oversized bicycle that consumers can ride on in public in order to lose the calories that are in a can of Coke.

#### 4.4.2 Re-purposing song and stories

As stated previously, in the *Be OK* television advertisement where ordinary people burn calories through a variety of ‘easy’ activities the ‘Be ok’ song is played by Ingrid Michaelson. The indie pop song was re-used and repurposed in the television advertisement because originally it was written and recorded on an album and performed by an artist at concerts with the purpose to entertain fans who also play the song at their leisure at home and in their car, through phones, tablets, radios etc. In the television advertisement however the song was re-mediated and re-used to support a new and different idea (the advertisement’s message), with a new purpose which was to promote and sell a product. The song title and lyrics which were originally used for a different purpose that of singing (semiotic performance) and entertaining was now linked to exercise, physical activity and healthy lifestyles in the *Be OK* television advertisement to assure consumers that ‘everything will be okay’ if they lose calories consumed from Coke through being physically active which was the advertisement’s message.

Another example of semiotic remediation that takes place occurs in the *Grandpa* advertisement. In scene 1 of the *Grandpa* advertisement the words “Based on hundreds of stories.” appear in red against a white background. These words suggest that the events that follow after the scene are stories that were already told. It suggests that stories of how olden-day people used to live were originally told orally to individuals such as family members for example, where the brand got their information from. The stories were re-used and re-performed to illustrate the differences in lifestyles of olden-day versus modern day people in the health-related advertisement and repurposed in order to promote and sell the Coca-Cola beverage. The semiotic performance of storytelling – stories told through the oral mode – were thus used for a new purpose – advertising – with the inclusion of modes such as movement, colour etc. that were used to do so. Storytelling as a semiotic performance was therefore “re-presented and reused across modes, media and chains of activities” as Prior and Hengst (2010) suggest to tell a new story which is that grandchildren (today’s adults) should live the way their grandpa used to because he lived a more balanced and healthy life.



## **4.5 Shaping ideologies and identities**

### **4.5.1 Part of the solution**

Fairclough (2003:8) argues that texts have social effects and that it “can bring about changes in our knowledge (we can learn things from them), our beliefs, our attitudes, values and so forth.” A television advertisement is an example of a text that can shape one’s knowledge, share and promote certain beliefs etc. Advertising is a type of discourse “that in its center power and ideology interact and can be used to express and impose one’s ideology.” and CDA can be used as a tool to “analyze this type of discourse to unmask the implicit ideologies behind it.” (Vahid and Esmaeili, 2012:38) All of the health-related advertisements shape consumers ideologies as they inflict Coca-Cola’s ideologies with regards to obesity which is that if they lose the calories that they gain from its beverages and other junk food it will prevent them from being overweight, obese and being diagnosed with other health issues.

The *Be OK* television advertisement’s message tried to communicate that if consumers consume one can of Coke that they can lose the calories that they have gained from it by doing fun and very easy physical activities. Viewers’ ideologies were thus shaped because exercise which most people dislike was glamorised and associated with having fun. In the *Grandpa*

advertisement on the other hand viewers were reminded of what they are doing wrong – they are not living the way Grandpa used to. Viewers' ideologies were therefore shaped because their shortcomings were highlighted. Coca-Cola appears not as a contributor to obesity in the television advertisements but as part of the solution. The brand provides tips and advice in the *Be OK* and *Grandpa* television advertisements on how to lose calories while in the *Happy Cycle* television advertisement a bicycle is created to encourage cycling in order to lose the calories that are gained from drinking a can of Coke. In the *Coming Together* advertisement consumers were reminded of what the company did to help fight obesity such as creating smaller portion sizes and sponsoring sports events. All of these examples illustrate how viewers' beliefs, attitudes, knowledge and one's ideologies were shaped in the health-related advertisements.

#### **4.5.2 Buying happiness**

Coca-Cola sells Coke which can “open happiness” as its slogan suggests and therefore sells happiness. It implies that people who buy and drink Coke will thus become happy people. Identities are therefore sold and constructed in the process of selling and marketing Coca-Cola. This can be described as ‘imposed identity’ which refers to “the way in which we are constructed by others or are the identities others ascribe to us.” (Ferris, Peck and Banda, 2013:372) Buying Coke is therefore the same as buying happiness and it also means buying identity or a way of life as Pajnik and Lesjak-Tušek (2002:281) suggest that when a product is bought. Coke is not simply considered a beverage but also as a way to experience happiness and to be happy.

In the *Grandpa* television advertisement consumers identities were shaped as it encouraged them to live like their grandfather did – it showed them how to eat, behave, spend time with family and work in order to avoid being obese. In other words consumers were told how they should be and act – healthy, fun and active individuals and therefore their identity is ascribed and shaped by the brand.

In addition, the selected health-related advertisements of this study assisted in the construction of consumers' identities as they taught consumers how to be informed, educated and healthy. Luke (1995:14) suggests that for humans “texts are the actual media and instances through which their socially constructed and contested identity, or subjectivity, is made and remade... It is through these texts that one learns how to recognize, represent, and “be,” for instance, a “rapper,” a “learning disabled,” a “loyal American,” or, for that matter, a member of

"Generation X." In relation to Coca-Cola it was thus through these health-related television advertisements (text) that consumers learned how to be well-informed consumers.

#### **4.7 Conclusion**

As discussed in Chapter 1 Coca-Cola faced criticisms and controversies for false/deceptive advertising and for its contribution to health problems and the selected health-related television advertisements that were analysed in Chapter 4 was one way to address these "issues and events".

In the first part of this chapter (section 4.1) the researcher analysed what Coca-Cola stood for in terms of its ideologies, values and attitudes by reviewing its slogan "Open Happiness" which forms part of its brand identity. The researcher discovered that the brand believes that it has the ability to make people happy by selling beverages and therefore "sells happiness". This could be seen in, a description on the brand's website and in the selected health-related television advertisements that were analysed in this chapter. The same sentiment was revealed in section 4.5.2 which showed how Coca-Cola tried to shape consumers' identities because it ascribed identities to people who purchase Coke. The brand tried to suggest that people who purchase and drink Coke are happy people because happiness can be found in a Coke.

The researcher then moved on to review how the company views the world in terms of the participants (actors) that appeared in its health-related television advertisements and its target market. Findings revealed that in the health-related television advertisements participants were from different ethnicities and that multiculturalism was thus embraced and evident. It was revealed that as a communicator Coca-Cola purposely made a choice to use a multicultural cast to show that Coca-Cola views its consumers (target market) as equals. The brand therefore tried to avoid discrimination and tried to send a message that it believes in a "multicultural world" and that obesity and unhealthy lifestyles can affect anyone.

The use of elements including colour, word connotations, size, music and composition in the four different health-related television advertisements were identified as multimodal choices that were made by Coca-Cola. Each multimodal choice revealed particular ideas and messages that Coca-Cola wanted to convey. The choice of word connotations also formed an important



part in the creation of meaning in the *Grandpa* television advertisement and showed how through the absence of words Coca-Cola avoided sounding preachy. By choosing to use the salient feature, size, revealed how Coca-Cola tried to ‘spin the truth’ around the consumption of calories and exaggerated the enjoyment of being physically active in the *Be OK* television advertisement. Music in the *Be OK* television advertisement revealed how Coca-Cola tried to convince viewers that being physically active and losing calories gained from a can of Coke does not have to be tedious. Composition in scenes in the *Coming Together* television advertisement showed how the information value of centre and margin was used to achieve multimodal cohesion.

Notions such as intertextuality and semiotic remediation showed how discourse was re-purposed in the health-related television advertisements for certain purposes. The inclusion of intertextual references such as old Coca-Cola television advertisements and old video footage that contained Coca-Cola branding and footage of shop-owners selling Coke, showed how Coca-Cola tried to shape viewers’ attitudes and ideologies toward the brand. The intertextual references showed that the brand wanted viewers to view the advertisement’s message as they see it because it made reference to its own texts. The intertextual references that were used showed that specific references were included for certain effect and purpose such as the inclusion of old footage of sport activities like soccer (scene 5) and the Olympics (scene 8) that the brand sponsored in the *Coming Together* advertisement to show that the brand has supported and promoted the idea of being physically active and the wellbeing of people in the past. The inclusion of footage of a Coca-Cola Light television advertisement in the *Coming Together* advertisement showed how the brand tried to remind viewers that it has provided them with better and healthier alternatives in the past. Old footage of skinny to normal-sized individuals drinking Coke (scene 1-6) in the *Happy Cycle* television advertisement illustrated how Coca-Cola repeated the belief that the old way of doing things is the right way as in the *Grandpa* television advertisement because it tried to convince viewers that olden day people were healthy and did not face health issues such as obesity because they were skinny to normal-sized. Usually intertextuality is used in advertisements to support the claims of the particular/given text. Coca-Cola however referred to its own texts to support its advertisement message. The use of its own references highlights the shortcomings of the validity of the company’s arguments because independent organisations and authors are not referred to in order to validate the points and arguments that were made by the brand.

Semiotic remediation illustrated how song in the *Be OK* television advertisement and stories in the *Grandpa* advertisement were re-purposed. Analysis showed that in the *Be OK* television advertisement the indie pop song with the same title “Be ok” by Ingrid Michaelson which was originally written and recorded to entertain fans was re-used and repurposed to promote and sell Coca-Cola. Analysis also illustrated how stories were re-used and re-purposed in the *Grandpa* television advertisement to show that the lifestyles of olden-day people were much healthier versus lifestyles of modern-day people because they moved more, ate well and took it easy.

Section 4.5.1 revealed that all of Coca-Cola’s health-related television advertisements tried to shape viewers’ ideologies with regards to obesity because the key message of all of the advertisements were that if you lose the calories that you gain from drinking Coke that you will avoid being over-weight and obese. Coca-Cola does not admit to contributing to the obesity problem and other health issues but tries very hard to show that it forms part of the solution to these issues in the selected health-related television advertisements. Viewers’ ideologies were shaped in the television advertisements because exercise was glamorised, viewers were made to believe that they are not living the ‘right’ way and they are reminded of all the things that Coca-Cola has done so far to help fight obesity such as producing smaller portion sizes and sponsoring sports events. On the other hand, the health-related television advertisements also assisted in the construction of consumer’s identities as it taught them how to be informed, educated and healthy consumers.

## Chapter 5

### An Analysis of Viewers' *YouTube* Comments

#### 5.0 Introduction

Chapter 5 consists of two sections, namely 'contemporary texting features and practices on *YouTube*' and 'consumer criticisms'. The first part of the chapter offers an exposition of how viewers expressed themselves in their comments by using contemporary texting features and practices on *YouTube*. In the second section of the chapter an analysis is presented of comments made by viewers in the comment section of each Coca-Cola health-related television advertisement after they viewed it. Both positive and negative comments are reviewed and discussed as well as the different themes that emerged from them. Coca-Cola's response to these comments is then discussed before the chapter is concluded.

#### 5.1 Contemporary texting features and practices on *YouTube*

The comment section on *YouTube* provides a space for video or advertisement viewers to respond in various ways to the content that they viewed. A number of contemporary texting features and practices were evident in the comments (consumer criticisms) that were posted in the comment sections of the selected Coca-Cola health-related television advertisements including the use of hashtags (#), emoticons, punctuation and capitalisation. These features are significant as they form part of the manner in which viewers responded and communicated their views about Coca-Cola's health-related television advertisements. Emoticons, punctuation and capitalisation added depth to the comments because it emphasised emotions and stressed views of viewers while hashtags publicized viewers' comments on the internet further.

##### *Emoticons*

On social media and in text messaging emoticons add to the weight of one's comment or text as it indicates what you are feeling (your emotions). Bak, Kim and Oh (2012: 61) suggest that "emoticons are used as substitutes for facial expressions or vocal tones in socio-emotional contexts." The most used emoticon that occurred in viewers' comments was the smiley face. There are two variants that can be used to indicate a smiling face without a nose :) or with a nose :-).

<b>Television advertisement</b>	<b>:)</b>
Grandpa	9
Be OK	2
Happy Cycle	4
Coming Together	0

**Table 2: The number of smiley faces that occurred in each advertisement's comments**

The smiley face can be associated with happiness because people smile when they are pleased or happy. Smiley faces occurred when viewers made a positive comment with regards to the television advertisement as seen in the following comments:

“Muy buena la cancion de portada tambien :)” [Very good cover son also (smile)] (Be OK, comment 1)

“So Cute! :) :) Coca Cola Is Happiness :)” (Happy Cycle, comment 2)

“It’s all about leading a balanced lifestyle. Coke might be bad for you, but I’ll tell you one thing that advert sure moved me. Very clever marketing I must say :)” (Grandpa, comment 3)

The positive comments listed above which include smiley faces have one thing in common – they all show agreement about the advertisement or an aspect thereof. Comment 1 shows agreement of the advertisement song, comment 2 shows agreement of the brand and comment 3 shows agreement of the “Very clever marketing”.

### *Punctuation*

The exclamation mark (!) appeared frequently in the comment section of the television advertisements. It occurred in 12 comments in the *Happy Cycle* television advertisement, in 11 comments in *Be OK*, once in *Coming Together* and in 33 comments in the *Grandpa* television advertisement. According to *Cambridge Dictionaries Online* “We use exclamation marks to indicate an exclamative clause or expression in informal writing. When we want to emphasise something in informal writing, we sometimes use more than one exclamation mark” (<http://dictionary.cambridge.org/grammar/british-grammar/punctuation>) *YouTube* users used it to emphasise viewers’ opinion as seen in the following comments, “Why does the singer sound so damn depressed??!!” (Be OK, comment 4), “No amount of coke is worth 23 minutes of my time!” (Happy Cycle, comment 5) and “Love the message!” (Grandpa, comment 6).

### *Hashtags*

The use of the hashtag originally became popular on Twitter. On Twitter “Users usually use hashtags to mark topics. This is primarily done to increase the visibility of their tweets.” (Agarwal, Xie, Vovsha, Rambow and Passonneau, 2011:32). Today however people use it across other social media platforms such as *YouTube* and Facebook. In addition it is used to “classify messages, propagate ideas and also to promote specific topics and people.” (Cunha, Magno, Comarela, Almeida, Gonçalves and Benevenuto, 2011:58) Hashtags (#) are thus used to report on already trending topics. Hashtags only occurred in the *Grandpa* and *Happy Cycle* television advertisement’s comments and it did not occur in the *Be OK* and *Coming Together* television advertisement’s comments. #coke and #cocacola were the most used hashtags. Below are examples of comments that contained the hashtag:

“A ‘new’ bit of nostalgia from a company who’s done different styles of commercial spots over the decades. #Coke #Cokezero” (Grandpa, comment 7)

“Don’t forget to enjoy life – nowa reklama od Coca-Cola :) #cocacola #reklama”  
[Don’t forget to enjoy life – new ad from Coca-Cola (smile)] (Grandpa, comment 8)

“Comprare una #cocacola con 140 calorie :)”  
[Buy a #cocacola with 140 calories (smile)] (Happy Cycle, comment 9)

“Please let us the people of Bacolod City, Negros Occidental experience that kind of HAPPINESS. There’s really a lot of reasons to LOVE #Cokecola :)” (Happy Cycle, comment 10)

### *Capitalisation*

Traditionally capital letters are used in the names of people, places, or related words, at the beginning of a sentence, in the titles of books, films, organizations and in abbreviations (<http://www.oxforddictionaries.com/words/using-capital-letters>). In texting or on social media comments however, people use it for reasons other than those mentioned above. In the comment sections of the health-related television advertisements capitalisation occurred in 12 comments in the *Grandpa* television advertisement’s comment section, in 7 comments in the *Be OK* comment section and in 4 comments in the *Happy Cycle* comment section for reasons such as emphasising the way a viewer feels or highlighting a certain point. In the following comment, “Please let us the people of Bacolod City, Negros Occidental experience that kind of HAPPINESS. There’s really a lot of reasons to LOVE #Cokecola :)” (Happy Cycle, comment 10) the viewer capitalises the words ‘happiness’ and ‘love’. In the following comment the word ‘love’ occurs in capital letters and is used to emphasise how much the viewer enjoys the

*Grandpa* advertisement, “File the message under “Give me a Break” (Soda is not healthy, Period.) But I really LOVE this video!” (comment 11). In another comment that occurred in the *Happy Cycle* television advertisement, “Or you could, you know...NOT drink Coke and just go cycling instead” (comment 12), the viewer highlights a point by suggesting that people can cycle just for the sake of cycling and being healthy and that they do not have to drink Coke in order to cycle.

The researcher has illustrated how contemporary texting features and practices occurred and were utilized by viewers in their comments (consumer criticisms) that were posted in the comment sections of the selected Coca-Cola health-related television advertisements. The researcher will move on to the next section to discuss and analyse the different type of criticisms that occurred in the comment sections, the themes that emerged from them and the issues that were brought up.

## 5.2 Consumer Criticisms

According to Bou-Franch, Lorenzo-Dus, Blitvich, (2012:502) “*YouTubers* are able to post comments on previously uploaded video files. *YouTubers* are thus able to share, negotiate, agree, and challenge opinions, often with seemingly no other end in mind than to interact and be in touch with other, often unknown, *YouTubers*”. As mentioned earlier in this chapter and in Chapter 2, besides hosting multimedia content such as videos, *YouTube* also provides a space (a comment section) where viewers can express their views on any video they have viewed. Thelwall, Sud and Vis (2012:617) describe this ‘space’ as an interesting interactive feature. It is a space where video-makers and viewers can interact and engage with one another.

Viewers of Coca-Cola’s health-related television advertisements on *YouTube* expressed their views about the advertisements in the comment sections as well as their beliefs and perceptions about the brand. Comments and criticisms that occurred in the comment section of the selected health-related *YouTube* videos could be classified as negative and positive. Table 3 below shows the number of comments made by viewers on each of the four TV adverts made by Coca-Cola, with the *Grandpa* advertisement attracting the largest number of comments:

Television advertisement	Number of comments
Grandpa	300
Be OK	95
Happy Cycle	95
Coming Together	4

**Table 3: the number of comments made as of 1 July 2015 in each advertisement's comment section according to YouTube**

In the next two sub-sections, the researcher discusses the two different types of responses to these advertisements. The researcher will also explain the possible reasons why the *Coming Together* television advertisement received far less comments than the other three.

### 5.2.1 Negativity

In Social Psychology literature, 'negative openness' is one of five elements that occur in self-disclosure, and refers to "how much disagreement or negative feeling one expresses about a situation or the communicative partner" (Bak, Kim and Oh 2012:61). Negative openness can also be seen in negative comments that occur on social media when viewers express their disagreement and negative feelings towards other social media users or brands with their own social media pages and channels.

Television advertisement	Number of negative comments
Grandpa	67
Be OK	15
Happy Cycle	24
Coming Together	2

**Table 4: The number of negative comments that occurred in each television advertisement**

On *YouTube* viewers post negative comments when they disagree with the content or author of the *YouTube* video that was published. In the health-related television advertisements Coca-Cola on *YouTube*, viewers expressed what they disliked about the brand and its products which appeared as negative comments in the comment sections. A number of themes occurred in the negative comments that are illustrated and discussed below:

### 5.2.1.1 Critique of the brand

Beard (2008:18) states that “audiences are frequently offended by advertising that was either intended to offend or for which the offense could have been easily avoided.” Coca-Cola’s health-related television advertisements can be considered controversial as they appear to have offended and upset many people. Viewers of the television advertisements on *YouTube* critiqued the brand and expressed their dislike towards it as can be seen in the following comments:

“That Grandad would be for sure if he has drunk Coca Cola for that many years – Coca Cola. I hate you and all that you stand for :P” (Happy Cycle, comment 13)

“Congratulations on it taking only 128 years for your company to finally offer some truth in advertising” (Happy Cycle, comment 14)

“Coca Colas logic = you can live on sugar if you just count calories, haha complete bullshit” (Coming Together, comment 15)

“Basically saying „It’s not us, it’s you”. (Grandpa, comment 16)

“SCUM MAKE ADVERTS LIKE THIS” (Grandpa, comment 17)

“Coca Cola knows that educated people are not their target because they stopped drinking sugary drinks a long time ago. These commercials are targeted at people who still drink Coca-Cola and don’t want to feel the “Buyer’s remorse”.” (Be OK, comment 18)

These comments were directed at Coca-Cola as a brand with viewers expressing what they think is wrong with the brand and the advertisement. Viewers’ frustration with the brand is evident in sarcastic comments such as the following “Congratulations on it taking only 128 years for your company to finally offer some truth in advertising” (Happy Cycle, comment 14). *Cambridge Dictionaries Online* describes sarcasm as “the use of remarks that clearly mean the opposite of what they say, made in order to hurt someone's feelings or to criticize something in a humorous way” (<http://dictionary.cambridge.org/dictionary/english/sarcasm>). Here the viewer implies that Coca-Cola took a very long time (years) to address the issue of health in their advertisements and the “truth” about Coca-Cola’s effect on one’s health.

In another comment - “Basically saying, It’s not us, it’s you” (Grandpa, comment 16) - the viewer argues that the brand is shifting the blame of health issues and unhealthy lifestyles to consumers, instead of taking any responsibility for its contribution to health issues. Some



viewers expressed really strong derogatory sentiments, using emotive words and phrases like “I hate you”, “bullshit” and “scum”, and the first commentator listed above adds that s/he hates “all that you stand for” – which could be directed at Coca-Cola as a symbol of international capital or even American culture. This may also be the underlying sentiment of the person who calls the company “SCUM”. The final comment listed above alludes to the fact that people who are better informed on health issues, i.e. “educated people” are clearly not the target of the *Be OK* advertisement, which implies that only the ignorant, poorly informed/educated masses continue to consume the drink and are taken in by the advertisement.

#### 5.2.1.2 Critique of advertisement and its marketing concept

There were viewers who specifically critiqued the health-related television advertisements or the marketing concept used to create them as seen below:

“What a terrible ad. Corporate rubbish, unfunny and so staged. Crap idea.” (Happy Cycle, comment 19)

“Great ad style. It’s as though PeeWee wrote it.” (Happy Cycle, comment 20)

“WORST LIES EVER” (Grandpa, comment 21)

“Looks like the Advertising Standards Authority is going to have a new ad to review...” (Grandpa, comment 22)

In the comments above viewers expressed the problem that they have with the advertisement such as the idea behind it and its marketing concept. Once again, we note the use of very strong emotive language with words like “terrible”, “rubbish”, “crap” and the ironic, contemptuous reference in comment 20 - “It’s as though PeeWee wrote it” – a reference to PeeWee Herman, a comic, childlike fictional character from an American TV series. Here the viewer, after opening with the sarcastic comment “Great ad style”, wishes to show that s/he find the advert childlike and silly. The *Happy Cycle* advertisement shows people cycling on an over-sized bicycle to lose the calories consumed by drinking a can of Coke, which the commentator of comment 19 dismisses as “terrible”; “corporate rubbish”; “unfunny” and “staged”. In other words, this commentator sees the advertisement as one big lie staged by a multinational corporation which does not appear to offer any truth about its product.

Comment 21 suggests that the *Grandpa* advertisement is dishonest and untruthful because it contains the “WORST LIES EVER” while comment 22 implies that the same advertisement is so untruthful that it should be reported to the Advertising Standard Authority. Clearly, these commentators are not supporters of the brand and are happy to exploit the space provided on *YouTube* to vent their anger against an all-powerful corporation, which they would probably be unlikely to tackle in more public forums like the courts.

#### 5.2.1.3 Health-related criticisms

Negative comments were also associated with the ways in which Coca-Cola’s beverages impact people’s health. Commentators used emotive language such as “hate”; “RUBBISH” and “v. harmful” as seen in the following comments to describe Coke:

“I hate Coca-Cola trying to promote healthy eating when the stuff in those cans are so rubbish and unhealthy, RUBBISH” (Grandpa, comment 23)

“Coca Cola is still one of the most unhealthiest drinks a person can drink, so.....” (Grandpa, comment 24)

The first comment above (comment 23) reveals how the viewer of the *Grandpa* television advertisement despises the fact that the brand tries to promote the beverage and referred to the beverage as ‘rubbish’ twice in his/her comment. The second time the word “rubbish” appeared in capital letters at the end of the comment which shows how strongly the viewer feels about Coke having a negative impact on one’s health. By referring to Coke as “RUBBISH” (comment 23), the viewer suggests that the beverage is undrinkable. The second comment listed above (comment 24) implies that even though Coca-Cola tries to promote and put a positive spin around Coke in the *Grandpa* television advertisement it remains an unhealthy beverage choice.

Some of the health-related criticisms included suggestions of what people could do or drink instead of Coke:

“Or you could, you know... NOT drink Coke and just go cycling instead” (Happy Cycle, comment 12)

“Coke destroys u.. instead drink any fresh juice, even the cheapest on , the lemonade, make it at home..but avoid coke its v.harmful” (Happy Cycle, comment 25)

The viewer of comment 12 implies in a sarcastic way that people have a choice about what they consume and suggests that they could do something better than drink Coke such as exercise.

Comment 25 suggests that there are cheaper and healthier alternative beverages that one could drink such as juice and lemonade and stresses the importance of avoiding Coke because it “destroys” you and it is “v.harmful” (very harmful). By using emotive words such as “destroys” and “v.harmful” reveals that the commentator like the rest of the commentators of the health-related criticisms (comment 12, 23, 24 and 25) listed above has a negative opinion and attitude toward Coca-Cola and the consumption thereof.

The health-related comments that occurred in the comment sections of the four health-related Coca-Cola advertisements also included criticism of the ingredients that are in Coke and the harm that it can cause. The most prevalent health-related comments were from viewers who believe that Coke causes diabetes and obesity:

“True slavery to the coke...wow A truly selfish sick company. Nice idea using peoples addiction and make them work for it and still get sugar related illness like diabetes.” (Happy Cycle, comment 26)

“All soda is poison Diet Soda’s being worse as Aspartame being in diet and low calorie drinks and foods actually causes obesity” (Be OK, comment 27)

“Grandpa is fat and probably diabetic” (Grandpa, comment 28)

“Why doesn’t the video show any fatties cycling to burn off 140 calories? You know, all those fatties who drink, 4, 5.....or who knows how many can (or what about those bigger 1 liter bottles) of Coke. Pretty lame if you ask me. The video shows all mostly fit people.....bogus!!!!” (Happy Cycle, comment 29)

Diabetes is “a serious disease in which the body cannot properly control the amount of sugar in your blood because it does not have enough insulin” (<http://www.merriam-webster.com/dictionary/diabetes>). The rate of diabetes is growing worldwide especially in the developing world where Coke is aggressively marketed and sponsors sport. The World Health Organisation reported that an estimated 1.5 million deaths were directly caused by diabetes in 2012. The organisation also estimates that diabetes will be the 7th leading cause of death in 2030 (<http://www.who.int/mediacentre/factsheets/fs312/en/>). These statistics are alarming and the reason for the consumer criticisms listed above. The first commentator in the comments listed above states that the Coca-Cola Company is “A truly selfish sick company” which suggests that the company is only interested in making more money even though there are people who become addicted to Coke and develop illnesses such as diabetes. Comment 28

suggests that the grandpa who was portrayed in the *Grandpa* advertisement is most likely fat and “probably diabetic” because he consumed Coke in the advertisement.

The commentator of the *Be OK* advertisement (comment 27) does not solely blame Coke for causing obesity as he/she states that “All soda is poison”. The viewer believes that diet and low calorie sodas that are supposed to be healthier are far worse than regular sodas because it contains an ingredient called aspartame which is an artificial sweetener. The *Business Insider Science* website reports that aspartame is an alternative to sugar and is often used in sodas to cut calories (<http://www.businessinsider.com/aspartame-sensitivity-and-health-effects-2015-6>). According to the *Cancer.org* website rumours of aspartame causing cancer and other health problems has been around since it appeared on the market in the 1980s but that “no health problems have been consistently linked to aspartame use.” besides effects shown in people with phenylketonuria (rare genetic disorder) (<http://www.cancer.org/cancer/cancercauses/othercarcinogens/athome/aspartame>).

A viewer of the *Happy Cycle* television advertisement (comment 29) points out and questions the brand about the fact that only normal-sized and fit individuals are shown cycling to burn off the 140 calories that one gains from a can of Coke in the advertisement and not bigger-sized people. The viewer therefore implies that Coca-Cola is being untruthful in the advertisement and refers to it as “bogus”. He/she does not believe the idea that the brand is trying to sell because the representation of the people who consume Coke is not accurate in the television advertisement.

The *Grandpa* television advertisement’s comment section had the most health-related comments. Viewers of the *Grandpa* advertisement disagreed about the advertisement’s message that suggests that Coke should be consumed and form part of a healthy lifestyle:

“The message is sick trying to make people believe that the obesity problem isn’t related to soft-drinks and of course the tons of sugar it contains. Most coke consumers are not drinking the occasionally bottle like the people in this commercial, no for them it’s an water replacement. Overconsumption of this (intentionally) addictive substance is at the root of many health problems. (Grandpa, comment 30)

“Coca Cola does not go hand in hand with healthy lifestyle, it’s the worst think that hapend to humanity.” (Grandpa, comment 31)

“Blaming modern living on big portions & why we have a pandemic on our hands, suggesting that coke hasn’t changed & that any change it has made is for the better as

in Zero coke. Coke has changed though it went from 6floz to big gulp & a standard 500ml bottle they also removed the sugar & replaced it with HFCS & sweeteners the body cant process! all evidence shows that the majority of our excess calories come from Drink mainly Coke they lead people to believe that coke zero or diet is guilt free!” (Grandpa, comment 32)

“I hate Coca-Cola trying to promote healthy eating when the stuff in those cans are so rubbish and unhealthy, RUBBISH” (Grandpa, comment 23)

“Coca Cola is still one of the most unhealthiest drinks a person can drink, so.....” (Grandpa, comment 24)

#### 5.2.1.4 *Irony and Sarcasm*

As could be seen in previous sections, figurative language including irony and sarcasm was evident and played a very large role in the comment sections of Coca-Cola’s health-related television advertisements. Viewers criticized Coca-Cola’s health-related television advertisements by posting sarcastic comments as seen in the following comments:

“Looks like the Advertising Standards Authority is going to have a new ad to review...” (Grandpa, comment 22)

“140 happy calories in your fat happy belly...” (Be ok, comment 33)

“Getting Type 2 diabetes has never been such fun.” (Grandpa, comment 34)

“Next: How to avoid lung cancer while still smoking cigarettes” (Grandpa, comment 35)

According to BBC’s web page *BBC Learning English*, “People are sarcastic when they say the opposite of the truth, or the opposite of their true feelings in order to be funny or to make a point.”([http://www.bbc.co.uk/worldservice/learningenglish/radio/specials/1210\\_how\\_to\\_convert/page13.shtml](http://www.bbc.co.uk/worldservice/learningenglish/radio/specials/1210_how_to_convert/page13.shtml)) In these comments sarcasm was used for these exact reasons – to be funny and to make a point. In the following comment, “Getting Type 2 diabetes has never been such fun.” the viewer suggests that Coke causes diabetes in a humorous way because the consumption thereof appears as ‘fun’ in the *Grandpa* television advertisement. This illustrates how the viewer with the use of sarcasm brought his point across and voiced his opinion about the health-related advertisement. In the last comment listed above (comment 35), the viewer points out through comparison and sarcasm the absurdity that is evident in the *Grandpa* television advertisement. The viewer implies that Coca-Cola is trying to promote healthy living while it contributes to unhealthy living and that after this advertisement cigarette brands will promote “How to avoid lung cancer while still smoking cigarettes”.

Irony was also used by viewers to voice their opinions. In the following comments viewers pointed out the irony that occurred in Coca-Cola's health-related television advertisements:

"This is like a crack dealer telling people to live a healthy lifestyle.....I wonder how long until this ad is pulled?" (Grandpa, comment 36)

"The irony of this commercial is Coke is telling you to live a healthier lifestyle by exercising more and eating better and relaxing, but you should still drink their bad-for-you carbonated HFCS water" (Grandpa, comment 37)

"It's like advertising a commercial to raise awareness on racism and that at the end showing the KKK hanging out with cokes at the end." (Grandpa, comment 38)

"You just spent 140 calories riding a bike for 10min... And got them all back in one can of coke... ;)" (Happy Cycle, comment 39)

"There's only one thing I love more than being lectured about healthy living...and that's being lectured about healthy living by a giant multinational who got rich through making thousands of people fat and diabetic. Thanks Coke! Will definitely buy your product." (Grandpa, comment 40)

The first commentator (comment 36) listed above believes that Coca-Cola is being untruthful in the *Grandpa* television advertisement just like the commentator of comment 22. He/she believes that is just a matter of time until the advertisement will be pulled from television because it "is like a crack dealer telling people to live a healthy lifestyle". The crack dealer reference is ironic because drug dealers cannot preach to its consumers to live a healthy lifestyle because they are the ones who sell instantly addictive drugs to them which are unhealthy. The viewer therefore implies that Coca-Cola cannot promote healthy lifestyles if they are the company who is responsible for selling unhealthy beverages to consumers and contributes to the cause of unhealthy lifestyles. The second commentator listed above shares a similar sentiment as he/she points out that Coca-Cola is promoting healthy lifestyles in the advertisement but at the same time it is promoting its beverage, Coke, which the commentator refers to as "bad-for-you carbonated HFCS water". HFCS (High Fructose Corn Syrup) is a sweetener that occurs in sugar sweetened drinks and is a major cause of heart disease, obesity, cancer, dementia, liver failure, tooth decay, and more (<http://drhyman.com/blog/2011/05/13/5-reasons-high-fructose-corn-syrup-will-kill-you/>).

In the third comment (comment 38) listed above, the commentator compares the *Grandpa* television to an advertisement that tries to raise awareness on racism but uses the KKK (Ku Klux Klan in America, known for lynching black people) in the same advertisement. The viewer

views the advertisement as ironic because like the commentator of comment 37, he/she believes that Coca-Cola tries to promote healthy lifestyles in the advertisement but simultaneously it tries to promote its beverage. Throughout the *Grandpa* advertisement viewers are shown the differences between olden-day and modern-day living in which it tries to suggest that people in the olden-days were healthier because they moved more and ate less. At the end of the advertisement scenes appear of grandchildren spending time with their grandpas drinking Coke which is the scene that the viewer refers and compares to the KKK when he/she states that, “It’s like advertising a commercial to raise awareness on racism and that at the end showing the KKK hanging out with cokes at the end.” In the last comment (comment 40) listed above the commentator finds it ironic that Coca-Cola tries to “lecture” people about healthy living because they are a “giant multinational” company who is “making thousands of people fat and diabetic” and making a lot of money from it at the same time.

Below are more comments loaded with sarcasm and irony that were made by viewers who viewed Coca-Cola’s health-related television advertisements:

“I mean, if their selling point here is that you have to burn off the calories but it’s not that tough, maybe people should just start drinking something healthier....” (Be OK, comment 41)

“It would take ridiculously long and vigorous victory dance to burn 140 calories” (Be OK, comment 42)

“Ummm... the average adult would burn 1.3 calories a minute whilst laughing. Yet you claim 140 in 70 seconds?!What a load of rubbish.” (Be OK, comment 43)

“Only THIN people in cola add, wonder why hahahahaha” (Grandpa, comment 44)

“Poor Coca Cola. I love them as a company but all this video tells me is that it takes far too much time & work to make it worth it to enjoy a coke when i could just have flavoured water or something much less sugary than 140 cal.” (Happy Cycle, comment 45)

As seen above viewers questioned (through sarcasm) the validity and truth of the *Be OK* advertisement that claims that everything will “be ok” if consumers just burn the calories that they have gained from drinking Coke by dancing, laughing and running for a certain amount of time. The second sarcastic comment (comment 42) listed above in which the viewer states the following about the advertisement, “It would take ridiculously long and vigorous victory dance to burn 140 calories” refers to scene 7 in the *Be OK* advertisement where a man who is at a bowling alley does one victory dance to celebrate his win. The viewer along with the commentator of comment 43 however failed to see plus signs “+” in between the different

scenes of the advertisement which means that it does not only take one victory dance to lose the calories gained from Coke but 25 minutes of running plus 70 seconds of laughing (see comment 43 above) and more.

The following viewer's comment about the *Happy Cycle* advertisement questions the feasibility of cycling to lose calories gained from a can of Coke, "Poor Coca Cola. I love them as a company but all this video tells me is that it takes far too much time & work to make it worth it to enjoy a coke when i could just have flavoured water or something much less sugary than 140 cal." The viewer sarcastically suggests that it takes too much time and effort to lose the 140 calories in one can of Coke and that it is not worth his time. In the following comment, "Only THIN people in cola add, wonder why hahahahaha" (Grandpa) the viewer points out sarcastically Coca-Cola's lack of including people of all shapes and sizes in their advertisement. This can be considered as sarcastic criticism because there are only thin people in the television advertisement but thin people are not the only people who drink Coke and they are not a fair representation of consumers.

#### 5.2.1.5 Hate Speech comments

On *YouTube's Help* webpage hate speech is defined as "content that promotes violence or hatred against individuals or groups based on certain attributes, such as: race or ethnic origin, religion, disability, gender, age, veteran status, sexual orientation/gender and identity" (<https://support.google.com/YouTube/answer/2801939?hl=en>). Hate speech comments were written and posted on the various videos'/television advertisements' pages such as the following:

"Gay" (Coming Together, comment 46)

"Evil corporation...possibly the worlds unhealthiest beverage. There is more sugar in once can of coke than is recommended for your entire daily intake. Mcdonalds & Coca Cola...pure evil." (Grandpa, comment 47)

"+Coca-Cola Wants You to Live Like Grandpa, You Self-Destructive Slob!" (Grandpa, comment 48)

The first hate speech comment listed above about the *Coming Together* television advertisement only contains one word, the word "Gay". According to the *Urban dictionary* website the word 'gay' has three different meanings:

1. jovial or happy, good-spirited
2. a homosexual male or female



3. often used to describe something stupid or unfortunate. originating from homophobia. (<http://www.urbandictionary.com/define.php?term=gay>)

The third description and meaning of the word 'gay' on the *Urban dictionary* website is related to comment 46 because the commentator most likely meant that he/she considers the *Coming Together* television advertisement as "something stupid". This description of the word 'gay' however originates from homophobia (hatred and discrimination of homosexuality or homosexuals) and the commentator's comment is therefore negative and can be considered as hate-speech. In her study Lange (2007:6) interviewed *YouTubers* who classified commenting and using the word "Gay" on a *YouTuber's* comment section as being hateful. Comment 46 appears to be extreme and extraneous.

In the second hate-speech comment (comment 47) listed above the commentator describes Coca-Cola as an "Evil corporation" who is "pure evil". The viewer therefore believes that the brand only has malicious intentions and that it does not care about consumers as it appears to in its advertisement. The commentator also exaggerates when he/she states that, "There is more sugar in once can of coke than is recommended for your entire daily intake." Because there is 140 calories in a can of Coke and the recommended daily calorie intake of an average person is 2,000 to 3,000 calories for a man and 1,600 to 2,400 calories for a woman in order to maintain their current body weight (<http://www.livestrong.com/article/310517-minimum-amount-of-calories-needed-per-day-to-survive/>).

The last hate-speech comment listed above, "+Coca-Cola Wants You to Live Like Grandpa, You Self-Destructive Slob", is directed at people who drink Coke. Here the viewer implies that people who drink Coke are lazy and refers to them as "Self-Destructive Slobs". It appears as if the commentator supports Coca-Cola's *Grandpa* television advertisement because he/she reminds other viewers and drinkers of Coke of the advertisement's message which is that one should "Live like grandpa did: move more, eat well, take it easy" as seen in scene 16 of the advertisement.

### 5.2.2 Positivity

Even though negative comments appeared to dominate the pages of the television advertisements videos, the evidence showed that far more people liked the advertisements. On *YouTube* viewers can click on a thumbs-up image or thumbs-down image to show whether they

like or dislike a video. As of 1 July 2015 the number of likes and dislikes of each television advertisement were as follow:

Advertisement	Number of Likes	Number of Dislikes
Grandpa	1577	139
Be OK	291	35
Happy Cycle	677	114
Coming Together	22	12

**Table 5: The number of likes and dislikes of each YouTube video**

Based purely on this survey, more people liked the advertisements than disliked them, but there could be several reasons for this, such as enjoying the advertisements as entertainment, appreciating their slick design and seductive messages, the music, acting, and so on.

While positive comments were lower than the negative ones, it was clear that there were many viewers who were impressed with Coca-Cola’s television advertisements and made it known by leaving positive comments in the comment section. The theme that appeared the most in the positive comments was ‘agreement with the advertisement message’.

Television advertisement	Number of positive comments
Grandpa	45
Be OK	7
Happy Cycle	11
Coming Together	2

**Table 6: The number of positive comments that occurred in each television advertisement’s comment section**

#### 5.2.2.1 Agreement with advertisement message

The positive comments that occurred in the comment section of the television advertisements all illustrated that these viewers agreed with the particular advertisement and its message. For example, consider the following comment:

“omg i just love this commercial is awesome it, make me feel good when im feeling doowwnnnNNN ITS GREAT!!!!!! :)” (Be OK, comment 49)

Here the viewer views the advertisement as a type of therapy when he/she feels low because it helps her to feel better. The lyrics of the song *Be OK* by Ingrid Michaelson (as discussed in Chapter 4) is as follow:

I JUST WANT TO BE OK, BE OK, BE OK  
I JUST WANT TO BE OK TODAY  
I JUST WANT TO BE OK, BE OK, BE OK  
I JUST WANT TO BE OK TODAY  
I JUST WANT TO KNOW TODAY, KNOW TODAY, KNOW TODAY  
KNOW THAT MAYBE I WILL BE OK

This comment shows that, for this viewer, the advertisement has achieved its goal of conveying a particular message, aided in no small measure by the song choice because it comforts the viewer.

Another viewer commented on the *Happy Cycle* television advertisement as follows:

“So much fun!” (comment 50)

As stated previously, in the *Happy Cycle* advertisement people cycle to lose calories contained in a can of Coke. For this viewer, it appears that cycling/exercise is associated with having fun, which was the aim of the advertisement’s message – to convince people that exercise is fun.

Both comments from the *Be OK* and *Happy Cycle* television advertisements illustrate that Coca-Cola has succeeded in the message delivery of their advertisements to a number of viewers. The *Be OK* television advertisement’s comment shows that the viewers’ emotions was influenced by the song and message of the advertisement while the *Happy Cycle* comment shows that the advertisement contributed to viewer’s perception of exercise as entertainment.

The *Grandpa* television advertisement not only had the most health-related comments, but also had the most positive *YouTube* comments as can be seen below:

“That is the recipe! Move more, eat better and enjoy your life. You even do not have to stop partying and drinking to maintain ur healthy lifestyle :)” (Grandpa, comment 51)

“Coca-Cola has the coolest ads.” (Grandpa, comment 52)

“Loving this new Coke ad.” (Grandpa, comment 53)

“loving this nostalgic ad” (Grandpa, comment 54)

“Love this ad. Well done Coca Cola.” (Grandpa, comment 55)

According to Bak, Kim and Oh (2012: 61) in terms of self-disclosure “Emotional openness is how much one discloses his/her feelings and moods.” On social media this can be measured in terms of words that contain “the most common expressions of feelings” in tweets and comments. As seen above emotive words such as “loving” and “love” were used by viewers to express their enjoyment and approval of the *Grandpa* television advertisement. In the following comment, “Love this ad. Well done Coca Cola”, the viewer congratulates Coca-Cola for what she or he considers to be a successful television advertisement. Another example of a viewer who approves of the advertisement’s message can be seen in the following comment, “That is the recipe! Move more, eat better and enjoy your life. You even do not have to stop partying and drinking to maintain ur healthy lifestyle :)” This viewer believes that Coca-Cola has found the solution for maintaining a healthy lifestyle and therefore approves of the advertisement’s message. The fact that viewers approve of the television advertisement means that they agree with the message and that they are pleased with it.

The positive comments listed above are very brief compared to most of the negative comments that were discussed earlier. In the negative comments, viewers’ were opinionated and described elaborately what they thought is wrong with the television advertisements and Coca-Cola as a company. The positive comments on the other hand were much shorter in which viewers described their enjoyment and love for the *Grandpa* advertisement.

### **5.3 Coca-Cola’s response to viewers’ online comments**

Penn State’s online article entitled *Handling Negative Comments or Complaints in Social Media* suggests that following up on complaints on social media is key since “Traditional customer service and public relations may not be enough.” to handle complaints, negativity or inappropriateness online (<http://agsci.psu.edu/communications/web/social-media/handling-negative-comments-or-complaints-in-social-media>). The article also provides a number of tips on how to handle complaints, negativity and inappropriateness online. It suggests that companies should not delay their responses because “Word travels swiftly on social networks, so respond quickly, particularly during a crisis. We’re talking hours (or less) here, not days. A slow response can damage a company’s reputation.”

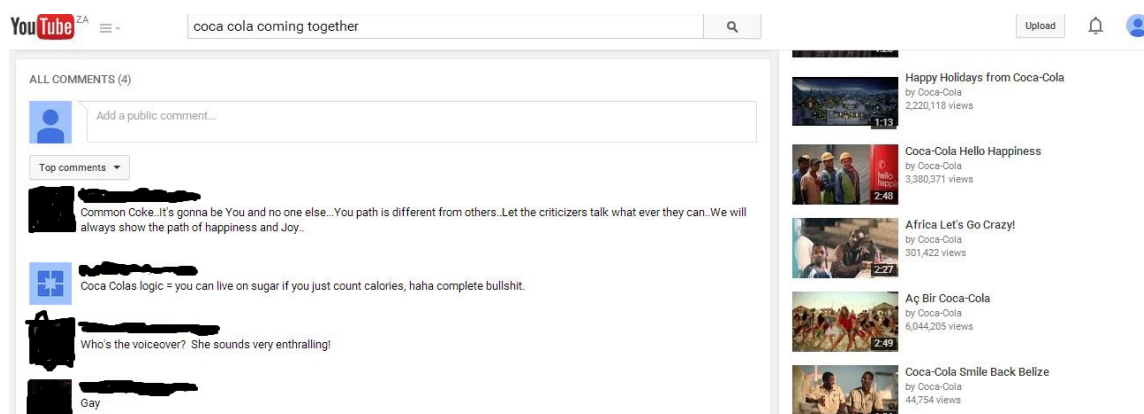
Coca-Cola’s health-related television advertisements were a response to negative consumer criticisms. On top of this response however the brand received more consumer criticisms on *YouTube* in the comment sections of the advertisements. Coca-Cola however did not pay attention or reply to any of the comments that were made by viewers on *YouTube* whether it was positive or negative. The only response made by the brand was to a comment requesting the name of the artist involved in the production of the song played in the *Be OK* television advertisement as can be seen below:



**Figure 13: Screenshot of Coca-Cola’s response to a comment in the *Be OK* comment section**

The brand chose to not engage with consumers about issues that they rose with regards to its beverages on *YouTube* which indicates that it does not view responding to consumer concerns on social media as a priority. By remaining silent about consumer concerns on *YouTube* might suggest that Coca-Cola is trying to avoid more controversy and scrutiny. As the Penn State article mentioned earlier states, “A slow response can damage a company’s reputation” and by remaining silent about consumers’ concerns and avoiding engagement on the issues that were raised on *YouTube* is unprofessional of Coca-Cola and it appears as if the company does not care enough about their consumers to respond and give them the answers that they seek.

On the *Coming Together* television advertisement’s page there are only four comments in total three negative and one positive as seen below:



**Figure 14: Screenshot of the *Coming Together* television advertisement’s *YouTube* comments**

This can be considered as peculiar because the channel had 541, 313 subscribers up until 1 July 2015. According to Ha, Leconte and Savidge (2013:279) *YouTube* “dominate online viewing, with 85% of the online video consumption centralized in the U.S. The average user spends 4.5 hours per month on *YouTube*”. With this amount of traffic to *YouTube* and the large number of subscribers that the Coca-Cola channel has means that it is very unlikely for the advertisement to only have four comments. This may indicate that Coca-Cola deleted comments or disabled comments from being posted further in order to avoid further on-line criticism on top of the wide-spread media criticism following the debut of this advertisement.

#### **5.4 Conclusion**

For years Coca-Cola has received criticism from the public and health organisations about its contribution to obesity and other health-related issues. The health-related television advertisements between 2013 and 2014 were one type of response to these criticisms. Other responses to handle these criticisms included supporting community sport and creating smaller portion sizes as stated in the *Coming Together* television advertisement by a voice-over. However the company faced more criticism online when it decided to post the television advertisements on *YouTube* as viewers posted their negative, positive and sometimes hate speech opinions about these advertisements in the comment sections. Criticisms in the comment sections showed how commentators tried to use the space as an “an interesting interactive feature” as Thelwall, Sud and Vis (2012) describe it.

The comments made by *YouTube* viewers showed what contemporary texting features and practices they made use of to highlight and emphasise their points and arguments. The contemporary texting features and practices *YouTube* viewers made use of to describe how they feel included capitalisation, exclamation marks and the use of emoticons. It demonstrated Bak, Kim and Oh (2012: 61) point that “emoticons are used as substitutes for facial expressions or vocal tones in socio-emotional contexts” because it illustrated how the use of the smiley face which was the most used emoticon that occurred in viewers’ comments was used to express commentators’ happiness and satisfaction of the advertisements.

Findings also showed that figurative language including irony and sarcasm formed a significant and big part of commentators’ opinions expressed in the comment sections of the health-related television advertisements. A reoccurring point and argument in the sarcasm and irony

comments was that Coca-Cola contributes to unhealthy lifestyles but it tries to promote healthy lifestyles in its health-related television advertisements.

The data and discussion in Chapter 5 showed that out of all four television advertisements, Coca-Cola only replied to one comment in the *Be OK* television advertisement that related to the advertisement's song choice and that it did not reply to any other comments. It is however important to reply to social media comments as the Penn State article mentioned earlier suggests (<http://agsci.psu.edu/communications/web/social-media/handling-negative-comments-or-complaints-in-social-media>). The failure to reply and respond to these complaints is indicative of a company that does not appear to care about consumers' unhappiness about its products on social media. Coca-Cola thereby ensures that their chosen medium (online) is essentially reduced from an interactive space to a largely 'one-way' communicative model as consumers comments are not addressed.

Comments on *YouTube* or any other social media platform can affect a brand's reputation because it can influence whether other consumers who read these comments purchase its products or services or not. It can affect a brand's reputation in a good way if positive comments are made on *YouTube* or it can affect the brand's reputation in a bad way if negative comments are made. The analysis and statistics in chapter 5 showed that overall there were more negative comments in the comment sections of the selected health-related television advertisements which can be bad for the brand. The negative criticisms that occurred however provided valid points and insights on what is wrong with certain elements of the television advertisements and these can affect consumers' decision to buy Coke products in the future.

## Chapter 6

### The Conclusions of the Study

#### 6.0 Introduction

Chapter 6 provides the conclusion of this study. It includes a summary of the research procedure, an overview of the study's findings and reflects on the study's research aims and objectives. This chapter answers the question: Did Coca-Cola spin the truth on social media with the use of multimodal strategies in its health-related television advertisements?

#### 6.1 Summary of research procedure

The starting point of the research procedure was for the researcher to unpack the history of the company's response to health-related consumer criticisms and to identify specific television advertisements by Coca-Cola which appeared to address some of these concerns. Thereafter relevant literature on social media, multimodality and the concept 'mode' was reviewed, followed by literature on intertextuality, semiotic remediation, identity, ideology, and multiculturalism. Thirdly, in line with the literature consulted, an appropriate methodology was selected as discussed in Chapter 3. This was followed by data collection, multimodal transcriptions of each television advertisement and the thematic sampling of viewer comments.

As stated in Chapter 1 the aim of this study was two-fold:

- To establish which multimodal strategies Coca-Cola used in its health-related television advertisements which respond to health-related criticisms of its products;
- To review and analyse the type of comments consumers made after they viewed the television advertisements on *YouTube*, the significant issues that were raised and whether the company responded to these comments.

In order to achieve the first aim, the selected health-related television advertisements on *YouTube* were critically reviewed and analysed using textual content analysis within the framework of Multimodal Critical Discourse Analysis as described by Kress and van Leeuwen (2006) and Machin and Mayr (2012). Following Elo and Kynga's (2008) suggestions, the researcher selected content based on the study's research objectives and completed the



preparation phase. In order to achieve the second aim of the study, the researcher, using Discourse Analysis, reviewed and analysed the comments made about the television advertisement by consumers on *YouTube*. According to Thelwall, Sud and Vis (2012:616), *YouTube* “seems to have attracted little social science research compared with general social network sites (SNSs), despite apparently being the third most popular website globally according to Alexa.com (<http://www.alexa.com/topsites>, as of June 3, 2011).” and this research study thus tried to contribute to this research area.

## 6.2 Overview of findings

### 6.2.1 General findings

The four selected Coca-Cola health-related television advertisements had the following aspects in common:

- Participants (actors) were always happy, smiling, laughing and experiencing positive emotions etc. which links to Coca-Cola’s slogan “open happiness”.
- Themes such as health, family, fun, and every day-life were always evident (which might indicate what Coca-Cola views as important in life).
- There were frequent references to the earlier times (indicating that, ideologically, the brand believes in traditional values and harks back to earlier, simpler and possibly happier times).
- In all of the television advertisements, with the exception of the *Grandpa* advertisement, participants were from different races and ethnic backgrounds which are indicative of the diversity and seeming equality of the brand’s target audience.

### 6.2.2 The findings on the multimodal choices made in the advertisements

In Chapter 4, the multimodal choices made by Coca-Cola in its four health-related television advertisements were identified, reviewed and analysed. Multimodal choices that were identified included the use of salience (colour and the size of elements), word connotations, music and composition.

Coca-Cola’s signature brand colours (red and white) were used to capture the audiences’ attention and to highlight the importance of the messages in these advertisements. The brand’s colours were used strategically to communicate to its audience that it supports the idea

presented in the *Grandpa* advertisement - that the only way to live a healthy life and avoid obesity is to eat well, exercise and to relax.

Size was also a significant element in these advertisements. Oversized letters and images of ordinary Coke cans were used to foreground and create meaning in the *Be OK* television advertisement (see section 4.3.2.1). The use of these oversized elements showed how Coca-Cola tried to present the 140 calories in a can of Coke as “happy calories”, thereby attempting to deviate from the negative perception that the calories one gains from Coke is bad. Physical activities/exercises were emphasized as “extra happy activities” in oversized capital letters.

In terms of word connotations, what was noteworthy in the *Grandpa* advertisement was the simplicity of the message: “Live like grandpa did: move more, eat well, take it easy”. These three simple tips (with no personal pronouns or social actors) were presented as an easy solution to a worldwide problem – obesity.

The choice of song lyrics in the *Be OK* television advertisement showed how Coca-Cola intentionally chose a particular song also titled ‘Be OK’. The lyrics resonated with the advertisement’s message and the brand’s viewpoint that “everything will be okay” if consumers drink Coke, as long as they do physical activities in order to lose the calories in a can of Coke. Viewers of this advertisement responded positively to the song choice, which proved to be an effective marketing strategy with its particular emotive appeal.

Scenes in the *Coming Together* television advertisement showed how multimodal cohesion was achieved through composition with the information value of centre and margin. Findings showed how images of Coca-Cola beverages that appeared in the margin of the scenes were linked intentionally to text that appeared in the centre of these scenes to create a balanced composition. This created visually appealing scenes, aimed at persuading consumers that the brand has made an effort to help fight obesity in a variety of ways – by providing 82 low or no calorie drinks out of a total of 145 drinks sold by the company, and by offering consumers choices, innovation and information.

The repurposing of discourse through the use of intertextuality was also evident in these advertisements. This was firstly achieved through the intentional inclusion of intertextual references such as old footage of sport activities and the Olympic Games (which the company

sponsored) in the *Coming Together* television advertisement. The aim here was clearly to show that the brand has supported and promoted being fit, physically active and healthy. Footage of a Coca-Cola Light television advertisement was also included to remind consumers that the company has provided them with healthier alternatives. In the *Happy Cycle* television advertisement on the other hand, Coca-Cola inserted old footage of skinny to normal-sized individuals who drank Coke, clearly with the intention of deflecting criticisms that the consumption of Coke contributes to obesity.

The use of semiotic remediation in the *Be OK* and *Grandpa* advertisements was the second way in which discourse was repurposed. The 'Be OK' song by the artist Ingrid Michaelson, originally recorded for entertainment purposes through various devices and mediums, was re-used and repurposed in the *Be OK* advertisement. Hence a popular song lingering on the memory of people because of its positive message was now linked to Coke, thus transferring its positive connotations to the brand. In the *Grandpa* advertisement stories were re-used and re-performed to show that in the past people lived healthier lifestyles and ate smaller portions, thus implying that if only people lived the way in which their "grandpa" did, they would not have health problems like obesity.

The findings also showed how Coca-Cola tried to shape consumer ideologies and identities by trying to convince them that they are a part of the solution to maintain healthy lifestyles and that happiness could be obtained simply by consuming the brand's products.

### 6.2.3 The findings on texting features on YouTube and consumer comments

Chapter 5 provided an analysis of contemporary texting features and practices on *YouTube*, together with consumer criticisms and Coca-Cola's response to viewers' online comments.

The findings of the online comments showed that viewers added contemporary texting features and practices such as emoticons, punctuation, hashtags and capitalization to emphasize the depth of their feelings as they expressed their opinions. The most used emoticon was the smiley face which occurred in positive comments to express agreement or to compliment the brand and the television advertisement. Exclamation marks and capitalization were also used frequently for emphasis and to highlight the way viewers felt about certain issues. Hashtags were used to increase the visibility of some comments.

Consumer criticisms that occurred in the comment sections were both negative and positive. In the negative comments themes such as the ‘critique of the brand’ occurred in which viewers expressed their dislike and frustration towards Coca-Cola as a brand. Another negative theme ‘Critique of the advertisement and its marketing concept’ also emerged in which viewers specifically critiqued Coca-Cola’s health-related television advertisements and the problem that they had with it. Viewers implied that the advertisements were child-like, unethical, not true and staged. Viewers also expressed in ironic and sarcastic ways what they thought was wrong with the brand or the television advertisement. The most recurrent criticism was that Coca-Cola tried to promote healthy lifestyles despite contributing to health issues like obesity and diabetes, and by using artificial sweeteners containing aspartame (an ingredient linked to some cancers) in its diet beverages. The company thus contradicted itself. Commentators saw this flaw in the *Coming Together* advertisement in particular.

Commentators also pointed out that only normal-sized people were used in the *Happy Cycle* advertisement, which does not reflect the reality of those who consume Coke. They also suggested that people could consume other healthier beverages. Random hate speech comments also occurred, such as homophobic remarks about the advertisements, exaggerations of the number of calories in a Coke and calling consumers lazy.

Despite the high number of negative comments, the statistics revealed in section 5.2.2 showed that there were more people who liked the advertisements on *YouTube* than those who disliked them. The positive viewers pointed out that they agreed with the advertisements and their messages, and found the television advertisements entertaining. Findings revealed that the *Grandpa* advertisement had the most positive comments, with viewers using emotive words such as “love” and “loving” to express their enjoyment and approval of the advertisement. Findings also showed that positive comments were very brief compared to the much longer negative comments.

In response to these comments, Coca-Cola only reacted to one viewer who posted in the comment section of the *Be OK* advertisement and it was a response about a query of the advertisement’s song.

### 6.3 Conclusion: objectives revisited

This research study focused on whether Coca-Cola spun the truth on the video-sharing social media website, *YouTube*, when it repurposed its health-related television advertisements to respond to consumer and other criticisms about its contribution to health issues like obesity and unhealthy lifestyles.

The first research objective was to identify if Coca-Cola ‘spins the truth’ about the healthiness of its beverages (and the impact it has on consumer’s health) by using multimodal strategies and conveying certain messages in four of its health-related television advertisements that were shared on the social media site *YouTube*. As discussed in sub-section 6.2.2, findings revealed that salient elements such as colour and size, word connotations, music and composition were used as multimodal strategies in the health-related television advertisements.

The second research objective was to identify and analyse the type of responses/criticisms of consumers after they viewed the television advertisements and the significant issues that were raised. Consumer criticisms occurred in the comment sections of the health-related television advertisements and were both negative and positive, with the negative comments outnumbering the positive ones.

The third research objective was to determine whether and how Coca-Cola responded to criticisms made by consumers on *YouTube*. Originally Coca-Cola’s health-related television advertisements were a response to negative consumer criticisms but on top of this response however the brand received more consumer criticisms on *YouTube* in the comment sections of the advertisements. Findings in Chapter 5 revealed that Coca-Cola only replied to one comment in the *Be OK* television advertisement that was related to the advertisement’s song choice and that it did not reply to any other comments in any other health-related television advertisement. This might have been done to avoid more controversy and scrutiny.

Based on the findings summarised above, it can be argued that this study’s objectives were met.

The research assumption for this study was that, Coca-Cola ‘spins the truth’ about its soft drink and does not respond to health-related comments made by users on *YouTube*. The researcher also expected to find that instead of addressing health-related criticisms, the company provides “healthy” alternatives like Diet Coke and continues to advertise that its soft drink brings joy to

people. The findings of this research study illustrated that Coca-Cola did not admit to its contribution to obesity in its health-related television advertisements and it did not address health-related criticisms in the comment sections on *YouTube*. Instead the brand's common message and stance in all of the health-related television advertisements was that consumers need to lose the calories that they gain from consuming Coke by eating well, being active and exercising in order to avoid obesity and other health issues.



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## APPENDIX ONE

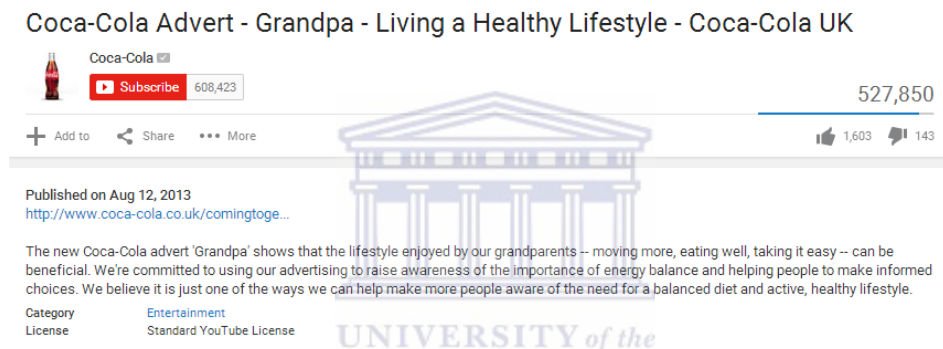
### Multimodal Transcriptions

#### Notes:

- Scenes are numbered chronologically as they appear in the advertisements.
- Scenes are divided into seconds.

#### Grandpa Television Advertisement Multimodal Transcription

On YouTube, Coca-Cola added the following description about the advertisement:



**YouTube link** – <https://www.youtube.com/watch?v=ExRg8m38rug>

There were no voice-overs in the *Grandpa* advertisement but throughout the advertisement lyrics from the song *Its not unusual* is played which were as follow:

It's not unusual to be loved by anyone  
It's not unusual to have fun with anyone  
but when I see you hanging about with anyone  
It's not unusual to see me cry,  
oh I wanna' die  
It's not unusual, to be mad with anyone  
It's not unusual, to be sad with anyone  
but if I ever find that you've changed at anytime  
it's not unusual to find out that I'm in love with you  
whoa-oh-oh-oh-oh

Below are screenshots and the description of each scene in the television advertisement



Based on hundreds of stories.

**Scene 1: 00:00**

**Background and setting:** The television advertisement starts with scene 1 in which a red background and the printed text “Based on hundreds of stories.” in white appear.



**Scene 2: 00:01 – 00:02**

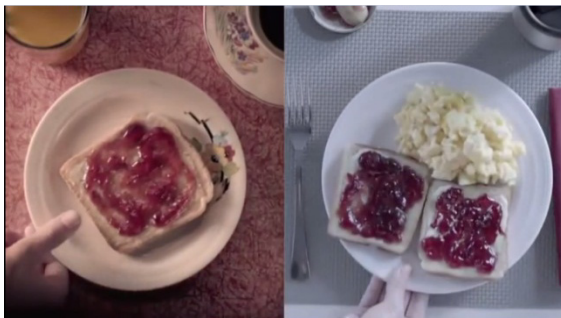
**Background and setting:** A split screen appears with an old clock on the left hand side in the colour sepia and a modern clock on the right hand side in colour.



**Scene 3: 00:03 – 00:05**

**Background and setting:** It is morning and two couples are busy waking up – the couple on the left represents a couple in the olden days while the couple on the right represents the modern day couple.

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**Scene 4: 00:06**

**Background and setting:** The idea of what and how people did things in the olden days versus modern times continues in the advertisement. A split screen shows what people back in the day ate for breakfast on the left (one slice toast with jam) and what people eat today on the right (two slices of toast with jam and scrambled egg).



**Scene 5: 00:07 – 00:10**

**Background and setting:** In the split screen, on the left the olden-day couple are sitting at the kitchen table having breakfast together. The modern day wife on the right of the split screen is sitting at the kitchen table and eats breakfast alone – her husband drinks his coffee from a travel mug, comes in and kisses her goodbye, grabs his blazer and leaves for work.



**Scene 6: 00:11 – 00:14**

**Background and setting:** This scene illustrates how the man who lived in the olden days on the left drove with his bike to work while the modern day man on the right drives in his car to work while he drinks his morning coffee.



**Scene 7: 00:15 – 00:17**

**Background and setting:** This scene shows how both men arrive at work. The modern day man arrives at work talking on his cell phone while the olden day guy greets a man with a hand shake who works in his office building.



**Scene 8: 00:18**

**Background and setting:** This scene shows the two different tools that the men use to do work – an old type writer is shown on the left while a computer key pad is shown on the right.



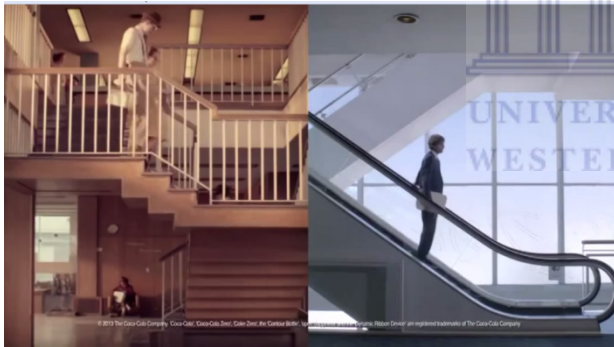
**Scene 9: 00:19 – 00:22**

**Background and setting:** In the first part of this scene both men are sitting at their desks at work. The olden day man reaches for an apple on the left while the modern day man reaches for chips. In the second part of the scene the olden day man still eats his apple while the modern day man drinks coffee.



**Scene 10:** 00:23 – 00:29

**Background and setting:** In this scene the men are on their lunch break – the olden day man sits on a bench at a park while the modern day man is still at his desk working and his lunch is delivered to him. In the second part of the scene both men reach for their lunch and in the third part of the scene both guys eat their lunch. The olden day man’s homemade sandwich consists out of two slices of bread and appears to have fewer ingredients than the modern day man’s store-bought sandwich which has three slices of bread with plenty of ingredients.



**Scene 11:** 00:30 – 00:31

**Background and setting:** In this scene the olden day man takes the stairs while the modern day guy takes the escalator.



**Scene 12:** 00:32 – 00:34

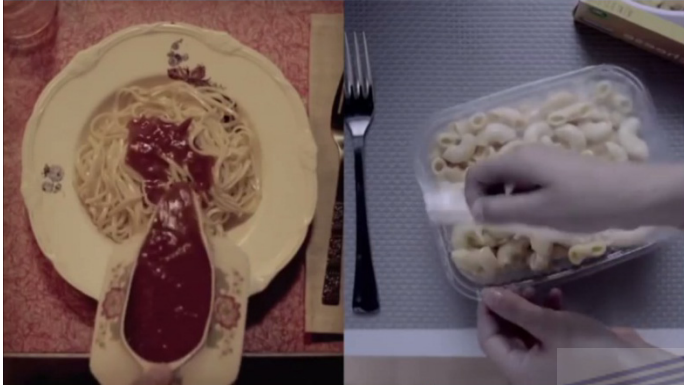
**Background and setting:** In this scene, both men are waiting to cross the road. The olden day man refreshes his breath while he waits for cars to pass by while the modern day man eats a sandwich.





**Scene 13: 00:35**

**Background and setting:** In this scene a comparison is given about how food is prepared in modern times versus olden day times. On the right frozen store-bought food is prepared in a microwave and represents modern-day food preparation while food on the stove in a pot on left represents how food was prepared in the olden days.



**Scene 14: 00:36 – 00:37**

**Background and setting:** Pasta prepared on the stove with homemade pasta sauce is shown on the left (olden days) while store-bought pasta that was prepared in the microwave (modern times) is shown on the right.



**Scene 15: 00:38 – 00:41**

**Background and setting:** The modern day couple on the right are having their dinner in bed while they watch TV while the olden day couple on the left are having their dinner at a table in the kitchen while they have a conversation.



**Scene 16: 00:42 – 00:44**

**Background and setting:** In this scene a red background appears with the printed text “Live Live like grandpa did: Move more, Eat well, Take it easy”



**Scene 17: 00:45**

**Background and setting:** In this scene the olden-day man drinks a smaller Coke while the modern man drinks a larger Coke.



**Scene 18: 00:46 – 00:50**

**Background and setting:** In the first part of the scene both men are walking on the pavement at a park. The scene transitions and the olden-day man's screen dissolves while the modern man's screen takes

over the entire screen and he is seen walking with his grandpa. A close-up shot is given of the grandpa and grandson smiling while enjoying their Coke.



**Scene 19:** 00:51 – 00:52

**Background and setting:** In this scene a close-up shot of the grandpa and grandson is given with the words “AND DON’T FORGET TO ENJOY LIFE”



**Scenes 20 - 21:** 00:53 – 00:55

**Background and setting:** Different pictures of grandchildren with their grandfathers appear with each of them with a Coke in their hand.





**Scene 22:** 00:56 – 00:57

**Background and setting:** Image of red Coke bottle can against a white background, red bubbles came from words “open happiness” next to bottle





**Scene 23:** 00:58 – 00:59

**Background and setting:** Image of a Coke Zero bottle against a white background with the words “Great Coke taste zero calories, zero sugar” that appear next to it.





## Happy Cycle Television Advertisement Multimodal Transcription

The following description is provided by Coca-Cola about the advertisement:

Coca-Cola presents: Happy Cycle

Coca-Cola   608,423

263,548

+ Add to  Share  More  724  119

Published on Jun 5, 2014  
What if there were a new, fun way to pay for a Coke? And what if you could do it with your energy? That's exactly what happened when Coca-Cola launched the Happy Cycle and invited people to ride a whimsical bike and trade their calories for a Coke. It's the latest delightful example of Coca-Cola's worldwide stunts that bring people and happiness together. Which begs the question: "Where will happiness strike next?"

Category Entertainment  
License Standard YouTube License

**YouTube link** – <https://www.youtube.com/watch?v=N3P73agzjBg>

In the *Happy Cycle* advertisement there are no voice-overs but instrumental music is played.

Below is the transcription of the television advertisements as well as screen shots:



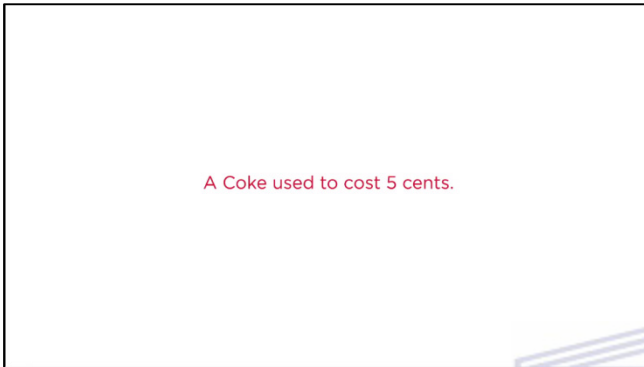
**Scene 1:** 00:00 – 00:04

**Background and setting:** This is the first scene of the movie and it appears in black and white. Coca-Cola is being poured into glasses from a tap at a shop because Coca-Cola was first sold per glass.



**Scene 2:** 00:05 – 00:06

**Background and setting:** In this scene customers are paying the shop owner with pennies for their Coca-Cola which was sold in glass bottles later on.



**Scene 3:** 00:07 – 00:08

**Background and setting:** A white background with the words “A Coke used to cost 5 cents.” appear in red in the middle of the screen.



**Scene 4:** 00:09 – 00:10

**Background and setting:** In this scene a Coca-Cola sign appears with the cost of the beverage in the olden days and then a lady who drinks Coca-Cola from a glass appears with the cost of the drink on the glass.



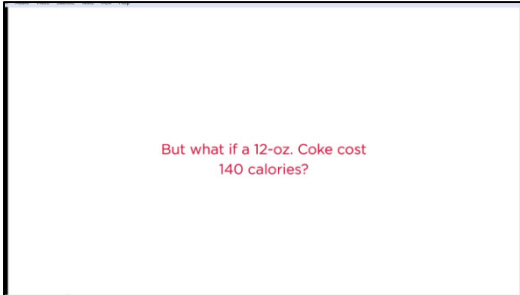
**Scene 5:** 00:10

**Background and setting:** Customers who bought Coke from a vendor are socialising in front of it while they drink their Coke.



**Scene 6:** 00:11 – 00:12

**Background and setting:** Ladies from the olden days are standing by a Coca-Cola vending machine and enjoying their Coke.



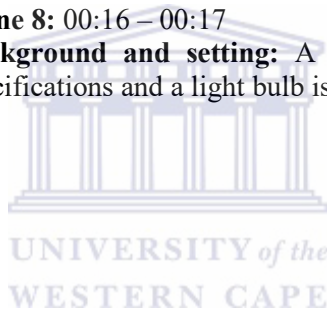
**Scene 7:** 00:13 – 00:15

**Background and setting:** A white background with the words “But what if a 12-oz Coke cost 140 calories?” appears in the colour red in the middle of the screen.



**Scene 8:** 00:16 – 00:17

**Background and setting:** A plan is rolled out with mechanical specifications and a light bulb is switched on.



**Scene 9 - 16:** 00:17 – 00:27

**Background and setting:** In these scenes plans to build an oversized “whimsical” bike is presented.



**Scene 17:** 00:28 – 00:33

**Background and setting:** A red bicycle against the sky as the background appears with the printed words “The average time to burn 140 cal's while biking is 23min if you're 140lbs. But hey, everyone's different.”



**Scene 18:** 00:34 – 00:38

**Background and setting:** A guy is busy cycling in front of an audience on the ‘whimsical bike’ that was created.



**Scene 19:** 00:39

**Background and setting:** While people are cycling on the bike a calorie counter indicates how many calories they have burnt – participants need to burn 140 calories to get a free Coke which is the amount of calories in a can of Coke.



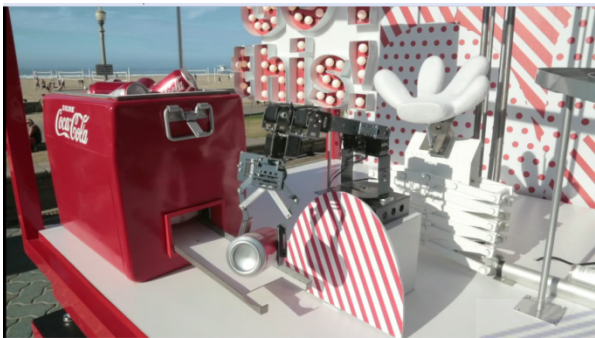
**Scene 20:** 00:40 – 00:41

**Background and setting:** While participants are busy cycling, a mechanical machine transports a can of Coke through various obstacles so that it arrives once they have burnt 140 calories on the bike.



**Scene 21: 00:42**

**Background and setting:** A lady is busy cycling on the oversized bike in front of an audience and in the bottom right corner the time that has passed since she has been cycling is indicated as “Elapsed Time: 5:00”



**Scene 22: 00:43 – 00:45**

**Background and setting:** The mechanical machine continues to transport the Coke through obstacles.



**Scene 23: 00:46**

**Background and setting:** Spectators watch while the participants’ cycle.



**Scene 24: 00:47 - 00:49**

**Background and setting:** The mechanical machine continues to transport the Coke through obstacles so that it arrives at its destination. The words “All calories count toward weight management. Consume a sensible diet and exercise regularly, but try to have fun while you’re at it” appears at the bottom of the screen



Scenes 25 - 26: 00:50 – 00:51

**Background and setting:** spectators watch while the participants' cycle.



Scenes 27: 00:52

**Background and setting:** The mechanical machine continues to transport the Coke through obstacles while participants' cycle.



Scene 28: 00:53

**Background and setting:** A full shot is given of the over-sized bicycle while a lady is busy cycling and the time that has elapsed appears in print in the bottom right corner.



Scene 29: 00:54 – 00:56

**Background and setting:** The mechanical machine continues to transport the Coke through obstacles while participants' cycle.



Scene 30: 00:57 – 00:59

**Background and setting:** The calorie counter continues to indicate how many calories the participants have burned.



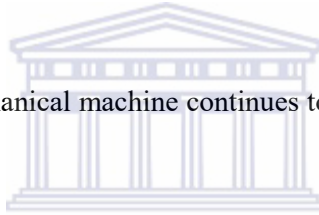
**Scene 31: 01:02**

**Background and setting:** A full screen shot of the calorie counter is given which contains motivational words and phrases including “yay”, “almost there!” and “you got this”.



**Scene 32: 01:03 – 01:05**

**Background and setting:** The mechanical machine continues to transport the Coke through obstacles while participants’ cycle.



**Scene 33: 01:06 – 01:08**

**Background and setting:** Participants cycle while spectators watch.



**Scene 34: 01:09**

**Background and setting:** A close-up shot of someone who reached the 140 calorie goal is given on the calorie counter.





**Scene 35:** 01:10 – 01:11

**Background and setting:** Participants cycle



**Scene 36:** 01:12 – 01:13

**Background and setting:** The mechanical machine continues to transport the Coke through obstacles while participants' cycle.



**Scene 37:** 01:13 – 01:17

**Background and setting:** Participants cycle while spectators watch.





**Scene 38:** 01:18 – 01:19

**Background and setting:** A woman and man reached their goal and cycled to burn 140 calories.



**Scene 39:** 01:20 – 01:28

**Background and setting:** In these scenes participants collect their Cokes at the calorie counter machine after they have completed their cycling and reached their goal of burning 140 calories.



**Scene 40:** 01:29 – 01:30

**Background and setting:** In the third last scene, a white background with the words “Movement is happiness” appears in the colour red in the middle of the screen.



**Scene 41:** 01:31

**Background and setting:** In the second last scene a white background with the words “Where will happiness strike next?” appears in the colour red in the middle of the screen.

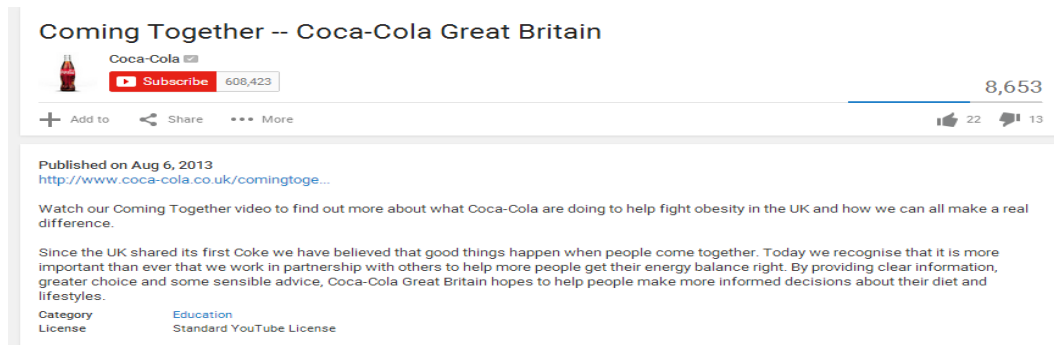


**Scene 42:** 01:35

**Background and setting:** An image of old red Coke bottle can against a white background, with the words “open happiness” next to the bottle appears in the last scene.

## Coming Together Television Advertisement Multimodal Transcription

The following description is provided by Coca-Cola about the advertisement:



**YouTube link - <https://www.youtube.com/watch?v=8ZeArYTqDX4>**

A voice-over speaks throughout the television advertisement and the following is communicated:

“For over 125 years we have been bringing people together, to celebrate, to enjoy, and to remind us of what we all have in common. We have always believed in strong communities and long supporting programs that encourage wellbeing for our people, our society and the environment. We have always been sensitive to changing times and to the issues that unite communities. Today one of those issues is obesity which is why three decades ago, we created Diet Coke – our first zero calorie soft drink. Today out of 145 drinks in Europe, 82 contain low or no calories. This has helped us reduce the average calories per serving of our sparkling soft drinks in Europe by 10% over the last ten years but we are committed to do even more. We continue to innovate, creating smaller portion sizes for our most popular drinks and we have added the calorie content of all our drinks on the front to help make it even easier for people to make informed decisions. We continue to get people physically active through community sport across Europe reaching and inspiring over 3 million young people with programs such as street games up and down the UK and we continue to work with scientists and nutritionists on innovative things like naturally sourced zero calorie sweeteners such as stevia. We believe that choices, innovation, information and activity can help make a difference. Healthy living is about balance. The simple common sense fact is that all calories count. If you eat and drink more calories than you burn off you gain weight that goes for Coca-Cola and everything else with calories. Keeping our families and communities healthy and happy is a journey, it will take all of us and at Coca-Cola we are committed to playing our part – we know when people come together good things happen.”

Below are screenshots and the description of scenes in the television advertisement:



**Scene 1:** 00:00

**Background and setting:** The first scene in the advertisement starts with old footage of a shop-owner who is pouring Coca-Cola into a glass from a tap because Coca-Cola was first sold per glass.



**Scene 2:** 00:01 – 00:02

**Background and setting:** Old footage of people who are enjoying Coke appear in the second scene of the advertisement.



**Scene 3:** 00:03

**Background and setting:** Old footage of a Coke truck loaded with Coke.



**Scene 4:** 00:04 00:05

**Background and setting:** A couple is sharing a Coke and drinking it with straws from a glass Coke bottle.



**Scene 5:** 00:06 – 00:07

**Background and setting:** A soccer team is celebrating their victory in-front of a Coca-Cola sponsor photo backdrop.



**Scene 6:** 00:08 – 00:11

**Background and setting:** Old footage of an old Coca-Cola television advertisement, 'I'd like to buy the world a Coke' where people from different races and cultures sing with a Coke in their hand.



**Scene 7:** 00:12 – 00:13

**Background and setting:** Old footage of a concert.



**Scenes 8 - 11:** 00:14 - 00:24

**Background and setting:** From scene 8 to scene 11 the voice over says the following, “We have always believed in strong communities and long supporting programmes that encourage wellbeing for our people, our society and the environment. We have always been sensitive to changing times and to the issues that unite communities.” Scenes include a shot of the Olympian flame being set a light with Coca-Cola branding in the background, shots of a people walking in the streets, a shot of a couple and a shot of someone throwing away trash in a trash can.



**Scene 12:** 00:25 – 00:29

**Background and setting:** A woman is cycling with a red helmet and red scarf in a park with trees in the background.



**Scene 13:** 00:30 – 00:35

**Background and setting:** Footage of a Diet Coca-Cola television advertisement appears where a Diet Coke rolls on grass.

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**Scene 14:** 00:36 – 00:41

**Background and setting:** In this scene a white background with a thick red banner in the middle of the screen appears with the words “out of 145 drinks” first and then the words “82 contain low or no calories” appear while Coca-Cola beverages move in different directions above and below the stripe that the words appear in.



Scene 15: 00:42 – 00:50

**Background and setting:** In this scene various Coca-Cola beverages and brands move horizontally on the left part of the split screen while the arrow drops from above and starts with 1% and ends with the percentage 10 % on the right part of the screen with the words “average calories per serving reduced”.



Scene 16: 00:51 – 00:57

**Background and setting:** The scene starts with a 500ml original Coca-Cola plastic bottle, a 500ml Coca-Cola Zero bottle is added and then smaller versions of each bottle is added with the words “Smaller packages for everyone” that appear at the bottom.





**Scene 17:** 00:58 – 00:59

**Background and setting:** In this scene a full shot of a Coca-Cola 340ml can is first given and then a close-up shot of the nutritional value of the can is given.



**Scene 18:** 01:00 – 01:03

**Background and setting:** In this scene, a close-up shot of the nutritional value of the Coca-Cola Zero and Diet Coke is given as well as Sprite i.e. the calories, sugar and fat %



**Scene 19:** 01:04 – 01:13

**Background and setting:** In these scenes children who are busy with physical activities such as dancing, soccer and running appear.



**Scene 20:** 01:14 – 01:16

**Background and setting:** close-up shot of microscope.



**Scene 21:** 01:17 – 01:22

**Background and setting:** A scientist writes on a clipboard and takes samples in a field of plants.



**Scene 22:** 01:23 – 01:26

**Background and setting:** In this scene various Coca-Cola beverages appear against a white background with a red banner in the middle with the words “Choices/Innovation/Information”

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**Scene 23:** 01:27 – 01:29

**Background and setting:** Soccer teams are playing soccer with Coca-Cola branding against the barricades and one team has sponsored Coca-Cola gear on.



**Scene 24:** 01:30 – 01:33

**Background and setting:** In scene 24 the voice over says the following, “Healthy living is about balance.” while different people’s faces are shown.



**Scenes 25 - 29:** 01:34 – 01:42

**Background and setting:** the voice over says the following, “The simple common sense fact is that all calories count. If you eat and drink more calories than you burn off you gain weight that goes for Coca-Cola and everything else with calories.” Scenes of a couple eating is shown, a girl running on the pavement while listening to music with traffic in the background, a shot of a scale, stacked Coca-Cola beverages are shown and then the scene moves to people having dinner.



**Scene 30:** 01:43 – 01:44

**Background and setting:**  
A coach talks to a girls’ soccer team.



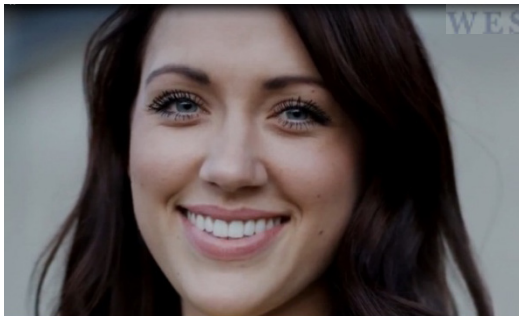
**Scene 31:** 01:45 – 01:47

**Background and setting:** More footage of a Diet Coke advertisement appears in the advertisement where women are having a conversation and giggling with a Diet Coke in their hand.



**Scene 32:** 01:48

**Background and setting:** A shot of Coca-Cola branding.



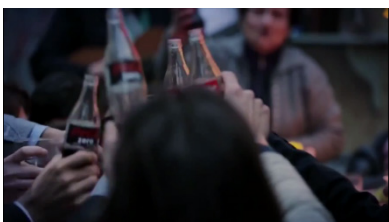
**Scene 33:** 01:49 – 01:51

**Background and setting:** a shot of a woman seen smiling is shown while the voice-over says, “at Coca-Cola we are committed to playing our part”



**Scene 34:** 01:52 – 01:54

**Background and setting:** People cheers with glass Coke bottles at a gathering while the voice-over says “we know when people come together good things happen”.



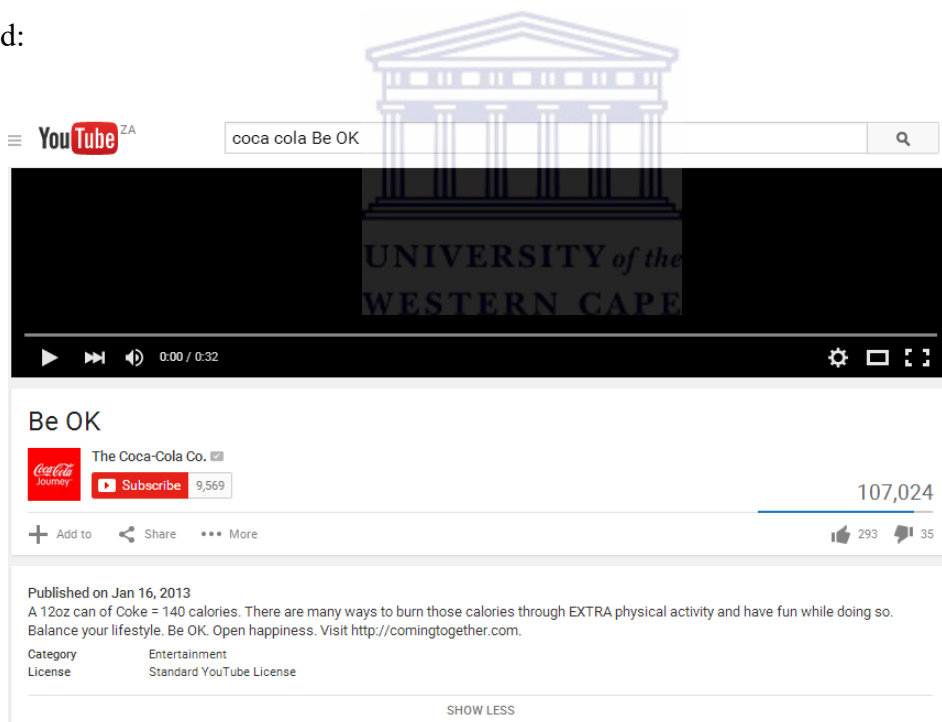


**Scene 35:** 01:55 – 02:00

**Background and setting:** The television advertisement ends with a white background and the Coca-Cola sign and the web address ‘coca-cola.co.uk/comingtogether’

### Be OK Advertisement Multimodal Transcription

On YouTube Coca-Cola added the following description of the television advertisement entitled:



**YouTube link -** <https://www.youtube.com/watch?v=yfh0BeNMxGY>

Throughout the television advertisement lyrics from the song *Be OK* is played which is as follow,

I JUST WANT TO BE OK, BE OK, BE OK

I JUST WANT TO BE OK TODAY

I JUST WANT TO BE OK, BE OK, BE OK

I JUST WANT TO BE OK TODAY

I JUST WANT TO KNOW TODAY, KNOW TODAY, KNOW TODAY

KNOW THAT MAYBE I WILL BE OK

Below are screenshots and the description of each scene in the television advertisement:



**Scene 1:** 00:00 - 02:00

**Background and setting:** In the first scene of the advertisement an image of a Coke can and an equal sign “=” next to it with the words “140 HAPPY CALORIES” against a blood red background appears.



**Scene 2:** 03:00-04:00

**Background and setting:** An image of a Coke can appears next to the words “TO SPEND ON EXTRA HAPPY ACTIVITIES” against a blood red background appears in scene 2.



**Scene 3:** 00:05- 00:07

**Background and setting:** A woman runs with her dog with his leash on at a promenade with apartments and a street with cars in the background. The woman is not dressed in active running attire but in a shirt and pants. The words “25MINUTES OF LETTING YOUR DOG BE YOUR GPS” appears below the interaction with a plus (+) sign underneath the words.



**Scene 4: 00:08 – 00:12 Background and setting:** A guy dances at a club with a plus (+) sign that appear in the middle of the interaction taking place. The plus sign disappears and the words “10 MINUTES OF LETTING YOUR BODY DO THE TALKING” appears below the interaction.

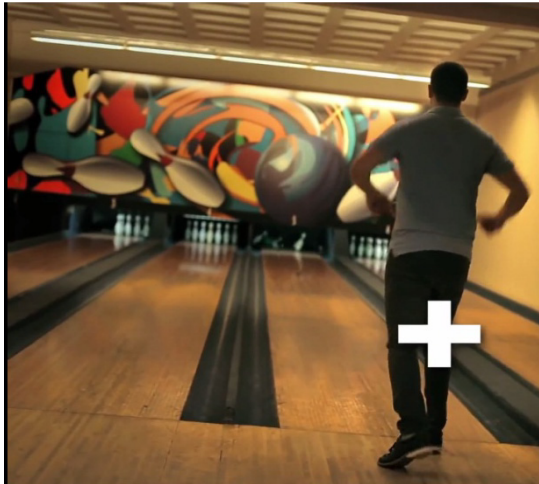


**Scene 5: 00:13 – 00:14 Background and setting:** A plus sign appears in the middle of the screen and a guy is laughing in front of his home. The words “75 SECONDS OF LAUGHING OUT LOUD” then appears below the interaction while the guy is laughing.



**Scene 6: 00:15 – 00:16 Background and setting:** A woman is in her kitchen leaning back and forth laughing. The words “75 SECONDS OF LAUGHING OUT LOUD” appears on the screen.





**Scene 7:** 00:17 – 00:21

**Background and setting:** A guy bowls at a bowling alley and hits all of the pins. He dances to celebrate his victory. The words “1 VICTORY DANCE” appears below the interaction.



**Scene 8:** 00:22 – 00:24

**Background and setting:** In this scene an image of a Coke can against a blood red background appears with the words “140 CALORIES” in a large font size while the words “Calories burned may vary. For more on energy balance, visit Coke.com/140” appears in a much smaller font size at the bottom.



**Scene 9:** 00:25 – 00:28

**Background and setting:** An image of a Coke Zero can appear in this scene against a blood red background with the words “CALORIES OPTIONAL...Calories burned may vary. For more on energy balance, visit Coke.com/140”



**Scene 10:** 00:29 – 00:31

**Background and setting:** In the last scene an image of old red Coke bottle can against a white background, red bubbles came from words “open happiness” next to bottle



## APPENDIX TWO

### YouTube Comments Transcription

**Comment 1, Be OK:** Muy buena la cancion de portada tambien :)  
[*Very good cover son also(smile)*]

**Comment 2, Happy Cycle:** So Cute! :)) :) Coca Cola Is Happiness :)  
[*So Cute! (smile) (smile) Coca-Cola is happiness (smile)*]

**Comment 3, Grandpa:** It's all about leading a balanced lifestyle. Coke might be bad for you, but I'll tell you one thing that advert sure moved me. Very clever marketing I must say :)  
[*It is all about leading a balanced lifestyle. Coke might be bad for you, but I will tell you one thing, that advertisement sure moved me. Very clever marketing I must say (smile)*]

**Comment 4, Be OK:** Why does the singer sound so damn depressed??!!  
[*Why does the singer sound so damn depressed??!!*]

**Comment 5, Happy Cycle:** No amount of coke is worth 23 minutes of my time!  
[*No amount of Coke is worth twenty three minutes of my time!*]

**Comment 6, Grandpa:** Love the message!  
[*I love the message!*]

**Comment 7, Grandpa:** A 'new' bit of nostalgia from a company who's done different styles of commercial spots over the decades. #Coke #Cokezero

[*A new bit of nostalgia from a company who has done different styles of commercial spots over the decades. #Coke #Cokezero*]

**Comment 8, Grandpa:** Don't forget to enjoy life – nowa reklama of Coca-Cola :) #cocacola #reklama  
[*Do not forget to enjoy life – new advertisement from Coca-Cola (smile) #cocacola #advertisement*]

**Comment 9, Happy Cycle:** Comprare una #cocacola con 140 calorie :)  
[*Buy a #cocacola with one hundred forty calories (smile)*]

**Comment 10, Happy Cycle:** Please let us the people of Bacolod City, Negros Occidental experience that kind of HAPPINESS. There's really a lot of reasons to LOVE #Cokecola :)  
[*Please let us the people of Bacolod City, Negros Occidental experience that kind of happiness. There are really a lot of reasons to LOVE #Cokecola (smile)*]

**Comment 11, Grandpa:** File the message under "Give me a Break" (Soda is not healthy, Period.) But I really LOVE this video!  
[*File the message under "Give me a Break" (Soda is not healthy, Period.) But I really love this video!*]

**Comment 12, Happy Cycle:** Or you could, you know...NOT drink Coke and just go cycling instead

*[Or you could, you know...not drink Coke and just go cycling instead]*

**Comment 13, Happy Cycle:** That Grandad would be for sure if he has drunk Coca Cola for that many years – Coca Cola. I hate you and all that you stand for :P

*[That Granddad would be for sure if he has drunk Coca Cola for that many years – Coca-Cola. I hate you and all that you stand for (smiley with tongue hanging out)]*

**Comment 14, Happy Cycle:** Congratulations on it taking only 128 years for your company to finally offer some truth in advertising

*[Congratulations on it taking only one hundred twenty-eight years for your company to finally offer some truth in advertising]*

**Comment 15, Coming Together:** Coca Colas logic = you can live on sugar if you just count calories, haha complete bullshit

*[Coca-Cola's logic (equals) you can live on sugar if you just count calories, (laughs) complete bullshit]*

**Comment 16, Grandpa:** Basically saying „It's not us, it's you

*[Basically saying that it is not us, it is you]*

**Comment 17, Grandpa:** SCUM MAKE ADVERTS LIKE THIS

*[Scum make advertisements like this]*

**Comment 18, Be OK:** Coca Cola knows that educated people are not their target because they stopped drinking sugary drinks a long time ago. These commercials are targeted at people who still drink Coca-Cola and don't want to feel the "Buyer's remorse

*[Coca-Cola knows that educated people are not their target because they stopped drinking sugary drinks a long time ago. These commercials are targeted at people who still drink Coca-Cola and who do not want to feel buyer's remorse]*

**Comment 19, Happy Cycle:** What a terrible ad. Corporate rubbish, unfunny and so staged. Crap idea.

*[What a terrible advertisement. Corporate rubbish, unfunny and so staged. Crap idea.]*

**Comment 20, Happy Cycle:** Great ad style. It's as though PeeWee wrote it.

*[Great advertisement style. It is as though PeeWee wrote it.]*

**Comment 21, Grandpa:** WORST LIES EVER

*[Worst lies ever.]*

**Comment 22, Grandpa:** Looks like the Advertising Standards Authority is going to have a new ad to review...

*[Looks like the Advertising Standards Authority is going to have a new advertisement to review...]*

**Comment 23, Grandpa:** I hate Coca-Cola trying to promote healthy eating when the stuff in those cans are so rubbish and unhealthy, RUBBISH

*[I hate Coca-Cola trying to promote healthy eating when the stuff in those cans are so rubbish and unhealthy, RUBBISH]*

**Comment 24, Grandpa:** Coca Cola is still one of the most unhealthiest drinks a person can drink, so.....

*[Coca-Cola is still one of the most unhealthiest drinks a person can drink, so.....]*

**Comment 25, Happy Cycle:** Coke destroys u.. instead drink any fresh juice, even the cheapest on , the lemonade, make it at home..but avoid coke its v.harmful

*[Coke destroys you... instead drink any fresh juice, even the cheapest one or make lemonade at home...but avoid Coke. It is very harmful]*

**Comment 26, Happy Cycle:** True slavery to the coke....wow A truly selfish sick company. Nice idea using peoples addiction and make them work for it and still get sugar related illness like diabetes.

*[True slavery to the Coke....wow A truly selfish sick company. Nice idea using peoples addiction and make them work for it and still get sugar related illness like diabetes.]*

**Comment 27, Be OK:** All soda is poison Diet Soda's being worse as Aspartame being in diet and low calorie drinks and foods actually causes obesity

*[All soda is poison diet sodas being the worst. Aspartame is in diet and low calorie drinks and foods and actually causes obesity]*

**Comment 28, Grandpa:** Grandpa is fat and probably diabetic

*[Grandpa is fat and probably diabetic]*

**Comment 29, Happy Cycle:** Why doesn't the video show any fatties cycling to burn off 140 calories? You know, all those fatties who drink, 4, 5.....or who knows how many can (or what about those bigger 1 litter bottles) of Coke. Pretty lame if you ask me. The video shows all mostly fit people.....bogus!!!!

*[Why does the video not show any fat people cycling to burn off one hundred forty calories? You know, all those fat people who drink, four, five.....or who knows how many cans (or what about those bigger one litter bottles) of Coke. It is pretty lame if you ask me. The video shows mostly fit people...bogus!!!!]*

**Comment 30, Grandpa:** The message is sick trying to make people believe that the obesity problem isn't related to soft-drinks and of course the tons of sugar it contains. Most coke consumers are not drinking the occasional bottle like the people in this commercial, no for them it's an water replacement. Overconsumption of this (intentionally) addictive substance is at the root of many health problems.

*[The message is sick because it is trying to make people believe that obesity problem is not related to soft drinks and of course the tons of sugar it contains. Most Coke consumers are not drinking the occasional bottle like the people in this commercial, no for them it is a water replacement. Overconsumption of this (intentionally) addictive substance is at the root of many health problems.]*

**Comment 31, Grandpa:** Coca Cola does not go hand in hand with healthy lifestyle, it's the worst think that hapend to humanity.

*[Coca-Cola does not go hand in hand with a healthy lifestyle; it is the worst thing that happened to humanity.]*

**Comment 32, Grandpa:** Blaming modern living on big portions & why we have a pandemic on our hands, suggesting that coke hasn't changed & that any change it has made is for the better as in Zero coke. Coke has changed though it went from 6floz to big gulp & a standard 500ml bottle they also removed the sugar & replaced it with HFCS & sweeteners the body cant process! all evidence shows that the majority of our excess calories come from Drink mainly Coke they lead people to believe that coke zero or diet is guilt free!

*[Blaming modern living on big portions is why we have a pandemic on our hands, suggesting that Coke has not changed and that any change it has made is for the better such as Zero Coke. Coke has changed though, it went from a six fluid ounce to a big gulp and a standard five hundred millilitre bottle they also removed the sugar and replaced it with High Fructose Corn Syrup and sweeteners the body cant process! All evidence shows that the majority of our excess calories come from drinking mainly Coke. They lead people to believe that coke zero or diet Coke is guilt free!]*

**Comment 33, Be OK:** 140 happy calories in your fat happy belly...

*[one hundred forty happy calories in your fat happy belly...]*

**Comment 34, Grandpa:** Getting Type 2 diabetes has never been such fun.

*[Getting Type 2 diabetes has never been such fun.]*

**Comment 35, Grandpa:** Next: How to avoid lung cancer while still smoking cigarettes

*[Next: How to avoid lung cancer while still smoking cigarettes]*

**Comment 36, Grandpa:** This is like a crack dealer telling people to live a healthy lifestyle.....I wonder how long until this ad is pulled?

*[This is like a crack dealer telling people to live a healthy lifestyle.....I wonder how long until this advertisement is pulled?]*

**Comment 37, Grandpa:** The irony of this commercial is Coke is telling you to live a healthier lifestyle by exercising more and eating better and relaxing, but you should still drink their bad-for-you carbonated HFCS water.

*[The irony of this commercial is that Coke is telling you to live a healthier lifestyle by exercising more and eating better and relaxing, but you should still drink their bad-for-you carbonated High Fructose Corn Syrup water.]*

**Comment 38, Grandpa:** It's like advertising a commercial to raise awareness on racism and that at the end showing the KKK hanging out with cokes at the end.

*[It is like advertising a commercial to raise awareness on racism and at the end showing the Ku Klux Klan hanging out with Cokes at the end.]*

**Comment 39, Happy Cycle:** You just spent 140 calories riding a bike for 10min... And got them all back in one can of coke... ;)

*[You just spent one hundred forty calories riding a bike for ten minutes... And got them all back in one can of Coke... (winking smile)]*

**Comment 40, Grandpa:** There's only one thing I love more than being lectured about healthy living...and that's being lectured about healthy living by a giant multinational who got rich through making thousands of people fat and diabetic. Thanks Coke! Will definitely buy your product.

*[There is only one thing I love more than being lectured about healthy living...and that is being lectured about healthy living by a giant multinational who got rich through making thousands of people fat and diabetic. Thanks Coke! Will definitely buy your product.]*

**Comment 41, Be OK:** I mean, if their selling point here is that you have to burn off the calories but it's not that tough, maybe people should just start drinking something healthier....

*[I mean, if their selling point here is that you have to burn off the calories but it is not that tough, maybe people should just start drinking something healthier....]*

**Comment 42, Be OK:** It would take ridiculously long and vigorous victory dance to burn 140 calories

*[It would take a ridiculously long and vigorous victory dance to burn one hundred forty calories]*

**Comment 43, Be OK:** Ummm... the average adult would burn 1.3 calories a minute whilst laughing. Yet you claim 140 in 70 seconds?! What a load of rubbish.

*[(filler) the average adult would burn one-point-three calories a minute whilst laughing. Yet you claim one hundred forty in seventy seconds?! What a load of rubbish.]*

**Comment 44, Grandpa:** Only THIN people in cola add, wonder why hahahahaha

*[Only thin people in the cola advertisement, wonder why (laughs)]*

**Comment 45, Happy Cycle:** Poor Coca Cola. I love them as a company but all this video tells me is that it takes far too much time & work to make it worth it to enjoy a coke when i could just have flavoured water or something much less sugary than 140 cal.

*[Poor Coca-Cola. I love them as a company but all this video tells me is that it takes far too much time and work to make it worth it to enjoy a Coke when I could just have flavoured water or something much less sugary than one hundred forty calories.]*

**Comment 46, Coming Together:** Gay

[Gay]

**Comment 47, Grandpa:** Evil corporation...possibly the worlds unhealthiest beverage. There is more sugar in once can of coke than is recommended for your entire daily intake. McDonalds & Coca Cola...pure evil.

*[Evil corporation...possibly the world's unhealthiest beverage. There is more sugar in one can of Coke than it is recommended for your entire daily intake. McDonalds and Coca-Cola...pure evil.]*

**Comment 48, Grandpa:** +Coca-Cola Wants You to Live Like Grandpa, You Self-Destructive Slob!

*[+Coca-Cola wants you to live like grandpa, you self-destructive slob!]*

**Comment 49, Be OK:** omg i just love this commercial is awesome it, make me feel good when im feeling doowwnnnNNN ITS GREAT!!!!!! :)  
[*oh my God I just love this commercial it is awesome, it makes me feel good when I am feeling down it is great!!!!!! (smile)*]

**Comment 50, Happy Cycle:** So much fun!  
[*So much fun!*]

**Comment 51 Grandpa:** That is the recipe! Move more, eat better and enjoy your life. You even do not have to stop partying and drinking to maintain ur healthy lifestyle :)  
[*That is the recipe! Move more, eat better and enjoy your life. You do not even have to stop partying and drinking to maintain your healthy lifestyle (smile)*]

**Comment 52, Grandpa:** Coca-Cola has the coolest ads.  
[*Coca-Cola has the coolest advertisements.*]

**Comment 53, Grandpa:** Loving this new Coke ad.  
[*Loving this new Coke advertisement.*]

**Comment 54, Grandpa:** loving this nostalgic ad  
[*loving this nostalgic advertisement*]

**Comment 55, Grandpa:** Love this ad. Well done Coca Cola.  
[*Love this advertisement. Well done Coca Cola.*]

