

UNIVERSITY OF KWAZULU-NATAL

**A QUALITATIVE ANALYSIS OF SOUTH AFRICAN TELEVISION FOOD ADVERTISEMENTS IN LIGHT OF
CHILDHOOD OBESITY CONCERNS**

By

Mishaal Maikoo

208508370

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Supervisor: Prof D. Ellis

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Abstract

Childhood obesity rates have been increasing internationally. One of the contributing factors towards this increase is food advertisements that children are exposed to which persuades them to either buy or request the product. Research in South Africa looking at themes and tactics in food advertisements has not been performed, therefore this study aimed to provide insights on the themes and tactics used in unhealthy television food advertisements in South Africa by performing a deductive thematic analysis on a sample of unhealthy food advertisements shown on free-to-air channels in South Africa. This was performed by compiling themes and tactics found in Western literature on advertising, and specifically advertising influencing children, and then analysing whether these were evident in unhealthy food adverts flighted on South African television channels during prime viewing times.

The objectives of this study aimed to look at the extent of unhealthy food advertisements that children might be exposed to and the nature of the themes and tactics used in these unhealthy food advertisements. If themes and tactics from the developed world are used in South Africa, this research can be used as a possible justification for the implementation of regulation for food advertisements in South Africa.

This study followed the mixed methods research design, through the use of a deductive thematic analysis of a sample of television food advertisements and a quantitative measure of the extent of 'unhealthy' food advertisements shown on South African television. Television was recorded for ten days during prime time hours, as according to Van Vuuren (2006:90), this was the peak television viewing time for children. Television was recorded on two of the most viewed South African free channels, SABC 1 and ETV (Bizcommunity, 2012:para1). The research was conducted in August to avoid advertising for any specific holiday.

It was found that South African food advertisements do in fact use the themes and tactics that have been found to be effective in influencing children internationally. Findings show that marketers frequently use the theme *humour* in food advertising. The most commonly used tactic was *emotional appeals*, specifically the appeal of ‘fun/happiness’. Both of these tactics appeal to the mood or state of the consumer and try to change the mood of the consumer to a positive one through the use of the product.

Overall, it was determined that marketers use themes and tactics that have been found to be effective globally when advertising products to children. Limitations of the study, and recommendations to policy makers are provided. Limitations largely related to limitations with the deductive approach to thematic analysis and limited available literature. It was finally recommended that policy makers look at statutory legislation or government-driven self-regulation of food advertising.

DECLARATION

I, Mishaal Maikoo, declare that:

- (i) The research reported in this dissertation/thesis, except where otherwise indicated, is my original research.
- (ii) This dissertation/thesis has not been submitted for any degree or examination at any other university.
- (iii) This dissertation/thesis does not contain other persons' data, pictures, graphs or other information, unless specifically acknowledged as being sourced from other persons.
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Beginning with this dissertation, I did not anticipate the scale of the task that I was going to undertake over three years, nor did I realise the lessons that I would learn and the development that would occur both academically and personally.

First and foremost, thanks goes to Professor Debbie Ellis for being a motivating research partner and always pushing me to do my best. Thank you for tackling the world of qualitative research with me and sharing in all my frustration. This dissertation would not have been possible without your endless support and guidance.

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Chapter One

Introduction

1.1.Introduction

This chapter provides an introduction to the research problem investigated in this study. A background to the research is provided, leading into the actual research statement. A brief overview of the methodology used in this study is then provided, moving into an overview of the chapters in this study.

1.2.Background to research

In today's world, children grow up faster, are more connected with and informed about the world around them and are more direct in their dealings with people (Lindstrom and Seybold, 2003:1). Marshall (2010:139) indicates that children have more 'shopping savvy' since they possess more knowledge in shopping and the degree of strategy in the way they shop. Children as consumers and influencers of family consumption is thus a topic worthy of research due the above changes.

Childhood obesity has been shown to be growing at alarming rates globally (Karnik and Kanekar, 2015:3; Consumers Union, 2005:1). Television food advertising has been found to be an influencer of the growing childhood obesity rates, as the link between food advertising and childhood obesity was proved to be influenced by advertising as an active way to persuade children to buy food products (Boylard and Halford, 2013:237). Promotional expenditure in the Western world has also increased in terms of marketing to children (Harris and Graff, 2011:2; Media Awareness Network, 2010: para 2).

Looking more specifically at the context of junk food advertising aimed at children, developed countries already have much research performed on the topic of childhood obesity, with many studies looking specifically at junk food advertising (e.g. Consumers Union, 2005; Costa, Horta and dos Santos, 2012; iaso.org, 2012). Developing countries, on the other hand, are only recently considering the research field of junk food advertising to children (Wang, Monteiro and Popkin, 2002:974).

Research directly related to food advertising and children in South Africa is limited. Yet children in South Africa exhibit high levels of obesity similar to those of developed countries a decade ago (Armstrong, Lambert and Sharwood, 2006:62). Thus, childhood obesity is a problem in South Africa as it is in developed countries. This indicates the need for research in this topic within the South African context.

One of the responses to childhood obesity globally has been the enactment of legislation preventing advertising of junk foods to children (Ashton, 2004:51; Costa *et al.*, 2012:58). In South Africa, draft revisions of the existing Foodstuffs, Cosmetics and Disinfectants Act of 1972 (Cape Town Department, 2007; Department of Health, 2012) restricting food marketing to children under the age of 16, are being considered (iaso.org, 2012: para 1; Cassim, 2010:184).

There is a lack of research in this field in South Africa and the draft revision of the existing food regulation proposed for South Africa leads to this research topic being investigated.

1.3. Research Statement

South Africa is currently awaiting feedback from the World Health Organisation on draft revisions of the existing Foodstuffs, Cosmetics and Disinfectants Act of 1972 that will ultimately restrict food advertising to children under the age of 16, if it is passed (iaso.org, 2012:para 1; Cassim, 2014:184). Certain categories of foods have been indicated as “not considered essential for the healthy diet and for which no nutrient content, GI, certain

comparative, health, slimming or any other claim with a health or nutritional message will be permitted” in Annexure 6 of the draft revision R. 642 (Cape Town Government, 2007:183). In order to determine how prevalent and potentially influential unhealthy food adverts to which children in South Africa may be exposed, the focus of this research was therefore to analyse the content of food advertisements shown on two South African television channels to determine the extent of advertising of unhealthy products that children may be exposed to, and to determine the themes and tactics used that appeal to children. Ultimately, the research aimed to examine the food advertising that South African children are being exposed to, and could impact the implementation of the draft revisions of the Foodstuffs, Cosmetics and Disinfectants Act of 1972.

1.4.Objectives of Study

- To determine the extent of advertisements for unhealthy foods during primetime television viewing hours in South Africa
- To identify the themes used in the unhealthy food television advertisements
- To determine the tactics used in these advertisements that are likely to attract children

1.5. Brief Overview of Research Methodology

The research followed a mixed methods research approach, but focusing largely on qualitative data analysis. This helped to provide an in-depth understanding on the research area, adaptable methods of data generation with outputs containing detailed descriptions of the phenomenon researched (Ormston, Spencer, Bernard and Snape, 2014:4).

The sample was made up of 38 hours of television recorded during prime time on two of the most watched South African television channels, SABC 1 and ETV (Bizcommunity, 2012:para

1). This was recorded during peak children television viewing hours, which according to Van Vuuren (2006:90), occurred in the evening. Using this information, prime time television hours were selected as these hours were in the evening from 18h00 to 22h00 (TVSA.co.za, 2015:para 23). Television channel recordings were alternated by day, that is, Day 1 recorded SABC 1, Day 2 recorded ETV, Day 3 recorded SABC 1 and so forth. These recordings began in the second week of August 2015, to avoid any advertisements related to specific holidays (such as Christmas and Easter).

The advertisements analysed within the 38 hours of advertisements were then categorised. The category 'food' was then broken down into 'healthy' and 'unhealthy' foods ('unhealthy' food categories were identified from the Foodstuffs, Cosmetics and Disinfectants Act of 1972). The data analysis was performed through a deductive thematic analysis. An analysis grid containing different themes and tactics that marketers use to target children, was created based on previous research. The 'unhealthy' food advertisements were then analysed against the analysis grid and a summative discussion of the themes and tactics was presented in order to achieve the research objectives of this study.

Reliability was achieved in this study through the use of the deductive thematic methodology. Since previous studies had used these themes and tactics in published research, it is therefore taken that these themes and tactics were reliable and valid for analysing 'unhealthy' food advertisements. The coding for a sample of advertisements were also checked by a senior researcher experienced in thematic analysis, thereby ensuring that reliability was achieved in this study.

1.6. Contribution of Study

As mentioned previously, South Africa is lacking research on the influence of marketing on children, and especially food marketing and children (Cassim, 2012:183). This study adds to the research base on marketing and its influence on children in South Africa as well as serves as a possible justification for the food marketing restrictions that are being considered for South Africa. Implications for both policy makers and marketers are provided.

1.7. Structure of Dissertation

Following this introductory chapter, Chapter 2 looks at marketing to children in detail. The relevance of the child segment is examined and theoretical models used to target children to determine how children are influenced by advertisements, are outlined. A discussion of the development of the child as it relates to product interests and reactions to advertising is given. The issue of socialisation is also looked at, as it influences product choices. The chapter then moves on to a look at ‘televising advertising and its influence on childhood obesity’. This section looks at international research around the topic of food advertising and the effect that it has on children. This will largely focus on the topic of ‘unhealthy’ food advertising and will look at the tactics used to persuade children to buy products as well as the effectiveness of these tactics.

Chapter 3 looks at the methodology of the study. It outlines how the study was conducted and justifies the use of the research tools, states how data was analysed and how the overall quality of the study was ensured.

Chapter 4 presents the findings from the deductive thematic analysis and discusses the findings and relates these to the literature reviewed and previous studies performed on this subject. This discussion is directly related to the research objectives.

Chapter 5 provides recommendations for marketers and policy makers that emanated from this study and secondary research; provides recommendations for future research; acknowledges the limitations of the study, and provides a final conclusion for the study.

Chapter Two

Advertising and Children

2.1. Introduction

The intent of this chapter is to present the literature that serves as the foundation to this study. In particular, literature in the field of marketing to children will be discussed. Firstly, literature pertaining to the child market is discussed. This literature looks at defining the characteristics of the child market before looking at the consumer socialisation of a child, including the medium of television, which is the focus of this study. The section then moves on to discussion of three models that are used to target children. These models were used as the basis of the deductive thematic analysis used in this study. This is followed by a review of literature both internationally and nationally on food marketing to children, particularly as it relates to childhood obesity, and the regulation of food marketing.

2.2. The Child Market

2.2.1. Introduction to the child market

Children are a relevant target market for three reasons. Firstly, children are consumers in their own right as they have their own spending money (Lindstrom and Seybold, 2003:1; Jacobson, 2004:29). Secondly, they represent the future adult market (The Media Awareness Network, 2010: para 1; Jacobson, 2004:20), and finally they influence the purchasing decisions of their parents (Media Awareness Network, 2010: para 5; Nicholas and Cullen, 2004: 77).

The influence that children have on their parent's purchasing decisions is a phenomenon known as 'pester power', which can be defined as "a child's attempt to exert influence over parental purchases in a repetitive and sometimes confrontational way, but – and this is important – also with some degree of success" (Nicholas and Cullen, 2004: 77). Children have more decision making power than in previous generations, making them more vocal on the choice of product they want their parents to purchase (Media Awareness Network, 2010: para 5). "Pester Power' [or the 'nag' factor] refers to children's ability to nag their parents into purchasing items that they may not otherwise buy" (Media Awareness Network, 2010: para 5). Brown (2004, cited in McDermott, Sullivan, Stead and Hastings, 2006: 514) defines 'pester power' as a "term for the children making requests of their parents". 'Pester power' is created or influenced and advertising, as shown in a study that found that children's attitudes (positive or negative) towards advertisements heavily influences their product requests (Tehran and Tehran, 2015). 'Pester power' tactics tend to work, as parents would rather give in to their children's demands than suffer any embarrassment (Lindstrom and Seybold, 2003:251; Lawler and Protero, 2010:564). An unpublished study by the researcher found that South African children mostly request sweets and chips, or unhealthy foods, from their parents (Maikoo, 2012:76).

2.2.2. Consumer Socialisation of Children

In marketing, socialisation can best be defined as "the process by which young people acquire skills, knowledge, and attitudes relevant to their functioning as consumers in the marketplace" (Ward, 1974, cited in Marshall, 2010: 43). This relates to the behaviour of the consumer in the market. There are two types of learning that occur with socialisation, namely direct and indirect learning (Marshall, 2010: 45). Parents and peers act as socialisation agents to children which influences their development (Moschis and Churchill, 1978, cited in Dotson and Hyatt, 2000: 222). Another type of socialisation agent that can be identified is television advertisements (Dotson and Hyatt 2000: 223). Dotson and Hyatt (2000: 220 - 223) state that the television is the most persuasive of all socialisation influences on children and that children gain a significant amount of product information from watching television.

Television advertising is increasing and developed countries are seeing a large increase in expenditure on marketing to children (Harris and Graff, 2011:2; Consumers Union, 2005: 11).

Marketers are using more sophisticated ways of advertising to children since children are becoming more attentive to advertising (Media Awareness Network, 2010: para 2).

2.2.3. Age and Advertising

There is a debate relating to the age at which a child develops the ability to distinguish an advertisement on television, and their ability to understand the persuasive intent of the advertisement (Oates, Blades and Gunter, 2001: 239). This will now be discussed.

At six months of age, children are often already exposed to the marketplace and at this age the experience is usually perceived as a pleasurable one through the stimuli that a child picks up through their various senses (Marshall, 2010: 119). In this early stage of development, the perceptions of the child are different based on their neurological and cognitive abilities (Acuff and Reiher, 1997: 54). For children below two years of age, advertisements are viewed primarily for entertainment purposes (Marshall, 2010: 119).

Children were shown to be influenced by information that they gather through their senses from as young as two years (Marshall, 2010: 117). At two years old, children's attention span increases and they watch more television and are exposed to products that may possibly interest them (Acuff and Reiher, 1997: 45). John, however, states that children ages three to six are unaware of other perceptions except their own (1999:185), therefore limiting children's understanding of advertisements.

Children's knowledge structure becomes more sophisticated as they grow older (Gunter and Furnham: 1998: 10). Children between ages four to six give a more specific description of the actual product that they want while children ages seven to ten can understand the concept of

categories of products and request categories of products that they desire (John, 1984 cited in Gunter and Furnham: 1998: 10). This can be explained by the work of John (1999:185) as she explains that children aged 6-8 start to understand different perspectives and viewpoints as the amount of information they have increases.

From three to seven years, children are primarily occupied with playing games, therefore they are interested in products that are related to play, as well as routinely purchased products (e.g. groceries, clothes) that have a playful appeal (Acuff and Reiher, 1997: 61). At this age, children also try to identify human characteristics in toys. They are seen to build 'relationships' with their toys that are characteristically nurturing and where the child can see him/herself in the toy, as well as wanting to emulate the character of the toy (Acuff and Reiher, 1997: 63). Between the ages of six and ten years, children are able to recognise scenes of advertisements after a single exposure to the advert, but younger children find it difficult to recall brand names even after multiple exposures to an advertisement (Oates *et al.*, 2001: 238).

Children six to seven years of age are able to separate the advertisement from the programmes shown on television (Marshall, 2010: 120). However, a study by Oates *et al.* (2001: 244) showed that children six years old did not understand the purpose of advertising. Young children around six years of age are shown to be unable to recall brand names, as opposed to older groups of children (seven to ten years) who were sometimes able to recall brand names provided that they had seen an advertisement more than once (Oates, Blades and Gunter, 2001: 242). Children were also able to identify visuals from advertisements (in the form of still photographs) (Oates, Blades and Gunter, 2001: 242). Young children have some memory of televised advertisements, but this does not invariably coincide with an understanding of the purpose of advertising (Oates, Blades and Gunter, 2001: 243). Younger children (six years of age) are able to recall the advertising content of advertisements when they have seen advertisements a few (2-3) times, while older children (seven to ten years) can recall advertising content very well when they had seen an advertisement more than once (Oates, Blades and Gunter, 2001: 242). This age group is also able to consider other perspectives against their own viewpoint and therefore form their own opinions on products (John, 1999:185).

From ages seven to eleven, children can reason on what comprises reality (Marshall, 2010: 120). This stage becomes the most important as children start to develop most of their consumer knowledge and skills within this age group (John, 1999:187). Acuff and Reiher (1997: 83) list this age range as ages eight through to twelve, a period in which children develop intellectually, however persuasive intent of advertisements is not fully understood by children eight to ten years old (Oates, Blades and Gunter, 2001: 238). Due to their developing neural structures, children are now looking for more complex products and have an increased ability to evaluate and distinguish between products, leading this age group to be more discriminatory in the foods that they choose to eat (Acuff and Reiher, 1997: 94). Between the ages of six and ten years, children are able to recognise scenes of advertisements after a single exposure to the advert, but younger children find it difficult to recall brand names even after multiple exposures to an advertisement (Oates, Blades and Gunter, 2001: 238). Children from eight years could recall the content of advertisements even after minimal views of the advert, however, brand name recall was poor among younger children (Oates, Blades and Gunter, 2001: 243).

From ten to eleven years, children are able to “attribute persuasive intent” (Marshall, 2010: 120). This means that children are able to identify the persuasive messages in an advert that get them to purchase a particular product, rather than just seeing advertisements for informational messages. Children of this age group have a greater recall of the advertising content seen (Oates *et al.*, 2001: 238).

From 11 years and older, children develop a new level of abstract thinking that does not take into account other people’s views and in this way teens are more idealistic (Marshall, 2010:117). Children within the 11-12 age range are also more attentive to advertising than younger children (Moore and Lutz, 2000, cited in Moore, 2004: 164). This age group also sees children gaining knowledge about the marketplace, specifically with branding and pricing as children develop sophisticated information processing skills (John, 1999:187).

From 13-15 years there are significant changes in children that occur due to the onset of puberty (Acuff and Reiher, 1997: 107). They require support from particular social groups that satisfy their need for acceptance and self-esteem (Acuff and Reiher, 1997: 107). The appeal of the 'dark side' of fantasy characters is very prevalent with this age group (Acuff and Reiher, 1997: 107). Higher levels of information are required to keep the attention of this segment since they are able to process stimuli quicker (Acuff and Reiher, 1997: 107). This is further highlighted by John (1999:191) who further emphasises that as children grow, they transition from viewers who see advertising as entertainment to viewers who view advertising in a more sceptical, analytical and discerning fashion (John, 1999:191).

From sixteen to nineteen years old, tweens have an increased want for entertainment (Acuff and Reiher, 1997: 124). These adolescents tend to move away from childhood. Toys used for sports are most popular with this age group compared to previous age groups. Fast food targeted more at adult consumers appeal to this age group (Acuff and Reiher, 1997: 126 - 128).

2.2.4. Television advertising to children

Children are 'bombarded' with advertisements on television and through other media (Kelly *et al.*, 2012: 379). This is justified by research that shows that promotional expenditure has been increasing in developed countries (Media Awareness Network, 2010: para 2). A Sydney based study has shown that an individual is exposed to more than 40 000 advertisements in a year, which costs \$9.6 billion, with a large amount of this (\$1.7 billion) spent on marketing aimed at children and adolescents (Swinburn, Sacks, Lobstein, Rigby, Baur and Brownell, 2008, cited in Costa *et al.*, 2012: 54). More sophisticated ways of advertising to child consumers are being used since children are becoming more attentive towards advertisement also leading to an increase in television advertising (Media Awareness Network, 2010: para 2). Dotson and Hyatt (2000: 223) state that "children (learn) a significant amount of product information from television and other marketing efforts directed at them" and go on to write that "in some household decision-making situations, parents actually assume a learner role, with their media-saturated pre-adolescent children as teachers".

Despite television advertising having a significant impact on children's consumption choices, there is an argument that the desirability of tasty unhealthy foods is influential in getting children to buy products, rather than just the advertising (Kelly *et al.*, 2012:381).

It can therefore be concluded that children pay more attention to advertisements as they get older, as their knowledge structure increases and they become more discerning towards advertising messages.

2.3. Aspects of television advertisements that attract children

2.3.1. Food advertising and brands

A study found that there were no differences in intake of branded versus unbranded products, however, when adjusted for overweight versus non-overweight children, it was found that overweight children consumer more calories of branded foods while non-overweight children consumed fewer calories of branded foods than the average (Kelly *et al.*, 2012:380). This could possibly indicate that overweight children are more prone to consumption of food as influenced by the brand.

The overall test showed that brands were more of a visual cue for children when choosing foods to eat (Kelly *et al.*, 2012:380). Exposure to advertisements also showed that overweight children ate more after exposure to food advertisements (Kelly *et al.*, 2012:381). This shows that food advertising influenced overweight children to consumer more food after exposure to the advertisements, therefore leading to the conclusion that food advertising increases weight gain among children.

2.3.2. Models for Targeting Children

Marketing and socialisation-based studies have highlighted the different aspects of advertisements that appeal to children. Advertisements containing the factors shown in these models will therefore have an appeal to children. The first model looked at was created by Lindstrom and Seybold (2003: 26), where they developed the six core values driving all successful marketing to ‘twens’. These are: fear; mastery; fantasy; love; stability and humour. Secondly, Acuff and Reiher (1997: 6) write about creating ‘leverage’ in order to attract the child as a consumer. To create leverage, the following are looked at: medium, products; concept; point of view; content; context; process; character personality and attitude/style. Thirdly, Lewis and Hill (1998:208) examined factors in a similar study to the current research looking at food advertising to children. These three models were used in this deductive thematic analysis study.

Figure 2.1.: Factors used to Target Children

Lindstrom and Seybold	Acuff and Reiher	Lewis and Hill
• Fear	• Mediums/Products	• Format
• Mastery	• Concept	• Presenting Characters
• Fantasy	• Point of View (P.O.V)	• Themes
• Love	• Content	• Verbal Appeals
• Stability	• Context	• Product Appeals
• Humour	• Process	• Emotional Appeals
	• Character(s)/Personality	
	• Attitude/Style	

These models will now be discussed individually.

2.3.2.1. Lindstrom and Seybold’s Six Core Values in Marketing to Children

Lindstrom and Seybold (2003: 26) state that children are interested in products based on the elements around which they are created, and developed a theoretical model: the six core values

or factors that drive all successful marketing to ‘tweens’. Children as consumers are drawn to products that successfully incorporate certain elements in the product itself and in the marketing campaign as a whole (Lindstrom and Seybold, 2003: 26). These elements are: fear; mastery; fantasy; love; stability and humour.

➤ **Fear**

Fear encompasses “terror, horror, panic and war” (Lindstrom and Seybold, 2003: 26). Fear lies within the experiences of most tweens and is therefore an emotion they can identify with (Lindstrom and Seybold, 2003: 26). This is a primal reaction that creates a thrill for people and is different for each person based on their perceptions of situations (Lindstrom and Seybold, 2003: 27-28). Tweens undergo a learning process when they experience fear as they realise the little influence that they have on the world. This core value is used a lot with super heroes, in which good conquers evil (Lindstrom and Seybold, 2003: 28). It is therefore concluded that fear is expected to increase attention paid to an advertisement.

➤ **Mastery**

Mastery refers to children trying to take control of things and being independent (Lindstrom and Seybold, 2003: 33). It is about testing the boundaries, pushing the limits and not facing consequences (Lindstrom and Seybold, 2003: 33). This is used in LEGO – a building block toy which gives children the chance to be in complete control of the toy (Lindstrom and Seybold, 2003: 33). The World Wrestling Federation products and video games also use mastery by showing control in fighting and through gaming, respectively (Lindstrom and Seybold, 2003: 33-34). Therefore, advertisements showing children in control of a product or situation will have an appeal to children.

➤ **Fantasy**

Fantasy is freeing the mind and expands the child’s imagination, with younger children showing a greater capacity for fantasy (Lindstrom and Seybold, 2003: 29). Lindstrom and Seybold (2003: 29) state that children are not restricted by boundaries of traditional thinking and therefore show a greater affinity to using fantasy. Tweens imagine

themselves as heroes living in a boundary-free world when they experience their own world as boring (Lindstrom and Seybold, 2003: 29). Children rely on the internet to engage with fantasy, many through the use of online video games (Lindstrom and Seybold, 2003: 30). For this factor, advertisements that show children in worlds without boundaries have an appeal to children.

➤ **Love**

Love is a universal need of all children (Lindstrom and Seybold, 2003: 35). Dolls (such as Barbie), teddy bears and virtual pets (like the ‘Tamagotchi’ craze) attract child consumers by allowing them to fulfil their need to give love and to nurture (Lindstrom and Seybold, 2003: 36). Many people, as they grow, feel the need to nurture those they love, especially something “small and cute”, like a baby (Lindstrom and Seybold, 2003: 36). This concept is used in dolls that fulfil a need to give love and nurture, and require the same from a child consumer. Therefore, building a relationship between the child and the product will have an appeal to children in advertisements.

➤ **Stability**

Stability relates to the equilibrium that families search for in their lives (Lindstrom and Seybold, 2003: 37). For children this means a safe home, food, clothes and paid school fees (Lindstrom and Seybold, 2003: 38). It also entails continuity, such as not moving to new schools away from friends or having a divorce between parents (Lindstrom and Seybold, 2003: 38). Pop groups in the 1990s appealed to children’s need for stability by promising a larger-than-life reality of glory and fame (Lindstrom and Seybold, 2003: 38). Advertisements showing families in continuation will therefore have an appeal to children.

➤ **Humour**

Most tweens rate fun, related to humour, as the most important element in their lives (Lindstrom and Seybold, 2003: 34). Tweens, when compared to adults, have their own sense of humour related to their own concept of fun, one such being when someone loses control while they are responsible for controlling a situation seen in movies,

cartoons and TV programs such as *Shrek*, *Toy Story* and *The Simpsons* (Lindstrom and Seybold, 2003: 34-35). These and other programs push the limits, make fun of adults and have characters that do crazy things that have never been done before in order to create humour (Lindstrom and Seybold, 2003: 35).

Acuff and Reihner (1997: 6) discuss another way of targeting children, namely, creating 'leverage' in marketing to children, and from this they have developed the 'product leverage matrix'.

2.3.2.2. Acuff and Reihner's Product Leverage Matrix

The Acuff and Reihner (1997: 6) *product leverage matrix* highlights aspects of advertisements that appeal to children to create 'leverage'; leverage is essentially translated as 'power'. Leverage basically "catches the attention of the targeted child consumer but meets his needs at a substantial level" (Acuff and Reihner, 1997: 6). The product leverage matrix therefore is used as a comprehensive model for the analysis of existing products or the development of new ones (Acuff and Reihner, 1997: 6).

The variables used in the product leverage matrix are now explained:

➤ Medium/Products

This refers to the format, product category or the medium (Acuff and Reihner, 1997: 6). This can refer to aspects such as asking if it is a, for example, book, TV show or fast food outlet that is focused on. Certain products will therefore have an appeal to children while others will not.

➤ **Concept**

The idea or the core of the product is investigated with this factor (Acuff and Rehiner, 1997: 8). It can refer or relate to the themes inherent in advertising or in the product itself.

➤ **Point of View (P.O.V)**

The psychological and/or the philosophical orientation, or the point of view must be looked at (Acuff and Rehiner, 1997: 8). This looks at the message put across in television advertisements, the impact on a company's image and aspects such as whether the product is conservative or antisocial.

➤ **Content**

This looks at both the visual and the verbal content of advertisements (Acuff and Rehiner, 1997: 8). *Content* basically looks at how the concept is portrayed through the use of visual and verbal components (Acuff and Rehiner, 1997: 8). This is seen in products such as McDonald's Happy Meal, where the visual content consists of Ronald McDonald and the verbal component is made up of the words that are shown on the Happy Meal box (Acuff and Rehiner, 1997: 8).

➤ **Context**

This relates to aspects such as the social ambience, the time period, the geographical setting the competitive products or programs that are present and the competing context or environment (Acuff and Rehiner, 1997: 8). Certain social ambiances or geographical settings in advertisements will therefore appeal to children.

➤ **Process**

This refers to the product/user interface, which ultimately relates to how a product or program works, how the child is involved and aspects such as pace, special effects, music and interactivity (Acuff and Rehiner, 1997: 9). For example, different candies are targeted at children using different processes, such as M&M's being uniquely small

and colourful or Pez candies have a unique candy dispenser (Acuff and Rehiner, 1997: 9).

➤ **Character(s)/ Personality**

The fantasy-based or reality-based characters are looked at as they appear in or are used with the product or program, the way that the targeted consumer identifies with the characters and the dynamics or the relationships between the characters (Acuff and Rehiner, 1997: 9). It has been noted that characters have a very high appeal to children, with children having hundreds of characters targeted at them (Acuff and Rehiner, 1997: 9). Celebrity endorsers are widely used in advertising and are shown to increase recall rates in advertisements (Lee, Runyan and Whitaker, 2009:308). A study by Boyland, Harrold, Kirkham and Halford (2012: 660) found that 55.7% of food advertisements surveyed had made use of a celebrity endorser or licenced character.

➤ **Attitude/Style**

Attitude and *style* both look at aspects such as a program or product being old-fashioned, futuristic, modern or country, and looking at aspects such as graphics being plain, abstract, straight forward, funky or cool (Acuff and Rehiner, 1997: 10).

2.3.2.3. Lewis and Hill factors targeting children

Using previous research, Lewis and Hill compiled the following factors for targeting children in their deductive study of television food advertisements (1998:208):

➤ **Format**

Format referred to the number of times an advertisement was shown as well as the use of animations and the length of the advertisement (Lewis and Hill, 1998:207-208). This was used to determine the number of food advertisements shown during child peak television viewing hours.

➤ **Presenting characters**

A description of main characters in terms of gender, animation or real, adult or child and human or animal is given (Lewis and Hill, 1998:208).

➤ **Themes**

The presence of different themes was noted. As per Lewis and Hill (1998:208), the themes coded for were: fantasy; violence; magic; humour and story format. This study focused on the Lindstrom and Seybold (2003:36) identified themes

➤ **Verbal appeals**

Verbal appeals included all the words spoken by characters or narrators and included: assertions which were statements of potential benefits of products to the user; attributed qualities which were statements about the product quality; product properties which were a description of the physical properties of the product and product composition which dealt with statements about the physical nature of a product (Lewis and Hill, 1998:208). These were used to appeal to children to get them to buy or request specific products.

➤ **Product appeals**

Product appeals related to specific messages related to the product itself. The specific appeals used are: 'competitive' when the product is presented as better than other brands; 'exaggerated/unrealistic' when the advertiser uses unrealistic claims about the product; 'premium offers' when there is a free gift or material benefit associated with the product and 'value for money' that claims product value (Lewis and Hill, 1998:208). Competitive advertising or comparative advertising refers to the advertising of a product in comparison to other products (Rutherford, 2010:173). The Advertising Standards Authority of South Africa prohibits comparative advertising under their code of conduct as comparisons are seen to mislead consumers with the values of good and are therefore not seen as 'truthful representation' of goods (asasa.org.za, 2016).

➤ **Emotional appeals**

Emotional appeals related to the emotional state of children and specific appeals included: ‘fun/happiness/mood alteration’ which indicated that the product had the effect of enhancing enjoyment or pleasure through the creation of positive feelings or removal of negative feelings; ‘healthy/nutrition/well-being/beauty’ that associated the product with health and beauty; ‘action/strength/speed/power’ indicated that the use of the product will enhance energy levels or physical performance; ‘adventure’ associates the product with increased adventure or excitement; ‘control of self/environment’ related to achieving control over undesirable aspects of the environment or self; and ‘peer acceptance/superiority’ which indicated that product composition is associated with being better than or liked by one’s peers (Lewis and Hill, 1998:208).

2.4. Ethical Issues in Marketing to Children

Marketing to children has been criticised as having ‘sneaky’ methods used to reach children (Dotson and Hyatt, 2000: 221). “Critics assert that it [marketing to children] is unfair because children lack the cognitive skills and life experiences needed to resist persuasive claims” (Moore, 2004: 161). Ethical issues therefore arise in marketing to children, especially younger children who cannot distinguish between entertainment and television advertising which renders them vulnerable to manipulation by marketers (Nicholas and Cullen, 2004: 77). Advertisements to children sometimes promise popularity if the child consumer uses the product regularly, shows the product with a misrepresented size or appearance, or makes the product appear to have functions that it is not capable of having, as well as using advertising that plays on children’s emotional insecurities and vulnerabilities (Dotson and Hyatt, 2000: 221). These are further enforced by the use of certain elements in advertisements such as cute pets, celebrity endorsements, sex appeal, joy, romance and fun (Dotson and Hyatt, 2000: 221).

One particular area where marketers have been criticised for targeting children is with food products (Grier, Mensinger, Huang, Kumanika and Nicolas, 2007: 221).

2.5. Food Marketing, Children and Childhood Obesity

This section looks at television food marketing to which children may be exposed and its influence on childhood obesity.

Studies have shown that there is strong evidence that food advertising encourages children to request food purchases from their parents (Hastings *et al.*, 2003, cited in Marshall, O'Donohoe and Kline, 2007: 167; McDermont, O'Sullivan. Stead and Hastings, 2006: 532). Although this link was established, Folkvord *et al.* (2016:27) state that there is no theoretical model explaining how children's eating behaviour is influenced by food cues in advertising. However, another study shows that level at which children process food cues in advertisements does impact their eating behaviour, with food cues requiring less interpretation having a greater effect on children (Buijzen, Van Reijmersdal and Owen, 2010:)

Studies on food advertising and its effect on Body Mass Index (BMI) have stretched back to the 1980s. Bolten (1983, cited in Veerman, Van Beeck, Barendregt and Mackenbach, 2009: 366) estimated that an increase in television food advertising exposure by an additional 25 minutes per week would lead to a child consuming one extra snack per week. More recent studies have also examined the relationship between the number of hours spent watching television and junk food intake or increase in BMI. Costa *et al.* (2012: 56-57) found that children have a high prevalence of TV watching per day for long durations at a time leading to nutritional disorders and poor eating habits, also influenced by food advertising on TV. Children in American public schools were shown to have a lower intake of vegetables and products high in calcium and a higher consumption of soft drinks when they ate while watching television (Feldman, Eisenberg, Neumark-Sztainer and Story, 2007, cited in Costa, *et al.*, 2012: 58).

“Childhood obesity has become a major society concern” (Grier, Mensinger, Huang, Kumanika and Nicolas, 2007: 221). Consumers Union identified the following factors leading to unhealthy food choices by children (Consumers Union, 2005: 5):

- Low income neighbourhoods not having access to affordable fresh food
- Family structure changes with single parents spending less time at home
- The Federal farm subsidy program that promotes surplus production of grains and corn
- Lack of personal responsibility for food choices
- The excessive amount of food and beverage advertising

American studies have shown that obesity among children of school going age has doubled in the last three decades (Ogden *et al.*, 2006; Ogden *et al.*, 2002, cited in Grier *et al.*, 2007: 221; Consumers Union, 2005: 1). In 2004, 31% of children aged 6-19 years were considered overweight in the United States, with 70% of these children becoming overweight adults (Consumers Union, 2005: 2). The current generation is said to have a shorter life span than their parents due to problems with obesity (Consumers Union, 2005: 2). Food marketing is now under close scrutiny in light of the increasing obesity rates in children (Dixon, Scully and Parkinson, 2006:124; Marshall, O'Donohoe and Kline. 2007: 164).

Television food advertising of foods low in nutritional content has been shown to contribute to rising obesity levels and the consumption of unhealthy foods (Lobstein and Dibb, 2005, cited in Costa *et al.*, 2012: 53). Adams, Tyrrell, Adamson and White (2012:4) found that exposure of viewers aged four and older to advertisements for products high in fat, salt and sugar are increasing as food advertising increases. Food advertising leads to a greater chance of daily consumption of junk foods such as sweets and soft drinks as opposed to healthy foods such as fruit and vegetables (Ferisling, Haas and Elmadfa, 2012, cited in Costa *et al.*, 2012: 54) since children develop an interest in advertised foods (Costa *et al.*, 2012: 53). A Brazilian study found that a positive relationship existed between the number of televisions per household and body weight (Costa *et al.*, 2012: 53). Costa *et al.*, (2012: 56) had also found a positive relationship between hours spent watching television and body weight.

American studies have also shown the large expenditure on food advertising with food, beverage, candy and restaurant companies placing increasing attention on marketing to children since it is estimated that children influence \$680 billion of household spending per year and to build brand awareness and loyalty at an early age (Harris and Graff, 2011:2;

Consumers Union, 2005: 11). Consumers Union (2005: 1) looked at this expenditure in relation to a healthy eating program in the United States and found that, in comparison, a mere \$9.55 million was spent on advertising the healthy eating program.

It was discovered that the most popular advertising medium for the food, beverage and candy industry in America in 2004 was firstly network television and thirdly cable television (Consumers Union, 2005: 6). This reached children since it was found that children watch television for several hours per day. Costa *et al.* (2012: 53) found that 66.4% of children watched television while eating, with children being exposed to television for a median of three hours a day. Another study found that food advertisements are likely to be broadcast on children's television channels, than another channel, such as sports (Boyland *et al.*, 2012:661).

Experts found that eating more and exercising less is the primary cause of obesity in American adults and children, with unhealthy choices of foods (foods high in fat, sugar and salt) and a diet lacking in a variety of fruit and vegetable consumption being prevalent (Consumers Union, 2005: 3-4). A Brazilian based study also showed that children have a higher probability of choosing junk foods as opposed to making healthier food choices (Costa *et al.*, 2012: 56); with some respondents going as far as saying that they had never eaten fruit and vegetables. Junk food choices were influenced by advertising, according to most children.

2.6. Themes exhibited in food advertisements to which children may be exposed

A systematic review on themes used in food advertising was performed by Jenkin, Madhvani, Signal and Bowers (2014:281). Through analysing 38 different studies, it was found that the most commonly used persuasive marketing technique was that of premium offers, followed by promotional characters, thirdly nutritional and health claims, followed by “the emotional appeal of ‘fun’” (Jenkin *et al.*, 2014:283). Fun referred to non-physical displays of ‘fun’, such as a person smiling, and the use of words such as ‘happiness’ or ‘pleasure’ (Jenkin *et al.*, 2014:290). Other emotional appeals also exhibited were the use of action and adventure, and fantasy (often associated with ‘fun’) (Jenkins *et al.*, 2014:290).

A United Kingdom (UK) study by Boyland *et al.* (2012:661) recorded television on one weekday and one weekend on UK television channels, leading to a total of 18 888 food advertisements analysed. This study found that ‘fun’ was the most used persuasive appeal in advertisements targeting children. This related to situations depicting humour and happiness in an advertisement. The second most used appeal in this study (Boyland *et al.*, 2012:661) was taste, which included a verbal appeal on the nice taste of the product. There is an argument that the desirability of tasty unhealthy foods is influential in getting children to buy products, rather than just the advertising. (Kelly *et al.*, 2012:381). This is supported by the research of Folta, Goldberg, Economos, Bell and Meltzer (2006:246), where 37 food advertisements shown over a week in the United States (US) found that pleasant taste of food was the second most identified persuasive technique, followed by ‘being hip or cool’. However, the major persuasive technique found in advertisements analysed by Folta *et al.* (2006:246) was the use of ‘fun/good times’, which mirrors the finding by Boyland *et al.* (2012:661) and Jenkin *et al.* (2014:283). ‘Feelings of happiness’ was the fourth most identified persuasive technique found by Folta *et al.* (2006:246), however the distinction between this tactic and ‘fun/good times’ was not clearly stated.

The most used tactics on television, as found in a previous study by Lewis and Hill (1998:209), were the use of animation, humour and the emotional appeal of fun/happiness/mood alteration. Although this is an older study, the finding still matches that of the more recent Boyland *et al.* (2012:661) study.

A study by Page and Brewster (2007:328) examined 147 advertisements shown on US television. This study found that the most used theme in the advertisements were ‘fun/happiness’ (Page and Brewster, 2007:331), also a major finding of Folta *et al.* (2006:246), Boyland *et al.* (2012:661) and Jenkin *et al.* (2014:283). ‘Play’ was the second most used theme, followed by fantasy/imagination (Page and Brewster, 2007:328). Fantasy/imagination refers to imaginary characters, situations, or events or use words ‘fantasy’, ‘imagination’, or similar expressions (Page and Brewster, 2007:329). The tenth most recurring theme was that of ‘in control/personal freedom’ (Page and Brewster, 2007:329) which related to the mastery theme identified by Lindstrom and Seybold (2003:33). It was also interesting to note that while Page

and Brewster (2003:332) had looked for the ‘value for money’ appeal, it was not found in any of the advertisements analysed.

Two persuasive techniques were examined in a study by Kelly *et al.* (2010:1733), namely: premiums and promotional characters. Premium offers made in unhealthy food advertisements to persuade children to buy or request products, while promotional characters were used in unhealthy food television advertisements largely shown during peak children viewing time (Kelly *et al.*, 2010:1733).

A study by Rose, Merchant and Bakir (2012:78) analysed the use of ‘fantasy’ in television food advertisements and found that advertisements exhibited the theme through the use of animated environments, where the environment comes to life, adventures, animal-related fantasies or the product coming alive. Advertisements were coded for the use of the fantasy theme, and it was found that 82% of the 92 advertisements analysed had used the fantasy theme (Rose *et al.*, 2012:78).

Manganello, Smith, Sudakow and Summers (2012:2191) performed a thematic analysis on magazine food advertisements in the United States. It was found that the most commonly exhibited theme was ‘taste’, which referred to a good tasting product (Manganello *et al.*, 2012::2191). This was followed by a theme related to convenience in using the good and time saving in consuming the good rather than cooking, and thirdly the theme of ‘fun’ was used (Manganello *et al.*, 2012::2191). This again relates back to findings of Folta *et al.* (2006:246) and Boyland *et al.* (2012:661) which found ‘fun’ as being a major exhibited theme in television food advertisements.

A study by Roberts and Pettigrew (2007:363) looked at a sample of Australian advertisements and found that the theme of ‘snacking’ featured strongly in the advertisements, which depicted children eating the product being advertised. Another major theme was that of increased popularity, performance and mood (Roberts and Pettigrew, 2007:264). This depicted children consuming the product and suddenly gaining popularity among friends, having greater physical

performance or becoming happier after consumption of the product (Roberts and Pettigrew, 2007:364).

Bartholomew and O'Donohoe (2003:442) used focus groups with children in the last year of primary school and first year of high school to understand children's interpretation of advertisements. A major finding was that of 'mastering' in which children tried to demonstrate self-mastery through showing physical competence or strong mental skills (Bartholomew and O'Donohoe, 2003:443).

Dixon, Scully, Wakefield, White and Crawford (2007:1311) looked at food advertising from the perspective of healthy food advertisements. A major finding in the study was that food advertising is more associated with positive attitudes towards junk food and in turn supports junk food eating (Dixon *et al.*, 2007:1319). Another major finding was "attitudes and beliefs thought to mediate advertising exposure and eating behaviour had positive correlations with advertising exposure" (Dixon *et al.*, 2007:1319). Irrespective of junk food advertising, attitudes towards healthy foods were shown to increase when children were exposed to healthy food advertisements (Dixon *et al.*, 2007:1319).

It is also important to note that advertising is not the only contributor to of obesity in children, other non-specific socioeconomic factors such as food pricing and cultural preferences also play a part in influencing childhood obesity (Lobstein and Dobb, 2005:207).

A South African study looking at food advertisements on television (Mchiza, Temple, Steyn, Abrahams and Clayford, 2013:2218) found that strategies used to target children in South African advertising were very similar to that found in international studies. Celebrity endorsement and the use of cartoon characters were found to be prevalent tactics used, followed by the themes of 'dependency' which showed consumers loving the taste or fun aspect of a product (Mchiza *et al.*, 2013:2218).

2.7. Types of foods advertised to children

Folta, *et al.* (2006:246) found that breakfast cereals were the most heavily advertised food. Restaurant meals were the second most shown food advertisement type on television, particularly the advertisement of McDonald's Happy Meals (Folta *et al.*, 2006:246). It is also interesting to note that within the Folta *et al.* study (2006:246) there were no advertisements for fruits and vegetables (these are categorised as healthy foods).

Folta *et al.* (2006:247) stated that toy advertising was high in their sample as September was part of the 'Pre-Christmas' season. To avoid any bias towards a particular commercial holiday or period of specific advertisements, this research examined data collected in August 2015 which did not fall in any holiday season or suggest bias towards advertising a particular product or product category.

A study performed in South Africa by Mchiza *et al.*, (2013:2216) found that 68% of food advertisements analysed were for 'unhealthy' food advertisements. This consisted mostly of desserts, sweets and fast foods.

Another South African study found that 55% of food advertisements analysed were for 'unhealthy' foods, particularly for fast food restaurants (Temple, Steyn and Nadomane, 2008:782).

2.7.1 Regulation of food marketing to Children

"Regulations may provide general guidance on food marketing to children, impose specific restrictions or mandate messaging" (Hawkes *et al.*, 2011: 91). Fifty nine countries were examined by Hawkes *et al.* (2011: 83); of these, 26 countries had made explicit statements regulating food marketing to children in strategy documents, with 20 countries developing policies comprising statutory legislation, official guidelines or approved forms of self-regulation.

There is a recent trend towards using specific restrictions on food marketing to children, rather than the use of general guidelines (Hawkes *et al.*, 2011: 91). This is important as Lobstein and Dobb (2005:207) state that children require special consideration in food television advertisements as parents as children have less understanding of the persuasive intent of advertisements than adults do.

2.7.1.1. Types of Regulation

Regulations on marketing to children range from statutory bans on all forms of advertising to children, to self-regulation practised by food companies and the regulation of marketing of specific foods to children (Cassim, 2010: 183). Some countries also use co-regulation which is a combination of self-regulation and state regulation which involves supplementing established legal frameworks with self-regulatory measures by the advertising industry (Cassim, 2010: 183).

Regulation of marketing to children can be in the form of restrictions with certain specific restrictions specifying the communication channel such as not having television advertising to children and some addressing the techniques such as not using celebrities in advertising (Hawkes *et al.*, 2011: 91). The restrictions are in the form of statutory regulations, self-regulation or government guidelines (Hawkes *et al.*, 2011: 91). Guidance to marketers for marketing to children is the most common approach to regulating food marketing to children, followed by specific restrictions and messaging (Hawkes *et al.*, 2011: 91).

Countries that have statutory legislation to govern food marketing to children include Australia, Canada, New Zealand and the United States (Hawkes *et al.*, 2011: 86). The regulations provide guidance or set limited restrictions with scheduling of programmes, but they are not restrictive in nature (Hawkes *et al.*, 2011: 86). The regulations set limited restrictions or provide guidance on program scheduling (Hawkes *et al.*, 2011: 86).

Statutory or co-regulatory agreements in general marketing to children are used in countries including: Australia; Canada and the United States (Hawkes *et al.* 2011: 87). These pledges apply to regulation of television advertising to children under the age of 12 years (Hawkes *et al.*, 2011: 87).

Self-regulation has proved to be the most common response by government to regulating marketing to children (Hawkes *et al.*, 2011: 83). Self-regulation comprises ‘pledges’ by companies that specify restrictions, a method that has proved to be more popular than statutory restrictions (Hawkes *et al.*, 2011: 91). All the pledges state that there should be no advertising to children under twelve or fourteen years, with Canada and the United States having pledges that restrict the use of interactive games, licensed characters and product placement (Hawkes *et al.*, 2011: 91). Product placement refers to the purposeful inclusion of commercial content into non-commercial settings, therefore fusing advertising and entertainment (Srivastava, 2015:141).

There are three forms of self-regulation that exist:

- Firstly, there is the ‘encouraged’ approach whereby there is an industry call to action to regulate marketing
- Secondly, self-regulation codes and/or food industry trade associations are developed independent of government by industry players to set down rules for regulating marketing. Self-regulation, whether approved or encouraged, is the dominant approach to address the issue of regulating food marketing to children (Hawkes *et al.* 2011: 89). Governments are making clear statements that favour self-regulation (Hawkes *et al.*, 2011: 89). Most of the self-regulation codes usually follow from the Principles of Food and Beverages Product Advertising (Hawkes *et al.*, 2011: 86). This code provides “general principles on the nature of marketing”, so that excessive consumption is not encouraged, the promotion of unhealthy diets is avoided and that there is a proper distinction between television programmes and advertising (Hawkes *et al.*, 2011: 86).
- Thirdly, companies make pledges to regulate their marketing campaigns (Hawkes *et al.*, 2011: 90).

A study by King, Hebden, Grunseit, Kelly and Chapman (2012:2250) found that there was a decline in food advertising in Australia from 2006 to 2011, however, children were still exposed to food advertising after self-regulation was implemented in the industry. This was largely due to the prevalence of fast food advertising showing an increase (King *et al.*, 2012:2253). “Findings from the study indicate that current industry self-regulation has had minimal impact in reducing children’s exposure to unhealthy food advertising on Sydney television” (Kind *et al.*, 2012:2254).

The United States has the Children’s Food and Beverage Advertising Initiative (CFBAI) which is an industry sponsored initiative aimed at improving food marketing practices (Harris and Graff, 2011:3). There is a debate that this was not successful as participating companies have argued that many of the marketing practises used did not target children, although the CFBAI states otherwise (Harris and Graff, 2011:3).

2.7.1.2. Regulation Internationally

Throughout the developed world there is an increased demand for healthy policies to be implemented to address food marketing to children (Hawkes, Lobstein and For the Polmark Consortium, 2011: 89). Other industrialised countries such as Japan have also called for action in regulating food marketing to children (Hawkes *et al.*, 2011: 89).

Europe has specific restrictions of various natures, general guidance and mandatory messages on food marketing to children (Hawkes *et al.*, 2011: 91). In Europe, 48 out of the 49 countries have some regulation on advertising to children, with 22 of the 27 EU countries having self-regulatory advertising organisations (Hawkes *et al.*, 2011: 86). Twenty countries have made explicit statements on their food marketing to children in national policies or strategies, with 11 of these referring to food marketing to children in their national health plans, three having statutory legislation, one having official guidelines and seven having approved forms of self-regulation (Hawkes *et al.*, 2011: 86). Of the twelve European governments with policies, eight

have collaborated with the private sector and created and requested codes to regulate food marketing to children, and these have been monitored (Hawkes *et al.*, 2011: 89).

The United Kingdom has already banned the advertising of foods with a high fat, sugar and salt content during programmes of a ‘particular appeal’ to children sixteen years and under (Hawkes *et al.*, 2011: 90). From 2007, France has required nutritional messages to be attached to all advertising to children and adults (Hawkes *et al.*, 2011: 90). In Ireland, the use of celebrities in advertising is banned on food advertising to children, warnings are required on food and confectionary advertisements and a law had been passed that requires broadcasting agencies to draft a code of self-regulation on marketing to children (Hawkes *et al.*, 2011: 90).

Canada, Australia and the United states all have policies that encourage self-regulation (Hawkes *et al.*, 2011: 89).

In Spain, self-regulatory codes ban products from being inserted and shown in television programming, and has created an advice system to ensure that this is implemented successfully (Hawkes *et al.*, 2011: 89).

In France, an industry-government charter was developed to encourage the use of ‘healthy’ advertisements to children (Hawkes *et al.*, 2011: 89).

The Netherlands has a self-regulatory code that bans food advertising in primary schools and preschools and government has asked parties to restrict advertising to children under the age of twelve through self-regulation (Hawkes *et al.*, 2011: 89). In Norway and Iceland, codes developed by the private sector and official consumer agencies aim to restrict all food marketing to children (Hawkes *et al.*, 2011: 89). “The most complete approach is found in Denmark where a code restricting several different types of advertising to children is implemented by the food industry trade association” (Hawkes *et al.*, 2011: 89).

In certain places, organisations request that restrictions and regulations be made on food marketing to children. The Federal Trade Commission in the US has asked for more self-regulation and for industry to propose greater restrictions on current marketing techniques (Hawkes *et al.*, 2011: 90). A recommendation has been made in Australia for specific restrictions to be made on marketing nutrient-poor, energy dense food and beverages on the television before 9 pm (Hawkes *et al.*, 2011: 90).

Statutory approaches are being considered to regulate marketing food to children mostly in developing countries (Hawkes *et al.*, 2011: 90).

Chile has a code of Advertising Standards developed by their advertising industry to regulate food marketing to children, with other countries in the region closely following suit by developing statutory approaches to restrict advertising to children (Hawkes *et al.*, 2011: 90).

Proposals for statutory approaches are also being considered in Greece, Macedonia, Bosnia, Serbia and Moldova (Hawkes *et al.*, 2011: 90).

“In developing countries, the issue of childhood obesity is usually not high on government health agendas and economic pressures create barriers to regulating industry behaviour” (Hawkes *et al.*, 2011: 89). Health policy makers in more industrialised developing countries have expressed that action is needed to reduce the effects of food marketing to children (Hawkes *et al.*, 2011: 89).

In developing countries, the regulations and draft regulations are restrictive in nature (Hawkes *et al.*, 2011: 91). Some developing countries, such as Brazil, Malaysia and South Korea have statutory or co-regulatory agreements on advertising to children that provide limited guidance or set restrictions on scheduling of programs (Hawkes *et al.*, 2011: 87). Brazil, Columbia and South Korea have national plans highlighting the importance of healthy eating in relation to obesity and advertisements contribution to this (Hawkes *et al.*, 2011: 88). Both Malaysia and South Korea has passed legislation regulation the advertising of food to young children

(Hawkes *et al.*, 2011: 88). Thailand has legislation that covers all aspects of advertising to children with regard to the amount of television advertising, the promotions advertised and the use of characters popular with children in these promotions (Hawkes *et al.*, 2011: 88). In Chile, Malaysia and South Africa, policies on food marketing are being developed to decrease obesity and promote healthy eating (Hawkes *et al.*, 2011: 88).

Even though governments want to measure the success of self-regulating marketing to children, it becomes difficult since different organisations have different codes, such as the EU pledge measuring the outcomes of regulation against its own standards and industry measuring these same outcomes against their own self-regulatory codes (Hawkes *et al.*, 2011: 90). The codes against which success is measured differ, therefore it is difficult to ascertain a single proper measurement of the success of regulating of marketing to children (Hawkes *et al.*, 2011: 90).

2.7.2. Regulation in South Africa

South Africa has no statutory regulation directly relating to marketing to children (iaso.org, 2012: para 1; Cassim, 2010: 184). In South Africa, The Trade Practices Act of 1976, the Consumer Affairs Act of 1999 and the Bill of Rights all make provisions for children. The Broadcasting Complaints Commission and the Independent Communications Authority both make reference to children (Cassim, 2012: 184), however these do not specifically regulate marketing to children.

South Africa is currently awaiting response from the WHO on a draft revision of the existing foods regulation that aims to restrict food advertising to children under the age of 16, before implementation of this restriction (iaso.org, 2012: para 1; Cassim, 2010: 184). This would “prohibit any advertising, in any manner, including the label of a foodstuff, to a child younger than 16 years or use a child actor younger than 16 years or use any cartoon- type character or puppet, computer animation or similar strategy or token or gift, in order to encourage the use of such foodstuff” (iaso.org, 2012: para 13).

While no statutory legislation exists on food advertising to children, South Africa does have a self-regulation measure in industry. The South African Pledge on Marketing to Children is an initiative of the Consumer Goods Council of South Africa was signed on June 11, 2009 as a self-regulatory measure taken by food companies on marketing food to children under 12 years that does not meet (still unset) nutrient profiles (iaso.org, 2012: para 3).

Initiatives have been put in place in South Africa to promote healthy eating. South Africa has an Integrated Nutrition Strategy in place that is designed to address both under- and over nutrition by promoting healthy lifestyles to South Africans as the main priority (this is achieved through providing dietary guidelines to the public) (iaso.org, 2012: para 2). The Advertising Standards Authority of South Africa (ASASA) has regulated food and beverage advertising through designing a self-regulatory code that food companies can follow (iaso.org, 2012: para 3). It is also interesting to note that South African food companies have developed initiatives to develop a range of ‘health and wellness’ initiatives in their food marketing (Igumbor *et al.*, 2012:1).

2.8. Outcomes of Reducing Food Advertising

Veerman, Van Beeck, Barendregt and Mackenbach (2009: 365) state that in order to make informed decisions on restricting television advertising to children, the researcher first needs to estimate the amount of influence that food advertising has on increasing childhood obesity levels. Many of the existing policies have poorly articulated objectives therefore it is difficult to set up indicators to measure the impact of the policies (Hawkes and Lobstein, 2001: 83).

Statistical projections have shown that stopping food advertising reduces total food consumption which decreases BMI and therefore obesity (Costa *et al.*, 2012: 53-54). An intervention or policy will therefore lower children’s exposure to television advertising and at most exposure to television advertising can be reduced to zero, but this, however, is the theoretical maximum effect that a policy will have on reducing children being exposed to food advertising (Veerman *et al.*, 2009: 365).

Studies show that if exposure to television is reduced, total food consumption also decreases (Costa *et al.*, 2012: 53-54; Veerman *et al.*, 2009:365). It was predicted that children's total food consumption will decrease by 4.5% through reducing their exposure of food advertising by 80.5 min/week to zero (Veerman *et al.*, 2009: 369). It was estimated that reducing the exposure to television advertising by 10 minutes a week would reduce total energy intake by 1.4% in the United States (Veerman *et al.*, 2009: 366). Researchers further estimated that reducing the exposure to food advertising of U.S children to zero would result in a 12% decrease in consumption, leading to 5.6% less body weight and a reduction in obesity (Veerman *et al.*, 2009: 366).

A panel of experts were asked to estimate the outcome of reducing US children's exposure to food advertising. Overall, it was estimated that a complete ban on food advertising may reduce obesity in children by 2.5 percentage points, with expert opinion stating that this could go up to as much as 6.5 percentage points.

Overall, it was determined that a complete ban on food advertising will have a significant effect on reducing childhood obesity levels (Veerman *et al.*, 2009: 366).

Certain criticisms have been made about regulations on marketing to children such as asking an industry focused on money to self-regulate (Cassim, 2010: 184). This is due to most regulation focusing on television advertising to children during children's television programmes. The problem arises when children watch programmes that are not targeted at a child audience and marketers using other media to advertise their products (Cassim, 2012: 184).

2.9. Conclusion

In this chapter, literature related to marketing to children was presented. Through this literature, this chapter has examined the relevance of the child market as a target market and moved on to look at how marketers target children, through the use of particular themes and tactics within three models. This chapter also reviews the issue of advertising unhealthy food products both

globally and locally, the types of regulations for marketing food to children and the outcomes of reducing unhealthy food advertisements.

The literature study helped to formulate the objectives and research design of this study. The next chapter will look at the research methodology in detail.

Chapter Three

Research Methodology

3.1. Introduction

The aim of this chapter is to present, explain and justify the choice of methodology for this research study. The study followed a mixed methods approach, focusing largely on qualitative methodology and this will be explained in this chapter. The chapter begins by presenting the research statement, and then moves on to presenting the objectives of this study. An overview of the research design is then presented to inform the reader of the use of qualitative methodology. The data analysis is then discussed, with particular attention being given to the thematic analysis used in this study. Issues with reliability and validity are the discussed before the chapter is concluded.

3.2. Research Statement

South Africa is awaiting feedback from the World Health Organization on draft revisions of the existing Foodstuffs, Cosmetics and Disinfectants Act of 1972 that will largely restrict food advertising to children under the age of 16, if it is passed (iaso.org, 2012: para 1; Cassim, 2010: 184). The focus of this research was to perform a thematic analysis of food advertisements shown on South African television channels to determine the extent of unhealthy food adverts as well as the themes and tactics used in the advertising of unhealthy food products that children may be exposed to. Ultimately this research aims to examine the extent and nature of unhealthy food advertising that South African children are being exposed to, in light of current high obesity trends in developing countries (Hawkes *et al.*, 2011: 89). This study could therefore

have an impact on the implementation of the draft revisions of the existing Foodstuffs, Cosmetics and Disinfectants Act of 1972.

3.3. Research Objectives

- To determine the extent of advertisements for unhealthy foods during primetime television viewing hours in South Africa
- To identify the themes used in the unhealthy food television advertisements
- To determine the tactics used in these advertisements that are likely to attract children

3.4. Research Design

The research design ensures that the study is relevant to the problem being investigated and that the study uses economical procedures (Churchill, Brown and Suter, 2010: 79). The study followed a mixed methods approach, focusing largely on a qualitative research approach. An observational method was used in watching and analysing advertisements.

Qualitative research is difficult to define as there is no specific theory on the subject nor any distinct methods of data analysis (Denzin and Lincoln, 2011:6). Qualitative research aims to provide in-depth understanding on the research area or topic using non-standardised, adaptable methods of data generation with outputs containing detailed descriptions of the of the phenomenon being researched (Ormston *et al.*, 2014:4). Since an in-depth analysis of advertisements is required, the qualitative research approach is appropriate for this research. The adaptable data analysis design of qualitative research allowed for the creation of an analysis grid that enabled the research to be tied to theoretical models and to perform a deductive thematic analysis of advertisements.

This study used a mixed methods design focusing largely on a qualitative descriptive research design that focused on a deductive thematic analysis of South African food advertisements. Being deductive in nature, the research therefore aimed to describe themes and tactics within South African food television advertisements that match those of the Lindtsrom and Seyold, Acuff and Reiher and Lewis and Hill factors discussed in the literature review. This ensured that that the research was tied to a theoretical model. These models therefore provided the framework against which the content was analysed. The research ultimately involved a content analysis on South African food television advertisements to determine the themes and tactics used in these adverts that would generally appeal to children.

3.4.1. Sample Design

Information on children and the media is limited in South Africa as opposed to the large amount of information available on the subject in developed/industrialised countries. Van Vuuren (2006: 90) however, shows through an analysis of Television Audience Measurement Survey (TAMS) information, that children and adults follow the same viewing habits with regards to television. Van Vuuren (2006: 90) concluded that most children do not watch children's-only programs and that prime time viewing attracts the highest child audiences. A similar study by Kelly *et al.*, (2010:1731) also used peak television viewing times when collecting a sample of television recordings. Peak viewing times were defined as “periods when the number of children watching television (all channels combined) was greater than a quarter of the maximum child audience rating for the day” (Kelly *et al.*, 2010:1731).

Prime time in South Africa is considered to be from 18h00 to 22h00 (TVSA.org, 2015: para 23). Thus, for the current research, prime time advertising was recorded daily for a month. Advertisements were recorded from the second week of August 2015 for ten days. This timing avoided any bias towards advertisements for specific holidays, since data was recorded after Easter and before Christmas. Both holidays influence food advertising.

Bizcommunity (2012: para 1) analyses TAMS data of the market share for different South African television channels during prime time measured over a month. The child segment's (ages 4-14) television viewing of SABC 1 and ETV exceeded 50% of the market share for this

segment, while all other channels including DSTV commercial channels made up 41.41% of total viewership for this segment (Bizcommunity, 2012: para 1). SABC 1 and ETV were therefore recorded during prime time for a month and food advertisements shown were analysed.

In total, ten (10) days of the television data was recorded and analysed. When advertisements became repetitive or exhaustive, the recording of television halted and an analysis was performed on the advertisements collected. In total, 38 hours of television was analysed as there was a technical error on one of the days that lead to 2 hours of television advertisements being lost. This was on day 7 for the 18h00 – 20h00 period.

3.6. Data Analysis

This study performed both a quantitative and qualitative data analysis focusing largely on qualitative data in the form of food television advertisements. A description of the suitability and process of thematic analysis to analyse this data is now discussed.

Firstly, advertisements were characterised into unhealthy and healthy food advertisements according to product categories listed in the draft revision of the Foodstuffs, Cosmetics and Disinfectants Act of 1972. This involved identifying unhealthy food categories which were used to classify the food advertising into healthy food advertisements or unhealthy food advertisements, with unhealthy foods being foods listed in Annexure 6 of the Food, Cosmetics and Disinfectants Act of 1972 (Cape Town Government, 2012: 61-63).

A further in-depth content analysis was performed on the unhealthy food advertisements to determine the themes and tactics of the advertisements used to appeal to children. Literature (e.g. Lindstrom and Seybold, 2003:26; Acuff and Reiher, 1997:6; Lewis and Hill, 1998:208) identified certain themes in advertising that appeal to children. These themes were used in the thematic content analysis of the advertisements to identify the specific appeal that these advertisements might have for children.

3.6.1. Thematic Analysis

This study used a deductive thematic analysis approach by using factors identified in previous studies (listed below) and identifying these themes and tactics in South African food television advertisements.

“Thematic analysis is a method for identifying, analysing and reporting patterns (themes) within data” (Braun and Clarke, 2006: 79). Thematic analysis appears to be a poorly articulated although widely used tool for qualitative data analysis (Braun and Clarke, 2006: 77). For this study, the deductive thematic analysis grid (generally referred to as a coding sheet) was developed. This deductive thematic analysis grid contained themes and tactics that were to be identified in advertisements. The different themes and tactics shown in each advertisement was examined and then summed for a total view of the extent of each theme. Each of these themes were discussed in relation to how the advertiser used the theme and then related to previous research in the field.

“A theme captures something important about the data in relation to the research question, and represents some level of *patterned* response or meaning within the data set” (Braun and Clarke, 2006: 82). It is therefore important to define the patterns that represent a theme and the size that will make a theme relevant (Braun and Clarke, 2006: 82). Themes can be found in any number or instances in a data set, whether it is majority or not, it can be considered a theme depending on the researcher’s judgement (Braun and Clarke, 2006: 82). Therefore to do a thematic analysis, flexibility needs to be used as rigid rules do not work with this type of analysis (Braun and Clarke, 2006: 82).

Thematic analysis may use an inductive or a deductive approach to the analysis (Braun and Clarke, 2006: 83). An inductive thematic analysis occurs when the identified themes are strongly linked to the data, and themes may bear little or a lot of relation to the data (Braun and Clarke, 2006: 83). Inductive thematic analysis is therefore developing themes without trying to fit the data into any existing coding frame (Braun and Clarke, 2006: 83). Themes emerge

from the data. A deductive thematic analysis, by contrast, is more analyst-driven since it is influenced by the researcher's theoretical and analytical interest in the subject (Braun and Clarke, 2006: 84). Deductive thematic analysis provides a more detailed analysis of the data (Braun and Clarke, 2006: 82). New concepts are drawn from inductive content analysis as opposed to deductive content that has an analysis based on previous knowledge (Elo and Kyngäs, 2008: 107).

The researcher had found that the only clearly defined method of conducting a thematic analysis was detailed by Braun and Clarke (2006: 86), with a six phase process to be followed when conducting thematic analysis being outlined:

Phase one begins with familiarising oneself with the data by immersing oneself in the data to the extent that the researcher understands every aspect of the data. (Braun and Clarke, 2006: 86). This can be achieved through repeated reading/watching of the data (Braun and Clarke, 2006: 86). Working with verbal data (such as that of advertisements) requires the data to first be converted into written form so that a thematic analysis can be performed. For this study, this was achieved by the researcher fully studying the themes used in the analysis grid/coding sheet to ensure that a clear understanding of each theme was gained.

Step two involves generating the initial codes (Braun and Clarke, 2006: 88). This comprises of the initial list of ideas, with the codes identifying features of the data that represent segments of the raw data that can be assessed in a meaningful way (Braun and Clarke, 2006: 88). For this study, the codes were identified as 'sub-themes' which related to the main theme, and these were taken from the theoretical models used in this study. Definitions of themes provided by the authors were analysed. These themes were then broken down in to sub-themes and advertisements were coded for sub-themes. This identification of sub-themes then lead to the main theme being discussed. As stated by Braun and Clarke (2006: 89), codes can form part of main themes, sub-themes or can be discarded if they do not fit into any themes.

Step three involves searching for themes from the long list of codes that have been extracted from the data set (Braun and Clarke, 2006: 89). Through sorting out the codes into potential themes and collating all the coded data into the themes, a broader analysis can occur with the identified themes (Braun and Clarke, 2006: 89). This was already completed and then used in this deductive study.

The next step, four, involves reviewing the themes since it is possible that some themes are not relevant or some themes can be combined to form a single theme, while other themes may need to be broken down into smaller themes (Braun and Clarke, 2006: 91). This step was important for this study. Here, advertisements were watched for the second time and the identified themes were checked against the advertisements and possible themes not identified on the first viewing were identified. This therefore led to a review of the identified theme rather than a review of the theme itself.

The second to last step involves defining and naming the theme (Braun and Clarke, 2006: 92). This step was not applicable in this study as themes were already defined from previous research.

The final step is to produce the report, which is basically the ‘story’ of the data and shows the validity and merit of the research (Braun and Clarke, 2006: 92). The report should be “concise, coherent, logical, non-repetitive and interesting” (Braun and Clarke, 2006: 92).

Saji *et al.* (2013: 30) modify the thematic analysis process by creating a visual based approach, known as visual thematic analysis (VTA). This modified approach was used in this study to analyse the visual content on television advertisements.

Accordingly, this process starts with data immersion, in which the researcher transcribes adverts verbatim and checks for accuracy in the transcription (Saji *et al.*, 2013: 32). This step was used in this study. The advertisements were described in a narrative text from start to finish before the themes were identified.

The second stage was a modified version of Saji *et al.*,’s VTA (2013: 32) which focused on code generation. The researcher instead focused on ‘code identification’ within the data to link up the data to a deductive theme.

Once the data had been coded, the researcher moved on to the third phases, ‘initially known as searching for themes’ (Saji *et al.*, 2013: 32), however in this study the third stage was known as ‘matching themes’. This involved using the coded data to match to a previously identified theme, therefore identifying that theme in the current data. The deductive analysis was initially performed by the researcher. A sample of advertisements were rated independently by an experienced content analyser and compared to ensure similar interpretation. Only themes

shown in both the raters' findings were used in this study. This helped to ensure a degree of intra-rater reliability.

The fourth and final stage was a modification of the 'refining the theme' stage as identified by Saji *et al.*, (2013: 33). For this research, the final stage involved rechecking the coded data against deductive theme to ensure that all findings were relevant.

When performing a thematic analysis, Braun and Clarke (2006: 94) advise that the following must be avoided:

- Not analysing *all* the data – here the researcher ensured that all adverts in the sample were looked at
- Using actual data as themes rather than coding data first then determining the themes – coding was exhaustive before deductive themes were used
- Having a weak or unconvincing analysis where themes do not work, themes overlap or are not coherent – deductive analysis ensured that themes were relevant
- Mismatch between the data and the claims that are made about it – intra-rater reliability ensured that all data was relevant and fully explained

3.6.2. Developing the analysis grid

An analysis grid (Appendix A) was developed to analyse themes and tactics (referred to as the 'factors' examined in this study) used in 'unhealthy' food television advertisements. These were factors identified in the literature. For the purposes of this study, the Lindstrom and Seybold factors and two of the Acuff and Reihner factors are referred to as 'themes' and the Lewis and Hill factors were referred to as 'tactics'. Themes used in this study were defined as underlying messages in advertisements and tactics were persuasive techniques used to influence the audience. These themes and tactics were broken down into sub-themes and sub-tactics based on the definitions of the factors by the above authors. These were included in an excel spreadsheet and rated according to whether they were present or not (1- present; 2- not present). This helped to focus the research on predefined themes and tactics and also gave a framework in which to analyse the advertisements therefore reducing subjectivity bias.

The themes and sub-themes, and tactics and tactics used in the analysis grid were as follows:

Themes

The Lindstrom and Seybold factors (2003:36) were coded as themes for the advertisements sampled in this study. All of the factors identified by Lindstrom and Seybold were used in this study, that is, the Lindstrom and Seybold model was used in its entirety. For the purposes of this study, themes were ‘underlying’ factors of the study. The Lindstrom and Seybold factors best fitted this definition, as these factors were implied and not explicitly stated.

- Fear: this emotion lies within the experiences that most tweens have with the world therefore it is very identifiable for them (2003:26). The sub-themes identified from the literature in the Lindstrom and Seybold (2003:26) study were:
 - Terror
 - Horror
 - Panic
 - War
- Mastery: relates to children wanting to test their boundaries and push the limits without facing consequences (Lindstrom and Seybold, 2003:33). The identified sub-themes were (Lindstrom and Seybold, 2003:33):
 - Taking control
 - Independence
- Fantasy: with children not being restricted by the traditional boundaries of thinking, children are free to create a world where they are heroes when they feel that the world is boring (Lindstrom and Seybold, 2003:29). The sub-themes identified for fantasy largely related to a child wanting to be greater than what they currently were, and these sub-themes were (Lindstrom and Seybold, 2003:29):
 - Becoming a hero
 - Being a ‘cool kid’
- Love: is a universal need for all children and related to children wanting to fulfil their desire to give love (Lindstrom and Seybold, 2003:36). The sub-theme identified was related to toys that allow children to show affection and love towards (Lindstrom and Seybold, 2003:36):

- Pet toys
- Stability: for children, stability refers to a safe home, food, clothes and paid school fees as well as the want of fame with its promise of a stability in life (Lindstrom and Seybold, 2003: 38). Stability was broken down in to the following sub-themes (Lindstrom and Seybold, 2003: 38):
 - Basic needs
 - Safety
 - Continuity
 - Glory and fame
- Humour: children have their own sense of humour and find certain things comical that an adult will not (Lindstrom and Seybold, 2003: 35). For children, humour can be created through using the following sub-themes (Lindstrom and Seybold, 2003: 35):
 - Losing control
 - Mocking adult characters
 - Crazy actions

The next two themes were compiled from the Acuff and Reihner (1997) factors. These factors were used as it was the most easily identifiable in this research (the other factors would have required an inductive approach or psychological analysis of advertisements) (Acuff and Rehiner, 1997:9).

- Personality of characters: this factor identified themes in the personality of the protagonist of the advertisement (Acuff and Rehiner, 1997:9).
- Attitude/style: the attitude/style of the advertisement looked at the specific aspects of the advertisement, as well as graphics which have further been broken down (Acuff and Rehiner, 1997:9):
 - Old-fashioned
 - Futuristic
 - Modern
 - Graphics
 - Plain
 - Abstract
 - Straight forward

- Funky or cool

The following Acuff and Rehiner factors were not used:

- Medium/products: Products were categorised before they were analysed therefore it would be redundant to classify products again in this factor.
- Concept: this factor looked at the core of the product investigated (Acuff and Rehiner, 1997:8). Since this study focused advertisements rather than products, this factor was not used.
- Point of view: The psychological and/or the philosophical orientation of the advertisement (Acuff and Rehiner, 1997:8). As this will require a deeper psychological analysis of the advertisement, this factor was not used.
- Content: looks at both the visual and verbal content of advertisements (Acuff and Rehiner, 1998:8). Since an analysis was performed on the advertisements in a broad context, including both visual and verbal content, this factor was not included as it will be redundant.
- Context: Related to the social ambience, the time period, the geographical setting the competitive products or programs that are present and the competing context or environment (Acuff and Rehiner, 1997: 8). This factor was not used as it was found to be too broad and vague to include and discuss in this study.
- Process: This refers to the product/user interface, which ultimately relates to how a product or program works, how the child is involved and aspects such as pace, special effects, music and interactivity (Acuff and Rehiner, 1997: 9). Aspects of pace and special effects were covered. The other factors were too broad to be covered in this study. This factor was therefore not included.

Tactics

For this study, tactics were defined as the persuasive techniques used by advertisers to persuade people to purchase products. The factors in the Lewis and Hill (2008) study were found to have persuasive intent. These factors are:

- Frequency: the number of times an advertisement was shown within the sample

- Animation: the use of animations in the environment
- Pace: the speed of the advertisement
- Presenting characters: this provided a description of the main characters and was broken down as follows (Lewis and Hill, 1998:208):
 - Real characters: this referred to non-animated characters (Lewis and Hill, 1998:208)
 - Human
 - Animal
 - Male, female
 - Adult, child
- Verbal appeals: included all words spoken by narrators and included the following sub-tactics (Lewis and Hill, 1998:208):
 - Assertions: were statements of the potential benefits of a product to the user (Lewis and Hill, 1998:208).
 - Attributed qualities: statements related to product quality (Lewis and Hill, 1998:208).
 - Product properties: description of the physical properties of a product (Lewis and Hill, 1998:208).
 - Product composition: dealt with the physical nature of the product (Lewis and Hill, 1998:208).
- Product appeals
 - Competitive: is when brands are presented as better than others (Lewis and Hill, 1998:208) and this was not used as direct comparisons to other brands is illegal in South Africa (Rutherford, 2010:173).
 - Exaggerated/unrealistic: exaggerated product benefits
 - Premium offers: when there is a free gift or material benefit associated with the product (Lewis and Hill, 1998:208).
 - Value for money: claims about the product value (Lewis and Hill, 1998:208).

- Emotional appeals
 - Fun/happiness: indicated a product having the effect of enhancing enjoyment or pleasure (Lewis and Hill, 1998:208).
 - Health/well-being/beauty: using the product will create health or beauty in the consumer (Lewis and Hill, 1998:208).
 - Action/strength/speed/power: using the product will allow the consumer to be stronger and have increased energy levels (Lewis and Hill, 1998:208).
 - Adventure: associates the product with adventure or excitement (Lewis and Hill, 1998:208).
 - Control of self/environment: achieving control over undesirable aspects of the environment or self (Lewis and Hill, 1998:208).
 - Peer acceptance/superiority: product composition is associated with being better than or liked by one's peers (Lewis and Hill, 1998:208).

The following factors from the Lewis and Hill study were not used:

- Themes: The presence of different themes were noted. As per Lewis and Hill (1998:208), the themes coded for were: fantasy; violence; magic; humour and story format. This study focused on the Lindstrom and Seybold (2003:36) identified themes.

Issues related to reliability and validity also need to be discussed.

3.7. Reliability

“Reliability is the extent to which a measuring procedure yields the same result on repeated trials” (Neuendorf, 2002: 112). Reliability can be achieved if the findings generated are replicable (Krippendorff, 2004: 18). This means that others working under possibly different circumstances and at a different time would generate the same results when they apply the same technique to the same data (Krippendorff, 2004: 18). Krippendorff (2004: 18) therefore states that being able to replicate results is most important in achieving reliability with content analysis. To achieve reliability, the process used in the research needs to be governed by

explicitly stated rules and equally applied to all the units of analysis (Krippendorff, 2004: 18). The content that influences the researcher's inferences on the data must also be explicitly stated (Krippendorff, 2004: 24). This will help readers from the different fields of research interpret the study (Krippendorff, 2004: 24). Reliability is also achieved when data used in content analysis must have been gained with precautions in place to avoid distortions and biases in the data, both intentional and accidental, and it should have the same meaning for everyone who uses the data (Krippendorff, 2004: 211). Basically, "a research procedure is reliable when it responds to the same phenomena in the same way regardless of the circumstances of its implementation" (Krippendorff, 2004: 211). Reproducibility is also important, this being "the degree to which the process can be replicated by different analysts working under varying conditions, at different locations, or using different but functionally equivalent measuring instruments" (Krippendorff, 2004: 215). Being a deductive study based on theoretical models, it can be assumed that this deductive approach increases replicability as themes and tactics are counted across advertisements, with themes and tactics being standardised in this grid.

There are various types of reliability. Stability in the study is the degree to which the process does not change over time (Krippendorff, 2004: 215). This is measured by the extent that the coding or measuring procedure produces the same results with repeated trials (Krippendorff, 2004: 215). Certain human variations can affect stability; known as individual inconsistencies they include low performance standards due to tiredness, insecurities, openness to distractions and carelessness (Krippendorff, 2004: 215). Due to the study being deductive, it is assumed that these were not present as the rater strictly analysed advertisements according to the analysis grid.

Accuracy relates to the process conforming to its specifications and yielding what it was designed to yield (Krippendorff, 2004: 215). To achieve this, researchers must compare the performance of data-making procedures to a procedure that is taken to be correct (Krippendorff, 2004: 215) and disagreements in the performances are due to deviations from a given standard, interobserver differences and intraobserver differences (Krippendorff, 2004: 215). Human coders used in content analysis lead to *intercoder reliability* which relates to the amount of agreement between two or more coders (Neuendorf, 2002: 141). For intercoder reliability, the coding scheme must be able to be used by two or more individuals, which means

that the coding scheme must not only be understood by one person (Neuendorf, 2002: 142). A sample of advertisements in this study were checked by an experienced rater using the analysis grid to identify missing themes and the correctness of the coding, through this method, inter-rater agreement was achieved.

The following need to be considered which lead to poor reliability (Neuendorf, 2002: 145):

- A poorly devised coding scheme, such as poorly worded instructions on how the coding is to be performed (Neuendorf, 2002: 145)
- Not properly training the coders (Neuendorf, 2002: 145)
- Coder fatigue, which is when the coding schedule is reasonable and does not cause the coders to work with low energy levels (Neuendorf, 2002: 145)

Since the codes were identified in the literature, and definitions of each theme and sub-theme provided, wording was not considered a concern in this study. The researcher initially collected a data set in September 2013. This data collected was used by the researcher and coded so that the researcher was familiarised with the deductive thematic analysis grid once the researcher was familiar with the grid, the final coding of the 2015 data set began. While one researcher coded the data, an experienced researcher checked the sample of codes. Adequate time was allocated to the process so as to avoid fatigue and also that the adverts are relatively short and do not contain difficult concepts and themes as may be present in other material where this method is used e.g. long in-depth interviews

While reliability is important, validity also needs to be achieved for a study.

3.8. Validity

“Validity is the extent to which a measuring procedure represents the intended, and only the intended, concept” (Neuendorf, 2002: 112). To achieve validity, when the research is scrutinised, “the resulting claims can be upheld in the face of independently available evidence” (Krippendorff, 2004: 18). With validity, compelling reasons are given that allow

research to be taken seriously, which relate to the quality of the research that allows researchers to accept the findings as true (Krippendorff, 2004: 313). “A content analysis is valid if the inferences drawn from the available texts withstand the test of independently available evidence, of new observations, of competing theories or interpretations, or of being able to inform successful actions” (Krippendorff, 2004: 313).

There are different types of validity that can be looked at. *Face validity* refers to when researchers accept research findings because on the surface they make sense (Krippendorff, 2004: 313). *Social validity* “is that quality of research findings that leads us to accept them on account of their contribution to the public discussion of important social concerns” (Krippendorff, 2004: 314). This type of validity most applies to the current study which focuses on the social issue of increasing child obesity as it is influenced by advertisements on television. *Content validity* reflects a measure of the entire concept that is being investigated (Neuendorf, 2002: 116). This will look at all the characteristics (themes) in the advertisements that are investigated in this study. *Face Validity* looks at the extent we measure things “on the face” which relates to concepts that we are looking for (Neuendorf, 2002: 145). This occurs when the researcher looks at the research and examines the measures used as objectively as possible (Neuendorf, 2002: 115). In this study, face validity was achieved by fully researching previous themes and tactics used and detailing these in the thematic analysis grid. This then ensured that the concepts looked at in this study were found in the grid.

In conclusion, being a deductive study, validity (as well as aspects of reliability) was ensured by coding data according to themes used in previous studies. To ensure that the study is valid, only deduced themes were used.

3.9. Quality for qualitative research

Kitto, Chesters and Grbich (2008:243) list seven criteria to be achieved in qualitative research. These will be discussed and an explanation on how each of these were achieved in this study will be provided.

- Clarification and justification: refers to having aims of a study that is essential for evaluating results and their interpretation (Kitto, *et al.*, 2008:243). This study had a

clearly stated research design that worked towards achieving the clearly stated objectives of the study (see section 3.4).

- Procedural rigour: this relates to the explicitness of the description in the way the research was conducted (Kitto, *et al.*, 2008:243). This research methodology chapter clearly stated how the research was designed and conducted, included the coding and analysis of data.
- Representativeness: looks at the sampling technique used (Kitto, *et al.*, 2008:243). For this research, the sample included ten days of South African advertisements shown across the two most watched South African channels.
- Interpretative rigour: relates to a full as possible a demonstration of the data/evidence (Kitto, *et al.*, 2008:244). As per Kitto, *et al.* (2008:244), this study achieved this through the use of theory (multiple theoretical frames) as the study used three different theoretical models for the deductive thematic analysis.
- Reflexivity and evaluative rigour: is where the researchers openly acknowledge and address the influence that the relationship among the researchers, the research topics and the subjects have on the results (Kitto, *et al.*, 2008:245). Also important are aspects such as the relationship of the researcher and those being researched and the discussion of ethical issues (Kitto, *et al.*, 2008:244). There were no subjects being researched in this study therefore this was not a concern. Ethical issues are discussed in the next section, 3.10.
- Transferability: looks at the conceptual generalisability and transferability of the findings of the study (Kitto, *et al.*, 2008:245). This study compared findings to other studies, both local and international and provided an overview of the transferability of the data in section 5.3 and 5.4 that looked at recommendations for future research and for policy makers.

3.10. Ethical Issues

Ethical Clearance was granted by the University of KwaZulu-Natal Research Office for this research. Advertisements were obtained from television recordings which are shown in the public domain, therefore there were no privacy or viewing infringements in the data collection.

3.11. Conclusion

This chapter highlighted the way in which the research was carried out and how the data obtained was analysed. Since a clear procedure for deductive thematic analysis was not provided in the literature, this chapter presented the deductive thematic analysis. This chapter also presented the research objectives and a research design that will help to achieve the research objectives. Validity and reliability was then discussed in relation to the current research.

With the research methodology being presented and explained, the study was performed and the next chapter will look at the findings of this study.

Chapter Four

Findings and Discussions

4.1. Introduction

South Africa is awaiting feedback from the World Health Organisation on the Foodstuffs, Cosmetics and Regulations Bill which will restrict ‘unhealthy’ food advertising in South Africa. In order to analyse television food advertising shown in South Africa, this study collected a 38-hour sample of television recordings over ten days in August 2015, including all days of the week. A deductive thematic analysis was performed to identify themes and tactics used in televised ‘unhealthy’ food advertisements to make inferences on the extent of appeal that these advertisements have on children. The link between the advertisement and the appeal it has to children, was established as such: the themes and tactics used in this study were compiled from previous research, each of these themes and tactics had an appeal to children as per previous research, therefore the use of these themes and tactics indicate that the advertisement would appeal to children.

This chapter details the findings of the research conducted. Advertisements are broadly presented in this chapter with a detailed analysis of the themes and the tactics that were used in the television ‘unhealthy’ food advertisements. Firstly, the categories of advertisements in this study will be presented. This will be followed by a look at the amount of ‘unhealthy’ food advertising on television versus the amount of ‘healthy’ food advertising in the sample of advertisements collected over a ten day period during prime time. ‘Unhealthy’ food included food categories identified in the draft amendment of the Foodstuffs, Cosmetics and Disinfectants Act 54 of 1972, while ‘healthy’ foods were all other foods not included in the Bill. The unhealthy food advertisements were then analysed against a deductive coding sheet. This coding sheet included both themes and tactics. These will be presented in this chapter.

A summative look of the themes and tactics used in the advertisements will then be provided. This will then be used to discuss the most used themes and tactics in South African television ‘unhealthy’ food advertisements to establish the advertisement’s appeal to children.

Once this appeal has been established, a discussion related to the possible implementation of ‘unhealthy’ food advertising is provided.

4.2. Categories of Advertisements shown on Prime Time television

Primetime television (18h00 – 22h00) were the hours that children most watched television (TVSA.org, 2015: para 23), therefore, advertisements were collected during this time period as it was assumed that children will have the greatest exposure to advertisements within this time frame. In total 451 advertisements, both food and non-food, appeared in the 38 hours of television recorded during prime time hours over the 10 day period. These advertisements were then categorised into food and non-food advertisements. Food advertisements were further categorised in to ‘healthy’ food and ‘unhealthy’ food advertisements. Only the ‘unhealthy’ food advertisements were analysed in this study. A discussion of the overall categories found across the recorded data will be presented, followed by a look at healthy and unhealthy advertisements and finally looking at the themes and tactics used in each television unhealthy food advertisement.

FIGURE 4.1: CATEGORIES OF ADVERTISEMENTS SCREENED DURING PRIME TIME

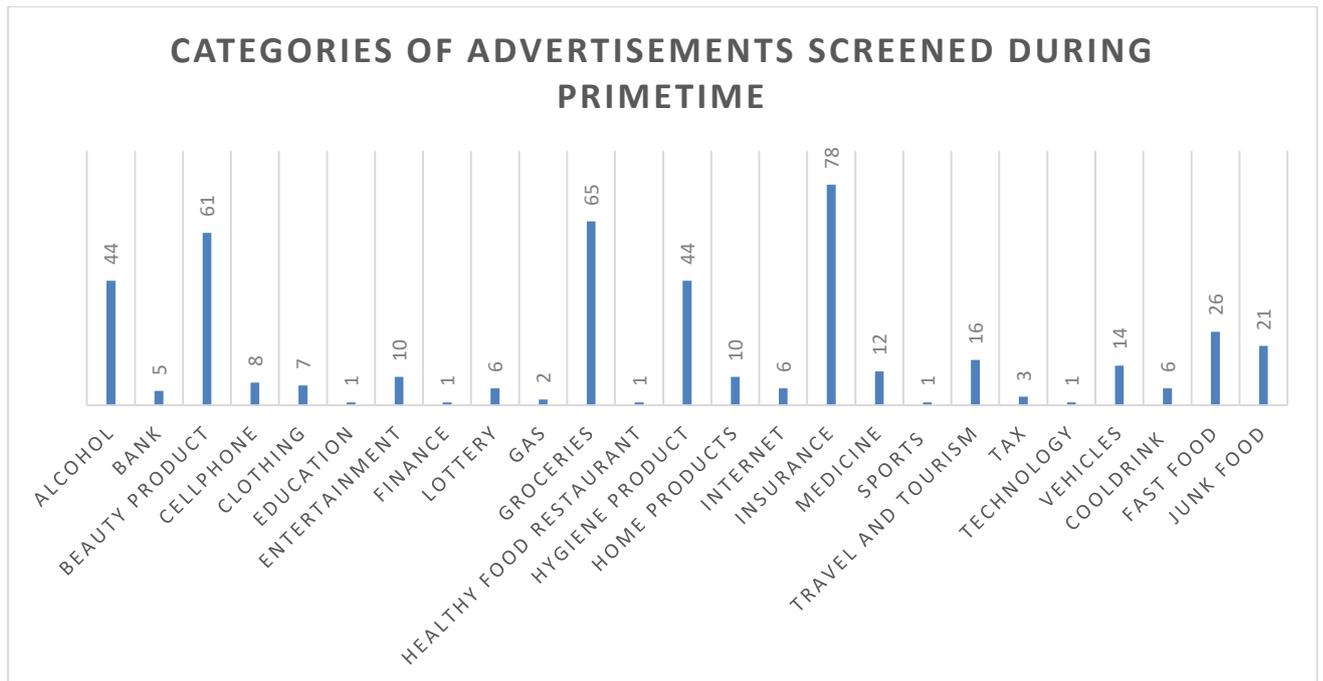
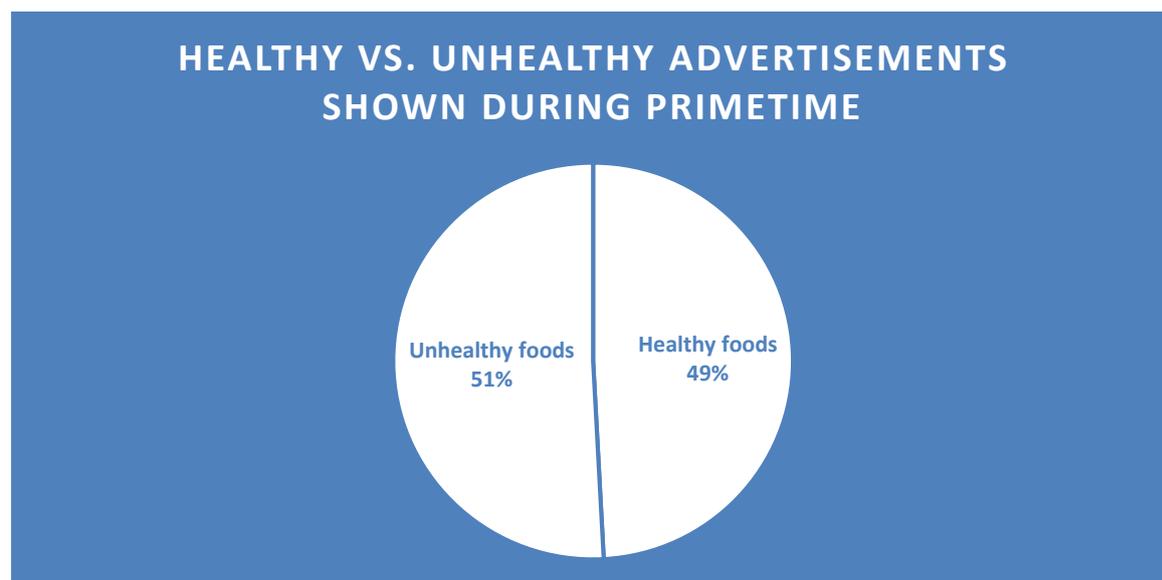


Figure 4.1 shows the number of times advertisements were shown per category within the sampling range. In total, 451 flightings of advertisements were viewed, these included repeat flightings of the same product. The first phase of the data analyse involved categorising advertisements and extracting all food advertisements, therefore, in the first phase 121 (26.63%) food advertisements were viewed (both healthy and unhealthy). In the second phase of the data analysis, these food advertisements were then categorised into healthy and unhealthy foods; 49% of the food advertisements viewed were for unhealthy foods and 51% were for healthy foods. These were calculated on the total number of ‘unhealthy’ food advertisements shown including repetitions of advertisements. Insurance was the most flighted advertisement category (78 times in total) in the 38 hours of television analysed. Other categories with high frequencies included beauty products (61 times), hygiene products (44 times) and alcohol (44 times) advertisements. These products, however, were not relevant for this study which focused on ‘unhealthy’ foods advertising. Beauty categories included all brands related to styling and grooming. Hygiene products were all products that included cleaning products. Alcohol were all brands that sold alcoholic beverages.

Groceries (57 times) also makes up a significant amount of advertising time. Groceries, referred to as ‘other food products’, were all the food products that did not fit in to the

‘unhealthy’ foods category. The categories of unhealthy foods were compiled from the draft revision of the Foodstuffs, Cosmetics and Disinfectants Act 54 of 1972, therefore within this study the ‘unhealthy food’ categories comprised of: junk food (23 times); high salt food (2 times); sweets and biscuits (2 times); fast food (25 times) and cooldrink (8 times). These advertisements were shown 60 times in total out of the 451 advertisements viewed within the sample. Unhealthy foods therefore comprised 13.3% of the total number of advertisements shown. Note that this total number of advertisements includes repeat screenings of the same advertisement within the data set collected, for example the KFC advertisement being shown 6 times were counted 6 times in the findings. This helped to show the extent of exposure of children to advertisements across the data set.

Figure 4.2: Healthy food advertisements vs. unhealthy food advertisements



As seen in Figure 4.2, unhealthy food advertisements were shown slightly more times than healthy food advertisements, with the difference between the two being 2%. Although this difference is small, it is still clearly seen that unhealthy foods make up a substantial proportion of food advertisements on prime time television, and outweigh healthy food advertising. The healthy category were all foods not deemed unhealthy, i.e. containing high sugars, salts and fats, but these products are not necessarily healthy foods. This is similar to findings in another South African study by Temple *et al.* (2008:781) which found that just over half (55%) of food advertisements surveyed were for ‘unhealthy’ foods. While a conclusion can be made that

‘unhealthy’ food advertisements are decreasing, it is also important to note that the Temple *et al.* (2008:781) study surveyed advertisements at different times on different television channels.

An analysis of each advertisement found within the ‘unhealthy’ food advertisements will now be provided. The 60 television ‘unhealthy’ foods advertisements shown included repetitive screening of advertisements. In total, there were 22 *different* television ‘unhealthy’ food advertisements shown. These 22 advertisements will now be discussed.

4.3. Analysis of Themes and Tactics per ‘Unhealthy’ Food Advertisements

In order to provide a description of the themes and tactics used in the ‘unhealthy’ food advertisements viewed within the 38 hours of television recorded, this section covers a description and analysis of each advertisement. This section is structured to present each advertisement in the order viewed during the 38 hours of recorded material. For each advertisements, a description of the advert is first provided and then a discussion of the themes and tactics used, is provided. Note that sub-themes were identified in advertisements and this in turn was used to identify main themes. The following section (Discussions) provides a comparative look at all the themes and tactics used in the advertisements.

Specific terminology was used in this discussion. A description of each of these terms is provided:

- Slogan – the slogan was a word or phrase associated with the brand and/or product. This word or phrase was sometimes related to the story shown in the advertisement. Note Figure 4.1 on the next page. The words “Yiba Strong” are the slogan.
- Logo refers to the actual brand name shown with the brand colours and brand images.

Exhibit 4.1: Stoney Ginger Beer Slogan



Advertisement A – Stoney Ginger Beer

A boy and his father/uncle/elder walk through a township with old Western music playing. The elder puts his hand around the boy and asks "Are you ready?". The boy nods in agreement and the two walk together towards, presumably at this stage of the advertisement, a challenge. A group of boys playing soccer is shown. This group suddenly stops as they see the boy and stare at him as if they know that the boy has a challenge ahead. Walking through town, the elder yells out to a shop owner, "it is his big day today", referring to the boy. The shop owner responds by wishing the boy luck. The two then enter what looks like a bar. The elder walks up the counter with his hand around the boy and orders a drink for the boy (note the boy is still a minor). The barman gives the boy a can of Stoney Ginger Beer. The boy sips it and suddenly smiles. All the men in the background start cheering. The product is then shown on screen with the slogan. This advertisement shows a rite of passage for the boy to his first Stoney Ginger Beer.

Themes for Advertisement A: Stoney Ginger Beer

- The *mastery* theme was used in this advertisement. This theme related to children gaining control of a situation or gaining independence (Lindstrom and Seybold, 2003: 33). This theme was shown particularly through the use of the sub-theme 'independence'. In this advert this was shown by the boy going through a rite of passage to his first Stoney Ginger Beer. This was therefore equated to the boy's rite of passage towards being a man.
- The *fantasy* theme was used in the form of 'being a cool kid'. The fantasy theme referred to freeing the mind of the child and allowing the child to use their imagination to create greater than life spectacles (Lindstrom and Seybold, 2003:33). The sub-theme 'being a cool kid', for this study, referred to becoming the popular child that other children wish they could be. This was shown in the beginning of the advertisement when the boy walked towards the town and the group of young boys stopped their soccer match to stare at him, giving him nervous looks. This shows that the boy was about to achieving something and presumably become a 'cool kid', admired by his peers. After having the Ginger Beer, the crowd at the bar all cheer on, further allowing the main character to be a 'cool kid'.
- The *stability* theme was also used. Stability largely referred to achieving a balance that a family wished to have in their lives or achieving equilibrium or balance in your own life and feeling secure (Lindstrom and Seybold, 2003:37). 'Glory and fame' is related to this as it is assumed that 'glory and fame' will bring stability in a person's life by creating a larger than life reality. 'Glory and fame' was exhibited when the men cheered for the boy who drank his first Stoney Ginger beer. This showed that the men admired the boy and the boy had gained fame with this audience.
- The *personality of the character* refers to either a fantasy-based or reality-based character that identifies with the targeted consumer and the dynamics of the relationships between the characters (Acuff and Rehiner, 1997:9). The *personality of the main character* was a shy kid who becomes popular and admired after taking his first sip of a Stoney Ginger beer.
- The *attitude/style* of the advertisement looks at aspects such as a program or product being futuristic, modern, country or old-fashioned (Acuff and Rehiner 1997:10). This

also looked at the use of graphics being either plain, abstract, straight forward, funky or cool (Acuff and Rehiner, 1997:10). The *attitude*/style of the advertisement was ‘old-fashioned’. The advertisement was shot in a township with old fashioned western music. Also, the setting was very much like an old western movie with the boy walking on a dirt road and passing an old Western style bar with his elder.

- The *fear*, *love* and *humour* themes were not strongly exhibited in this advertisement.

Tactics for Advertisement A: Stoney Ginger Bear

- The advertisement was 30 seconds in *length* and the *pace* was slow. *Pace* was categorised as either fast or slow for this analysis and *length* of the advertisements were either 15 seconds or 30 seconds.
- *Presenting characters* included real characters: a male adult and male child. Data on *presenting characters* were used to check if there was a preferred type of character used in advertisements that appealed to children.
- *Emotional appeals* were used when an explicit action on the screen related to a specific emotion. Two different *emotional appeals* were used in this advertisement: the ‘fun/happiness’ and ‘peer acceptance/superiority’ tactics. The ‘fun/happiness’ tactic referred to happy emotions or children having fun, and this was shown when the boy smiled after having Stoney Ginger Beer, as if the product instantly brought happiness to his life. The ‘peer acceptance/superiority’ tactic was used to show that the child was either accepted by friends or seen as superior or better to friends and therefore this would have created a happy emotion for the child. The ‘peer acceptance/superiority’ tactic was shown when the boy is accepted by the ‘men’ as they cheer for him after he has his first Stoney.
- There were no *animations* or *verbal or product appeals* used in this advertisement.

Advertisement B – Cadbury Chocolate

A young girl is walking with her parents and older brother (still a child). The girl sees a store and gasps in excitement. She excitedly grabs her father's hand and points towards the store. The family enter a store that looks mysterious and alluring. It is not well lit and all they can see are jars filled with sweets on shelves on the wall. Suddenly the camera focuses on the Cadbury Chocolate Marvellous Creations which is standing on a pedestal with a spot light on it, allowing it to stand out from the sweets. The father grabs the chocolate and gazes at it excitedly. He breaks a piece and gives it to his daughter. She eats it, smiles and makes the sound "mmm" to express that she likes the chocolate. The father does the same. All the sweets on the shelves then come to life as if responding to the child and her father eating the chocolate. Sweets start raining down and the male child puts his hands up excitedly as sweets rain all over him. Chocolate shoots out of two gramophones into one big gramophone and the floor starts moving up and down as if it is dancing to the music. The family excitedly enjoy the floor moving up and down and ride on it. The son jumps into a pool of chocolate and vanishes. The Cadbury Marvellous Creations then pops out from the pool of chocolate and is shown on screen with the slogan "Free the Joy".

Themes for Advertisement B: Cadbury Chocolate

- *Fantasy* was a major theme used in the advertisement. 'Being a cool kid' was used when the child has some of the chocolate and the store suddenly comes to life as if to celebrate the child having chocolate.
- The *stability* theme was used in the advertisement. 'Stability' was shown when the family walk in to the empty store close together as if they are protecting each other should something go wrong. This showed safety among the family and indicated a continuation of the family. The father furthered the theme when he was the one to grab the new chocolate and try it first before allowing the child to have some. 'Glory and fame' was also used. This was shown when the child gets a piece of the chocolate and the shop suddenly comes to life and celebrates the child eating the chocolate.

- The *personality of the character* was a happy joyous child eating the Cadbury chocolate.
- *Graphics* were used under the *attitude/style* theme. ‘Funky or cool’ graphics were used when the computer generated confetti shoots everywhere to celebrate the child eating the chocolate.
- The *fear* tactic was not used in the Cadbury Chocolate advertisement. Although the family went in to a store with no people, it was dimly lit and the family was alone, their smiling faces did not indicate a fearful situation. The *mastery, love* and *humour* themes were also not used

Tactics for Advertisement B: Cadbury Chocolate

- The *animation* tactic was used in the Cadbury chocolate advertisement. This was shown in the animated shop. Chocolate shoots out from gramophones and the floor moves up and down as if dancing to the music playing in the advertisement.
- Looking at the *presenting characters*, a family was shown. This included two children; a boy and girl, and two adults; a male and female.
- *Verbal appeals* were also used in the advertisement. *Verbal appeals* were all the spoken persuasive tactics used in the advertisement. An assertion was made when the audience was verbally informed of the benefit of a product (Lewis and Hill, 1998:208). ‘Assertions’ were used in the slogan “free the joy”. This implies that the idea of eating chocolate as a joyous experience. This is also shown when the shop comes to life as to celebrate the child eating the chocolate. ‘Attributed qualities’ were also given to the chocolate. ‘Attributed qualities’ were any statement related to an opinion of the quality of the product (Lewis and Hill, 1998:208). The narrator mentioned the new creations with popping candy and “delicious” Cadbury chocolate. An attributed quality was therefore the chocolate being delicious.
- The ‘exaggerated/unrealistic’ *product appeal* was used in the advertisement. Eating the product is seen to change your environment to one of fun where anything is possible and everything around you works to make you happy.
- The *emotional appeal* tactic was also used. ‘Fun/happiness’ was seen when the entire room is turned in to a fun, exciting environment as soon as the child and adult eat the

chocolate. Everything becomes animated and works towards creating a fun party environment. Another theme used was that of *adventure*, which related to an increase in adventure and excitement when eating the product (Lewis and Hill, 1998:208). After consuming the product, the entire room came alive creating an environment of adventure for the family.

Advertisement C - KFC

Young 20 something's are in a room quietly relaxing. They look quite bored as if they have nothing to do. One of their friends walks in and says "Guys, I just found 20 bucks". Their faces suddenly light and smiling widely. They jump up and down in excitement. As they do so, fast paced music starts playing. They dance erratically and comically out of the room, through the passage and their campus. Campus is identified by the turnstile through which they leave the campus grounds. They continue their crazy comical dancing to a KFC. A KFC counter is then shown and the friends approach it excitedly and stare in awe at the overhead menu. The camera then shows the overhead menu and all the menu items priced for R20 and below.

Themes for Advertisement C: KFC

- The *fantasy* theme was used in this advertisement. 'Being a cool kid' was used. Cool urban music was playing throughout the advertisement and the people in the advertisement were doing a comical erratic dance in celebration of finding money to buy KFC.
- *Humour* was used in the advertisement. *Humour* relates to situations that make a person laugh, with children sometimes having a very different view of humour compared to adults (Lindstrom and Seybold, 2003:34). 'Crazy actions' were used. This refers to actions that are exaggerated and erratic and made to look very comical. This was seen in the comical and erratic dancing of the characters in the advertisement.
- The *personality of the characters* were typical lazy teenagers who enjoy crazy dancing.

- There was no specific *attitude/style* used in the advertisement. The *fear, mastery, love* and *stability* themes were not used.

Tactics for Advertisement C: KFC

- The *pace* was fast and the length of the advertisement was 30 seconds.
- The *presenting characters* were real human male and female child characters. Note that child refers to characters under the age of 18 (approximately as ages of characters are not clearly stated in advertisements).
- *Product appeals* were used in this advertisement. For the purpose of this study, product appeals related to specific features of a product used to try and get people to buy the product. The ‘value for money’ tactic was used by emphasising the low cost of KFC products. There was a range of items that could be purchased for R20 or less. ‘Value for money’ therefore related to the low cost nature of individual or bundled products.
- The *emotional appeal* of ‘fun/happiness’ was used. This was shown in the teenagers excitedly dancing and ready to buy the affordable food.
- There were no *animations* nor *verbal appeals* used in the advertisement.

Advertisement D – Doritos Chips

Two young men are sitting in a monster truck. The passenger is eating a bag of Doritos chips. They take off in the monster truck at a fast speed. The advertisement revolves around three aspects of the chips: big; bold and crunchy. These aspects are shown through the actions of the men. To illustrate big, the men are shown sitting in a large monster truck. To show bold, the men are shown jumping the monster truck over buses, with the narrator stating that it is two and a half buses over the world record. To illustrate crunchy, the men are shown driving into a fine china shop through the window, thereby, in a way, crunching the window of the shop and the fine china within the shop. This fine China shop also oddly sells fireworks out the back, according to the narrator. The shop is then shown to explode with the fireworks. The Doritos

chips are then shown on the screen with the voice over saying "new Doritos Jacked. Bigger, bolder, thicker."

Themes for Advertisement D: Doritos

- *Humour* was used as a theme in the Doritos chips advertisement in the form of 'crazy actions'. This was seen in the monster truck jumping over buses, crashing in to the fine china shop and causing it to explode due to the fireworks in the back.
- *Personality of characters* did not exhibit strongly as a theme.
- A specific *attitude/style* of the advertisement was not used and the *fear, mastery, fantasy, love and stability* themes were not present in this advertisement.

Tactics for Advertisement D: Doritos

- The *pace* of the advertisement was fast and it was 30 seconds in length.
- Real human male adult *presenting characters* were used.
- Two *verbal appeals* were used. These overlapped in the advertisement. 'Assertions' and 'attributed qualities' were used. The voice over referring to the chips as "bigger, bolder, thicker" creates an assertion about the image of the chips and an attributed quality about the chip itself.
- *Product appeals* were also used. The 'exaggerated/unrealistic' tactic was used. The 'exaggerated/unrealistic' tactic referred to any actions that were over the top and not always possible or unlikely to be performed in reality. This was shown by equating the image of product to unlikely events of jumping a monster truck over buses and breaking the world record, as well as crashing into a store through the window.
- The *emotional appeal* of 'action/strength/speed/power' was used. This sub-theme referred to actions depicting strength. This was seen by the characters wildly driving the monster truck as the passenger eats Doritos.
- There were no *animations* used in this advertisement.

Advertisement E – Spur

A boy walks onto a stage towards a mike. The hall is dark and the spotlight is on him. The camera then moves to the judges. The main judge tells the boy that if he can spell the following word correctly, he will be the spelling contest champion. The camera then focuses on two adults in the audience, presumably the boy's parents, who wave at him. The boy waves back. The judge tells the boy that it is an easy word, and asks the boy to spell "Wednesdays". The boy thinks hard and spells "C-H-E-D-D-A-R-M-E-L-T". The judge thinks about it and excitedly says, "It's the same thing!". The audience all cheer. The Spur cheddarmelt steak and chicken burger are then shown. The cheddarmelt sauce is slowly falling over the burger and steak. The chips, tomato and lettuce have a bright full colour and the food looks inviting. The voice over then announces the special price of the food for 'Cheddarmelt Wednesdays'. This ties back to the boy spelling 'cheddarmelt' instead of 'Wednesday'. The advertisement ends with the Spur logo and the slogan 'A Taste for Life'.

Themes for Advertisement E: Spur

- The *fear* theme was used in the advertisement. The setting was a spelling contest. There was panic on the part of the parents and child in getting the answer correct.
- The *stability* theme was used in the advertisement. 'Glory and fame' was shown when the child won the spelling bee and the crowd cheered.
- The *humour* theme was used in the Spur advertisement. 'Crazy actions' was used when the child spelt "cheddarmelt" instead of Wednesdays and the judges were impressed and accepted the answer.
- *Personality of the character* was shown with the young boy being shy and nervous.
- A specific *attitude/style* and the themes of *mastery*, *fantasy* and *love* were not used.

Tactics for Advertisement E: Spur

- The *pace* of the advertisement was slow and it was 30 seconds in length.
- The main *presenting character* was a real human male child.
- The ‘value for money’ *product appeal* was used. The advertisement was used for Wednesday low price Cheddarmelt meal.
- There were no *animations*, *emotional appeals* or *verbal appeals* used in the advertisement.

Advertisement F – Coke

A young boy walks into the house with a bottle of Coke and hands it to his mother. The music playing during this advertisement is very happy and fast paced. She turns to the boy and smiles and says, "Thank you my boy" as she takes the bottle of Coke. She then pours it into tumblers. Her daughter takes the tumblers on a tray and hands them to visitors. As the mother is happily talking to the visitors, the doorbell rings. The mother looks very shocked but invites two young men in and offers them coke. As the woman entertains her new visitors, the doorbell rings and more visitors enter. This continually happens until the house is filled with visitors. Eventually an older man comes in with another bottle of Coke and notices that there is no space in the house to sit. He reveals a folding stool that he brought and everyone laughs and smiles and he is offered a tumbler of Coke. The screen then turns red with a white knife and fork shown to represent eating. A white picture of a coke bottle with the word "Coke" written on it then appears. The slogan "Coke and meals go together" is shown.

Themes for Advertisement F: Coke

- *Stability* was used in this advertisement. ‘Continuity’ was used in the advertisement. The family seemed to expand and get happier with each visitor.

- The *personality of the characters* was happy and joyous throughout the advertisement.
- The theme of *humour* was used with ‘crazy actions’ when the grandfather comes to a house full, with no place for him to sit, and suddenly he reveals a chair that he had carried for there for himself. Everyone laughs at this.
- The other themes of *fear, master, fantasy* and *love* and the *attitude/style* of the advertisement were not used.

Tactics for Advertisement F: Coke

- The *pace* of the advertisement was slow and advertisement was 30 seconds in length.
- There were real human male and female, adult and child *presenting characters* used in the advertisement as an extended family was shown.
- The *emotional appeal* of ‘fun/happiness’ was used in the advertisement. This was seen in the happy faces of the people in the audience, especially with a laughing child sitting on father's lap.
- *Animations, verbal appeals* and *product appeals* were not used in the advertisement.

Advertisement G – Nandos

Four heads of government ministries with their convoys of cars are driving towards an intersection. They all have comical and unusual titles, such as 'Minister of stationery'. They all reach the intersection at the same time and stop. The policemen in front of the convoys all start arguing in the middle of the intersection as they do not know which minister to let through the intersection first. The commotion increases as more policemen from the convoys enter the argument. A gun shot is then heard and all the policemen drop to the floor. A kombi then drives pass them and they realise that the gun shot was actually a sound made by the exhaust. The Kombi conductor looks at all the policemen on the floor and laughs as the kombi goes across the pavement to pass the intersection. The rear window of the Kombi has the words "just another day" on it. The Nandos logo is then shown with the slogan "fire it up".

Themes for Advertisement G: Nandos

- The *fear* tactic was briefly used in the advertisement. Brief ‘panic’ was experienced when the gun shot is heard. This quickly moved in-to the theme of *humour*.
- The *humour* theme was strongly used in the advertisement. This was seen in both ‘losing control’ and ‘crazy actions’. The convoy lost control of the situation as no one was able to pass through the intersection and ‘crazy actions’ were seen when the characters were comically arguing with one another to try and get their minister to pass through the intersection.
- The *personality of characters* was used as a theme in the Nandos advertisement. The characters were typically South African and had accents from different South African backgrounds, namely Black African and Afrikaner.
- The *attitude/style* was not used in the advertisement, neither were the themes of *mastery, fantasy, love* and *stability*.

Tactics for Advertisement G: Nandos

- The *pace* of the advertisement was fast and the length was 30 seconds.
- The *presenting characters* were real human adult male and female characters.
- There were no *emotional appeals, product appeals, verbal appeals* or *animations* used in the advertisement.

Advertisement H – Bakers Biscuits

Children are shown in a kitchen with chef's hats and aprons on. With smiles on their faces, they are carrying cakes, passing dough to each other, pulling levers on large baking machines, mixing a doughy mixture, and finally a young boy is shown walking up to a large bowl of flour with the Baker's man standing next to it, and throws in shimmery dust used to represent magic.

He smiles. The voice over then asks "are you South Africa's biggest Bakers fan?" as the graphics for a competition show. The voice over then mentions the possible prizes, being R2 million and cellphones. Finally, the entire Baker's Biscuit range is shown with the Baker's Man logo in the background.

Themes for Advertisement H: Baker's Biscuits

- The *personality of the characters* were happy working children.
- The *attitude/style* of the advertisement included *graphics* for the competition. The graphics were 'funky or cool' with thick letters with bright red colour, which looked similar to an inflated balloon. 'Funky or cool' referred to exciting visuals that were more creative than the usual texts used.
- The *fear, mastery, love, stability* and *humour* themes were not used in the advertisement.
- The *fantasy* theme was not used in the advertisement according to the definition of fantasy in this deductive thematic analysis. This was largely due to the fact that the *fantasy* theme in this study referred to a child become a fantasy character ('cool kid') rather than just looking at the events of the advertisement.

Tactics for Advertisement H: Baker's Biscuits

- There was an *animation* used when the competition was presented in bright exciting graphics across the screen.
- The *pace* was slow and the advertisement was 30 seconds in length.
- The *presenting characters* were real human male and female children.
- There were no *verbal appeals* or *product appeals* used in the advertisement.
- The *emotional appeal* of 'fun/happiness' was strongly shown in the advertisement. This was seen in smiling children all working happily together.

Advertisement I – KFC Competition

A large family is shown all running down the road. The mother is holding a baby while awkwardly trying to open a bottle of milk to feed the child. Next to her is another child, holding on to her jersey and running. The father is walking next to her and pushing a double pram with two babies in it. The parents look tense trying to give the children equal attention while walking down the road very fast implying that they are rushing to get somewhere. Suddenly, a scooter screeches to a halt in front of them. A large policewoman jumps off it and puts out her hand and yells "Stop! Overload" in a comical way as if the family is overloading a vehicle on the road. She counts the number of children silently then expresses shock at the number of children that are with the parents. She then tells the family to buy KFC in an effort to win money in a competition held by KFC towards their dream home. The KFC logo is then shown within a hand drawn house; this is used as the logo for the competition to win money towards a dream house.

Themes for Advertisement I: KFC Competition

- The *humour* theme was the only theme used. This was largely seen through the use of the sub-theme 'crazy actions'. This was exhibited through the parents struggling to juggle taking care of each child while walking down the road and through the comical traffic officer who talks with a comical typically South African accent when she speaks to the parents.
- The *personality of characters* theme was also shown in the officer, being a loud comical person while telling the family about the KFC competition.
- The *mastery, fantasy, love, stability, and attitude/style* themes were not used

Tactics for Advertisement I: KFC Competition

- The *pace* of the advertisement was slow and it was 30 seconds in length.
- The *presenting characters* were the real adult male and female parents, the adult female cop and the male and female children.
- There were no *appeals* used in this advertisement, as all appeals used were focused on the competition and not the product. *Animation* was not used in Advertisement I: KFC Competition

Advertisement J – Panarottis sponsorship message

Pizza is shown and a price is given. The pizza looks tasty and steam is coming off it to show that it is fresh. The words "Sunday kids under 12 eat free" is shown on screen and spoken by the narrator to advertise this special.

Themes for Advertisement J: Panarottis sponsorship message

As this was a quick sponsorship message, there were no themes that were shown. This was largely due to the advertisement being a reminder advertisement.

Tactics for Advertisement J: Panarottis sponsorship message

- The *presenting character* was in the form of a real male narrator. The *length* of this sponsorship message was 5 seconds.
- There were no tactics used as this was a simple sponsorship message.

This sponsorship message was shown at the start of each advertisement break during a particular program.

It is therefore concluded that advertisement J **did not** have a specific appeal to children.

Advertisement K –Steers

A burger patty is shown falling on a grill. The patty looks succulent and juicy. A bun is then shown with each component of the burger falling on top of it: patty; lettuce; cheese; gherkins. Golden brown chips are then shown being tossed with seasoning flying. The final double patty burger and chips are then shown with the price of R49.90. The Steers logo with the slogan "it just tastes better" is then shown on screen. Throughout the advert, a voice over is narrating the actions on screen. He makes the burger seem more appealing with words like "100% beef patty" referring to the vegetables as "fresh", calling the product a "100% real burger" and referring to the chips as "golden hand cut chips". Finally he announces the price and the slogan as it is shown on screen.

Themes for Advertisement K: Steers

None of the themes identified in this deductive analysis were exhibited in this advertisement. This was largely due to the advertisement being focused on the actual product and the burger coming together.

Tactics for Advertisement K: Steers

- There was no *animation* used in advertisement K: Steers.
- The *pace* of the advertisement was slow and 30 seconds in length.
- The *presenting character* was a narrator of a human male adult.

It was therefore concluded that Advertisement K: Steers **did not** have any specific appeal to children.

Advertisement L – Panarottis

Note: this was a full Panarottis advertisement as opposed to Advertisement J – Panarottis Sponsorship message which only dealt with a short sponsorship message.

The advertisement begins with a pizza being shown - a large one with avocado slices being a stand out feature on the top of the pizza. A waiter then picks it up and the camera follows the pizza as it is being carried to the table for a mother and daughter. The daughter looks very sad therefore the mother is holding the daughter's hand. Suddenly her face lights up as the pizza is put in front of her. The narrator announces "there's the 'I forgot you at school' pizza". The context is therefore given as the mother having forgotten her daughter in school and is now making it up to the daughter by buying her pizza. A pizza with olives is then shown and the camera follows it to a table with an older man and young woman. The pizza is handed to the woman who then hands it to the man. The narrator then says "there's the 'I won't be late for curfew again' pizza". The man looks grumpy initially but his face lights up as he is presented with the pizza. A margherita pizza is then carried to a table with a mother and son. The son is dressed in a broccoli costume. The narrator then says "there's the 'gotta start somewhere pizza". The Panarottis logo is then shown with the slogan "big on family big on pizza". The narrator states "at Panarottis, we make it right". The advertisement therefore looks at different situations within families when a pizza can brighten up the mood of an unhappy family member.

Themes for Advertisement L: Panarottis

- *Humour* was the only theme that was used in this advertisement. This was seen in both the sub-themes 'losing control' and 'crazy actions'. 'Losing control' was seen in the

relatable but uncontrollable events faced by family members, such as the child being cast as a stick of broccoli in the school play and the mother forgetting to pick her daughter up from school. The sub-theme exhibited to a lesser extent was ‘crazy actions’, seen with the boy dressed as broccoli.

Tactics for Advertisement L: Panarottis

- There were no *animations* used in Advertisement L: Panarottis
- The *pace* of the advertisement was slow and it was 30 seconds in length.
- The *presenting characters* were the family members which included real human male and female adults with children.
- Both *verbal appeals* and *emotional appeals* were used.
- *Verbal appeals* were in the form of ‘assertions’. An assertion is made that a pizza can brighten up the mood of a family members that are experiencing unpleasant situations.
- *Emotional appeals* were seen with ‘fun/happiness’ as the pizza is shown to brighten up the mood of family members.

Advertisement M – Sprite

Three men are shown on a snowy mountain with a helicopter behind them. The helicopter was used to transport them there. The men are then dancing and skiing, basically enjoying being on the snowy mountain. A bottle of Sprite is then shown in the snow and a voice making the refreshing "aahh" sound is heard. One of the men holds a mike and announces that they have someone who will demonstrate how refreshing Sprite is by doing an icy swim. The man excitedly jumps through a hole cut in the ice into icy water and screams. He is pulled out by the rest of the crew filming this event and he starts screaming comically and running around as the water was too cold for him to handle. The presenter then sips on Sprite and points to the

running, screaming man and says "Sprite, it is refreshing like that". The Sprite logo and slogan is then shown as "refreshing like that".

Themes for Advertisement M: Sprite

- The only theme used in this advertisement was that of *humour* as the advertisement focused on the comical actions of a character jumping into icy water to demonstrate how refreshing Sprite is. This was shown with the sub-theme 'crazy actions' shown in the humorous way the character screamed after jumping into the icy water.

Tactics for Advertisement M: Sprite

- The advertisement was 30 seconds in length and had a fast pace.
- The *presenting character* was a real human male adult.
- *Verbal appeals* in the form of 'assertions' was used. The product was called "extremely refreshing".
- There were no *animations* used in the advertisement

Advertisement N – Aromat

It is important to note that this advertisement was fast paced and erratic. Soccer fans are shown in a stadium celebrating and waving the South African flag. The commentators are then shown in their broadcasting box looking excited, exhibited through their use of fast paced hand actions. They talk about the excitement and energy in the crowd. A commentator makes a hand gesture with his hand as if the ball was going in the goal, and the viewer notices that he has Aromat in his hand. The other commentator follows his actions and says, "All you do is to

‘sssh shhh’ and you sorted.” The ‘shh’ sound is meant to mimic the sound of Aromat as it is shaken out the bottle. Eggs, bacon and sausage on a plate are then shown. The plate is moving back and forth and the contents is moving with it. An erratic loud voice over says "Aromat is unbelievable!" The commentator is then shown shaking Aromat over what looks like a chip and eating it excitedly.

Themes for Advertisement N: Aromat

- The only theme exhibited in this advertisement was *humour*. This was seen in the sub-theme ‘crazy actions’. This was seen in the erratic way that the commentators spoke.

Tactics for Advertisement N: Aromat

- The *length* of the advertisement was 15 seconds.
- The advertisement was fast paced and featured the presenting characters, the commentators, using erratic excited body actions to describe the game of soccer that they are commenting on as well as the product, Aromat. The *presenting characters* were the real human male adult commenters.
- There were no *verbal appeals*, *product appeals* or *emotional appeals* and *animations* used.

Advertisement O – All Gold tomato sauce

A red background appears on screen and the sound of children’s laughter can be heard in the background. The All Gold logo appears in the top left corner of the screen. Yellow letters drop down under the logo and start to spell "Would the real, thickest and tastiest tomato sauce..."

just then, a tomato sauce bottle lying on its side 'wiggles' on to the screen. The sentence on screen changes to "please stand up" and the tomato sauce bottle is shown 'getting up' in to its upright position using stop motion. The background music is the upbeat All Gold brand song with music only. The advertisement is a play on the Eminem song "the real Slim Shady". The voice says "all together now" and a chorus sings the All Gold brand song while the tomato sauce bottle and logo is shown on screen.

Themes for Advertisement O: All Gold

Note that sub-themes were identified in advertisements and this in turn was used to identify main themes. Relating to the deductive themes used in this research, this advertisement did not show any of the themes used when coding the advertisements.

Tactics for Advertisement O: All Gold

- *Animation* was used in this advertisement. This was seen in the stop animation used to make the All Gold bottle look as if it is wiggling on to the screen and standing up. The letters that appeared on screen were also made to look as though they were moving along the screen through the use of stop animation.
- The *pace* of the advertisement was slow and 30 seconds in length.
- The *presenting character* was a male adult narrator.
- *Verbal appeals* were used in the form of 'assertions'. This assertion was made through the use of the slogan "tastes real good".
- *Emotional appeals* were created through the use of the 'fun/happiness' sub-tactic. Children were heard laughing, although children were not seen in the advertisement. The children laughing indicated 'fun/happiness' towards the product.

Advertisement P – McDonalds

The advertisement focuses on three situations with three Indian brothers and their mom. In each situation, the men are getting food and the mother comically appears and asks if her food is not good enough. The three men are comically overdressed in Indian attire with a lot of accessories. The three Indian men are standing in a room. The man standing in the middle, with his finger pointing at them and talking in an Indian accent, says "remember the last time when I didn't finish my supper". The men are then shown in the kitchen with their mother rebuking them for not finishing their dinner. She screams and asks, "Is my food not hot enough for you?". The scene then moves back to the men in the room. The second man says "and when you went out for takeaways". The men are then shown sneaking towards a takeaway. They walk up towards the takeaway while looking around to check if their mother is there, and the mother comically pops up from behind the counter and in Hindi says "is my food not good enough?". Finally, the third brother says, "When you got caught at the Curry Den". The man is shown in a restaurant, happily eating curry. Suddenly his mother appears out of nowhere and screams, "Why are you sitting here?". Finally, the men say that they plan to not tell their mother that they are "here". As they agree to do so, they look in front of them very shocked. The camera zooms out and their mother is shown by the counter eating a McDonald's take out burger. The McDonalds Logo is now visible in the background to identify the restaurant that the men are in. A voice over says "there's a new destination for spicy". The spicy chicken foldover is shown followed by the McDonalds logo with the song "20 years of I'm Lovin' It".

Themes for Advertisement P: McDonalds

- The theme of *mastery* is used in Advertisement P: McDonalds. 'Independence' was demonstrated with the men trying to break away from their mother's rule and buy their own food, rather than eating at home.

- *Stability* is also exhibited as a theme in Advertisement P: McDonalds. This was seen with ‘continuity’, although it was exhibited to a lesser extent by showing a mother caring for her now adult sons.
- *Humour* is a theme strongly exhibited in this advertisement. This is seen with the use of ‘crazy actions’ with the comical mother constantly popping up and rebuking her sons in a comical high pitched voice, the men comically dressed in Indian clothes with too many accessories, playing on stereotypes of Indian overdressing. The sons constantly sneaking behind their mother’s back to buy food is also seen as a ‘crazy action’.
- The *personality of characters* is typical Indian comical characters.
- *Attitude and style* was not used in this advertisement as per the deductive analysis grid.

Tactics for Advertisement P: McDonalds

- The *pace* of the advertisement was slow and the length was 30 seconds.
- *Emotional appeals* were used. This was seen in the use of the ‘fun/happiness’ sub-tactic. The men in the advertisement were excited (as seen on their smiling faces) to be in a McDonalds store and finally eat food not cooked by their mother.
- There were no *animations* used in Advertisement P – McDonalds. There were no *verbal appeals* and *product appeals* used.

Advertisement Q – Stumbo

The words "13.7 million years ago" is shown on a black background. The letters "B" and "S" appear in coloured bubbles and erase the text “13.7 million years ago”. They combine and multiply into the letters S-T-U-M-B-O. An atom is suddenly formed and the letters follow the path of an electron around an atom. The atom suddenly explodes and fragments of what looks like an exploded planet combine and form a lollipop. A meteor crashes into the lollipop and transforms into the wrapper of the lollipop in a slow dramatic fashion. The logo "The evolution

of taste" is shown next to the lollipop. A voice over then advertises a dancing competition sponsored by the lollipop brand.

Themes for Advertisement Q: Stumbo

- *Attitude and style* was strongly used in the advertisement. The attitude of the advertisement is 'futuristic'. This was seen with the product being shown in outer space, as if it was an asteroid. 'Graphics' were also used, and these were 'funky or cool', as graphics used to look like outer space events were used (meteoroids, etc.).

Tactics for Advertisement Q: Stumbo

- *Animations* were used in Advertisement Q: Stumbo. This was seen with the use of atoms and meteorites in the advertisement to create an outer space look to the advertisement.
- The *pace* of the advertisement was slow and it was 30 seconds in length.
- The *presenting character* was a human male adult voice over.
- 'Exaggerated/unrealistic' *product appeals* were used. The product was made to seem like a meteorite or something futuristic that is out of this world.

Advertisement R – Chicken Licken

An upbeat drum beat plays followed by trumpets playing a jazzy melody. A box is thrown underwater and is shown sinking to and hitting the surface of the oceanbed. The camera then moves inside the box where a man is tied up in chains. This man looks up at the camera. He starts narrating his story of his journey that started long ago which led him to his current

situation. The man is shown as a child tied to a tree with rope. There were children around him with a box of chicken wings eating it in front of him and taunting him with it as he could not eat it as he was tied up. The narrator mentions that he had to escape in that situation. The advertisement then moves through various situations that the narrator was required to 'escape'. One was a magic show when he had a strait jacket on. The other was his escape from a coffin. And finally, they showed him hanging upside down from a crane being tied on to it with rope. A stand with collectable dolls modelled after him is then shown. A man continuously sells these dolls to excited people walking by the stall. The narrator is then shown wearing a jacket with his name "the great Dlamini" while he is walking through the street. Newspapers are then shown with headings related to the Great Dlamini's escapes. His hand is shown punching out from under the ground, from under ice in a polar region and finally out of a crocodile's mouth (all these are used to depict situations that the narrator escaped from). People are then shown in a boat looking into the ocean waiting for The Great Dlamini's big escape. The narrator finally says, "I will never escape the craving". The Great Dlamani is then seen standing behind the people, who are still looking in to the ocean for him. The words "when it's got you, it's got you" appears on screen. The wings and chips on a plate in the boat appear on screen, and the Great Dlamani is shown eating the wings (therefore satisfying his craving that he could not escape from). The background then turns black and "Hotwings soul 6" and the price R26.90 shown. It is also important to note that this advertisement moves at a very fast pace, building up to something, and ends with the narrator eating the product. The Chicken Licken logo is then shown on screen with the words 'zero % trans-fat'. This advertisement is a play on the Great Houdini's escapes.

Themes for Advertisement R: Chicken Licken

- Advertisement R: Chicken Licken exhibited the *fear* theme. This was conveyed through the sense of 'panic' created when the magician is shown in different dangerous situations that he has to escape from.
- The *mastery* theme was strongly exhibited in this advertisement. This was seen in the sub-theme 'taking control', exhibited in the narrator/magician/The Great Dlamini taking control of dangerous situations and escaping from them.

- *Stability* was another theme that was strongly exhibited in the advertisement. This was seen in the sub-theme ‘glory and fame’. Glory and fame had come to the magician over the years through performing escape acts, although the one escape that he could not escape was the craving of the Chicken Licken product. Therefore, the Chicken Licken status is associated with glory and fame as the product created the one thing that the magician could not escape from.
- The *personality of characters* was seen in the famous exciting magician.

Tactics for Advertisement R: Chicken Licken

- The *pace* of the advertisement was fast and it was 30 seconds.
- The *presenting character* was a real human male adult.
- There was a *verbal appeal* used in the form of an ‘assertion’. The magician says that he cannot escape the craving while he can escape many other events. This shows that the product is difficult to resist.
- A *product appeal* was used in the form of ‘value for money’. A price is shown for the product therefore creating the idea that the product is not at a high price.
- *Emotional appeals* were used, seen in the use of the ‘control of self/environment’ sub-tactic. The magician is shown to control his environment by being able to escape from many daring situations.
- There was no *animation* used in this advertisement.

Advertisement S – Cadbury 2

A baby is shown in a womb. The camera zooms in on the baby and the baby starts singing in a mature adult voice. Another baby is then shown next to the main baby and this baby is also singing and clicking its fingers to the beat. Another baby then appears between them and sings backing vocals. A pregnant lady is then shown sitting on a bus with a slab of Cadbury

chocolate. She happily breaks a piece and eats the chocolate. She then smiles after eating the chocolate and looks down at her pregnant belly and rubs it happily. A slab of Cadbury chocolate then appears on screen with the slogan "free the joy". The viewer then realises that the babies in the womb belonged to this mother and they were happy because the mother was eating Cadbury chocolate.

Themes for Advertisement S: Cadbury 2

- The *personality of characters* was seen in the happy dancing babies.
- There were no other themes used in this advertisement according to the deductive thematic analysis performed in this research.

Tactics for Advertisement S: Cadbury 2

- *Animations* were used in this advertisement in the form of the dancing happy unborn babies.
- The *pace* of the advertisement was slow and it was 15 seconds in length.
- The *presenting character* was a human female adult.
- *Verbal appeals* were used in the form of 'attributed qualities'. The product is associated with joy as the babies sing about how happy they are when their mother eats the chocolate.
- There was an *emotional appeal* used in the form of 'fun/happiness'. This is seen with the happy mum and kids enjoying chocolate, therefore the product is associated with happiness.

Advertisement T – Steers

Two young men are sitting on a couch and watching television. Their friend walks towards them and says "Gents, where's dinner?" The friends on the couch look at each other very worried and turn around and say, "There's nothing in the fridge". The friend in the kitchen walks up to the fridge looking very worried and opens it. The fridge is actually fully stocked with food. He looks at it and turns to his friends and agrees, "There is nothing in the fridge". The three friends are then shown walking to a counter at Steers looking very happy and looking up at the menu. A burger patty is then shown on screen being turned on the grill while it is sizzling. The patty is then shown being placed on a bun, with a slice of cheese, gherkins and a tomato slice falling on top of it. The assembled burger is then shown on screen with chips and a can of Coke besides it. On the screen the words "nothing beats the super supper combo" is shown with the price of R59.90. The Steers logo and slogan "just tastes better" is then shown. As the burger is shown being assembled, the voice over narrates everything that happens on screen. He mentions the burger, chips and coke at the advertised price, and finally mentions the slogan.

Themes for Advertisement T: Steers

- The *mastery* theme was used in this advertisement. This was seen in the 'taking control' sub-theme. The characters took control of a situation in which there was 'no food' and went to Steers instead to satisfy their cravings.
- The *humour* theme was also used in this advertisement. This was seen in the use of 'crazy actions'. The characters pretended that there is no food in the fridge because they feel Steers is the only real food around.
- The *presenting characters* were young and funky 20-sometings.

Tactics for Advertisement T: Steers

- The *pace* of the advertisement was slow and it was 30 seconds in length.
- The *presenting character* was a real human male adult.
- *Verbal appeals* were used in this advertisement. The voice over called the patty '100% beef' therefore implying quality in the product.
- A *product appeal* was also used in the advertisement. This was in the form of 'value for money' as a price was given for the combo meal.
- The *emotional appeal* of 'peer acceptance/superiority' was used. The advertisement shows young twenty-somethings going to get the product. They are dressed hip and cool and it associates their image with cool young twenty-somethings.
- There was no *animation* used in the advertisement.

Advertisement U – Cadbury 3

A lady dressed in white introduces herself with her full name and says that she is going to teach her daughter a dance for her 'big day' (wedding). The daughter is then shown attempting the dance with other people. Everyone is happy and laughing and all dressed in white. The daughter is dancing with a slab of Cadbury in her hand. She is then shown slowly putting a piece of chocolate in her mouth and smiling. The daughter passes the chocolate around to the other bride's maids. As each bride's maid takes a piece, they sit down to enjoy the chocolate until the mother is left dancing alone. She comically turns around to find all the bride's maids sitting down and enjoying the chocolate. In the voice over, she mentions that the day was not going as planned because no one learned the dance as yet. She ends up sitting with the girls and says that she is alright as long as the bride is happy. The mother is then shown sitting down with slab of chocolate looking at the camera and asks "but am I happy?" she then smiles and eats a piece of chocolate. The bride's maids are then shown enjoying the chocolate and each other's company, all laughing and smiling together. A chocolate slab is then shown with a finger

touching it. The chocolate clings to the finger as if it is melted, making it look tasty and inviting. The chocolate is then shown with the wrapper on it.

Themes for Advertisement U: Cadbury 3

- Stability was used as theme. ‘Continuity’ was represented through the wedding and the mother teaching the bride and bride’s maids a dance step to perform at the wedding. This showed continuity of life through marriage and the continuity of tradition through the family by learning the dance move.
- The *humour* tactic was used through the sub-theme ‘crazy actions’. This is seen with the mother dancing alone to turn around and find the bride’s maids all eating chocolate and sitting down.

Tactics for Advertisement U: Cadbury 3

- The *pace* of the advertisement was slow and it was 30 seconds in length.
- The *presenting characters* were real human female adults.
- *Emotional appeals* were used in the form of ‘fun/happiness’. It was a joyous occasion. Everyone is sitting and enjoying the chocolate and laughing and enjoying the day.
- There were no *animations* used in the advertisement.

Advertisement V – Lunch Bar

Upbeat urban music plays with a heavy beat. A young man walks through a township and looks at everything going on. It is very busy. There is machinery and people working everywhere. He takes a bite of a clearly visible Lunch Bar that he was holding and walks into a house to see

a lady making something by pouring flour into a machine. The setting looks like an old western movie. He then steps out to see a kombi in a car wash. Suddenly, the car wash stops. He looks to his right and there is a man bench pressing. This man looks very tired and worn out. The main character starts cheering him on and the man starts bench pressing again and all the background activity (car wash) resumes as if in response to the man. A Lunch Bar is then shown close up on screen. It splits apart to reveal the inside and all the components. A Lunch Bar in a wrapper then appears on screen with the slogan "so much more". It is noted that the advertisement hints at the fact that Lunch Bar chocolate gives you energy and keeps things going.

Themes for Advertisement V: Lunch Bar

- This advertisement made use of the *humour* theme. This was seen in the way the main character cheers on the man to continue bench-pressing towards the end of the advertisement.
- The *personality of characters* was funky and upbeat.

Tactics for Advertisement V: Lunch Bar

- The *pace* of the advertisement was slow and the advertisement was 30 seconds in length.
 - The *presenting character* was a real human male adult.
 - *Verbal appeals* were used in the advertisement. This was seen when the main character referred to the product as, "so much more". This hints at the fact that the chocolate can help you achieve more than you expected to achieve.
 - There were no *animations* used in this advertisement.
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4.4. Discussion of the findings in relation to the research objectives

This section includes a summative look at the themes and tactics used across all ‘unhealthy’ food advertisements to see which ones appear the most frequently. This summative look of the themes and tactics is used to discuss the research objectives of the study.

Research Objective 1

To determine the extent of advertisements for unhealthy foods during primetime television viewing hours in South Africa

In total, 451 advertisements from different product categories (food and non-food) were shown within the 38 hours of television that was analysed across two major South African television channels during peak children viewing hours. These 451 advertisements included repeat flightings of advertisements. This was the total number of advertisements viewed across all categories (food and non-food) and included repetitive advertisements, i.e. if a particular advertisement was shown twice, it was counted twice and included in the total of 451 advertisements. Of these, 121 (26.63%) were food advertisements (both healthy and unhealthy). Of the total number of food advertisements, 51% of these were for unhealthy foods and 49% were for healthy foods. These were calculated on the total number of ‘unhealthy’ food advertisements shown including repetitions of advertisements. This therefore shows that there were marginally more ‘unhealthy’ food advertisements shown during prime time television hours on South African television. Note that ‘healthy’ food is categorised as any food advertisement that does not fall into the predefined ‘unhealthy’ category (for this study, it was: junk food; fast food; cooldrink and biscuits), therefore these foods may not particularly offer any specific health benefit, but they do however not bring upon unhealthy food consumption habits.

Considering the above information in terms of ratios, it can be seen that for every 1.04 ‘unhealthy’ television food advertisements shown, 1 ‘healthy’ television food advertisement is shown. Therefore it can be seen that while food advertising is still prevalent on South African television, there are a similar number of screenings of ‘healthy’ and ‘unhealthy’ food advertisements during the 38 hour sample period. International research had found that ‘unhealthy’ (sometime termed ‘non-core foods’) were screened significantly more than ‘healthy’ food advertisements (Boyland, *et al.*, 2012:662). Recent studies (Adams, *et al.*, 2012:4; Harris and Graff, 2011:2; Kind *et al.*, 2012:2253) found that ‘unhealthy’ food advertising is increasing with the rise of food advertising. This, however, is different from the South African environment as this study found that ‘healthy’ and ‘unhealthy’ food are shown in similar amounts on South African television.

It is therefore concluded that ‘unhealthy’ food television advertisements were shown slightly more often than ‘healthy’ food television advertisements on South African television during prime time hours, largely due to the categorisation of healthy foods being any food that is not deemed ‘unhealthy’ according to the definitions used in this research. Therefore, as previously stated, for every 1.04 ‘unhealthy’ food advertisements shown, there is 1 ‘healthy’ food television advertisement shown. It is also important to note that should the Draft revision of the Foodstuffs, Cosmetics and Disinfectants Act be passed, 49% of food advertising spend will fall away.

A discussion of the themes and tactics shown and used in the ‘unhealthy’ food television advertisements follows.

Research Objective 2

To identify the themes used in the unhealthy food television advertisements

The themes were compiled from previous studies and deductively used in this study. Themes were broken down into sub-themes (based on the definitions of themes) and advertisements were coded for sub-themes. Themes are listed in italics in the discussion with subthemes being denoted with single quotation marks (e.g. the *humour* theme was expressed through the sub-theme of ‘crazy actions’).

Humour

Humour was the most commonly exhibited theme in this study in the unhealthy food advertisements. Lindstrom and Seybold defined *humour* as being related to children's own sense of humour and find certain things comical that an adult will not (Lindstrom and Seybold, 2003: 35). Humour was used in a majority of the sample advertisements as it was found within 13 (55%) of the 'unhealthy' food advertisements analysed. This relates to findings in previous studies such as Boyland *et al.* (2012:661) and Folta *et al.* (2006:246) which found that 'fun' (relate to 'humour') was the most used theme in 'unhealthy' food advertising. The sub-theme 'crazy actions' was the most exhibited, as seen in 12 television 'unhealthy' food advertisements. This was also the most used sub-theme across the data set, therefore indicating that marketers most use this sub-theme when marketing to children. Because Boyland *et al.* (2012:661) and Folta *et al.* (2006:246) found that kids are strongly influenced by humour, and we found humour to be the most prevalent theme in the unhealthy food advertisements, then these advertisements are likely to be positively impacting children to consume unhealthy foods. 'Losing control', another sub-theme of humour, was seen in 3 of the 12 advertisements that contained the 'humour' theme. Comical situations where the presenting characters lost control were shown, for example when a monster truck smashed into a fine china shop in the Doritos advertisement and when ministers of different government departments all entered an intersection and none could pass in the Nandos advertisement. 'Mocking adult characters', whereby adult characters are made to seem foolish, was only used in one advertisement and is therefore not significant.

It was therefore found that marketers use a lot of *humour* in their 'unhealthy' food advertising and this has a big appeal to children (Lindstrom and Seybold, 2003:34). As per previous research, it was found that this is a theme most used to attract children to advertisements (Boyland *et al.*, 2012:661, Folta *et al.*, 2006:246). It can therefore be assumed that marketers are aware of the persuasive impact that *humour* has in getting a child to request for or purchase their products, therefore they use a lot of *humour* in their 'unhealthy' food advertising to appeal to children.

Fear

The second most exhibited ‘theme’ was that of *fear*. According to Lindstrom and Seybold (2003:28), *fear* was a theme exhibited when children learned how little control they have over the world, and this was largely used with superheroes who show good conquering evil. The advertisements analysed in this study did not make use of superheroes or characters related to the products, therefore the *fear* theme was used to a lesser extent than the other themes. Four (4) of the twenty two (22) ‘unhealthy’ food television advertisements analysed in this study, exhibited the use of the *fear* theme through the sub-theme ‘panic’. Panic was created through minor situations which then lead to a humorous situation. Therefore, the sub-theme ‘panic’ was used to lead up to a humorous situation. The ‘panic’ subtheme was seen in the Chicken Licken advertisement that a magician trying to escape a box underwater in which he was chained, just to eat a Chicken Licken product. Thus the *fear* theme was used but not to a great extent, and it was used as a ‘panic’ mechanism to create tension before a humorous situation was shown.

It is therefore seen that although *fear* was the second most used theme across the sample, it was largely used as a mechanism to introduce the *humour*. *Fear* was therefore used as a contrast to *humour* to intensify the use of the *humour* theme.

Mastery

The *mastery* theme was also used, but to a lesser extent. This was the third most common theme identified in this study, which was seen in 18.18% of the total ‘unhealthy’ food advertisements sampled. This theme referred to children trying to be in control of something or becoming independent (Lindstrom and Seybold, 2003:33). This was shown with the ‘independence’ sub-theme by creating a situation where the child gained independence. This was seen in the Stoney Ginger Beer advertisement when the child took his first sip of Ginger Beer as a rite of passage towards becoming a man. It is assumed that this theme was used as, according to Lindstrom and Seybold (2003:33), children want to be the “master of the universe”, highlighting the independence and control that children seek to attain in their daily lives. This was seen in a study by Bartholomew and O’Donohoe (2003:443), where mastery was the theme most exhibited in the study, although in the current study, the theme was not used as strongly. This

could largely be due to the fact that Bartholomew and O'Donohoe (2003:443) focused on primary school children, therefore it can be concluded that mastery is most influential towards younger children. This therefore further shows that television 'unhealthy' food advertisements in South Africa are employing the themes that have an appeal children.

Fantasy

The Fantasy theme of 'becoming a cool kid' was used in 3 of the 22 television 'unhealthy' food advertisements analysed in the sample. A 'cool kid' was someone who was admired by their friends or the public for doing or achieving something (Lindstrom and Seybold, 2003:29). Advertisements showed children from seemingly normal backgrounds suddenly gaining fame through some actions and this allowed them to become popular, therefore becoming a cool kid. This is seen in the KFC advertisement when the bored teenagers find money for KFC and suddenly their lives seem to change from one of boredom to one of excitement. This supports findings by a study in Australia by Robert and Pettigrew (2007:363) that showed that children are strongly influenced by the fantasy theme as children liked the idea of a product making them seem popular with friends or enhancing their physical performance. This theme, however, was more strongly exhibited in the Australian study (Robert and Pettigrew, 2007:363) therefore showing that Australian children may enjoy the fantasy theme more than South African children. Rose *et al.* (2012:78) found that fantasy was also strongly exhibited in advertisements.

Stability

The *stability* theme was also used in 3 of the 22 television 'unhealthy' food advertisements. 'Continuity' was shown in one advertisement when a family seemed to grow bigger and happier with more visitors to their house as they happily shared Coke with the new visitors. This created a sense of a family going on and becoming happier rather than families ending. 'Glory and fame' was used a lot in the advertisements (3 out of 8).

Personality of characters

In this study, *personality of characters* included all use of licenced characters (such as Ronald McDonald) and celebrity endorsements. It was interesting to note that there were no licenced characters or celebrities used in the sample of advertisements. The *personality of characters* then moved on to looking at the personality of the protagonist within advertisements. There were two major personalities identified. These personalities were a ‘happy’ personality and a ‘shy’ personality. The ‘happy’ personality was found in characters that consumed the product and therefore had a happy personality as a result of the product. The ‘shy’ personality was used when the protagonist was often a quieter person who then suddenly gained confidence after consuming the product. This contrasts findings by another South African study which found that celebrity endorsers and cartoon characters were frequently used in food advertisements (Mchiza, 2013:2118), although it is also important to note that the study looked at all food advertisements and not only ‘unhealthy’ food advertisements.

Attitude/style

The *attitude/style* of the advertisements did not greatly change from one advertisement to the next. It was noted that the advertisements did not have varied or distinctive styles to set them apart. One advertisement (Stoney Ginger Beer) used an ‘old-fashioned’ style which was shown through the use of an ‘old-western town’ setting. *Graphics* used in advertisements were mostly eye catching and attractive, making use of the ‘funky/cool’ style of graphics. These were brightly coloured and outstanding on the screen and caught the attention of the viewer.

Love

It is also interesting to note that the *love* theme was not used. This was largely due to the definition of *love* in this study. As per Lindstrom and Seybold (2003: 35), love referred to the connection that marketers tried to create between a product and user, and this was especially seen in toys. Children usually smiled after consuming products, and the researcher found that this was better suited to the ‘fun/happiness’ tactic discussed in the next section (4.5.) than the love tactic.

Research Objective 3

To identify the tactics used in unhealthy television food advertisements

This section will, like the previous section, provide a summative look at the data gathered in this research. This section, however, looks at the tactics used in the adverts. Like the previous section, tactics were compiled from previous studies and as per definitions of the tactics, sub-tactics were compiled. The researcher therefore coded for sub-tactics. Tactics are listed in italics and sub-tactics are listed in single inverted commas.

Animations

Animations were used in 4 of the 22 ‘unhealthy’ food advertisements, which comprised 18% of the sample. This was shown in a shop coming to life and magic shown when magic was shown while baking Baker’s Biscuits. Animations were therefore not largely used in the ‘unhealthy’ food advertisements and thus children were not likely influenced to purchase the product request for the product.

Length

It was found that all 22 advertisements used a 30 second *length* when advertising their products, as opposed to a 15 second length or a longer length. Therefore, it is seen that advertisers use longer lengths for advertising ‘unhealthy’ food advertisements.

Presenting characters

When considering *presenting characters*, it was found that real human characters were used in the advertisements analysed. It is interesting to note that animated characters and animals were not used in the sampled television advertisements. There was a significant use of male characters, as all 22 advertisements used male characters. Female characters were only shown of 6 of the 22 advertisements. This 11:3 ratio of male to female presenting characters could show that male characters are more likely to be in ‘unhealthy’ food advertisements. There was

also an equal number of adult to child presenting characters, 1:1. This is likely to have occurred as families are shown when advertising products on television.

Verbal appeals

Verbal appeals were used a lot less than other tactics when marketing to children, with only two of the advertisements having verbal appeals. ‘Assertions’ were used in two of the advertisements. These were used to create a larger than life image of the product usually by associating the product with an emotional attitude, with one assertion referring to Doritos chips as ‘bold’ and the other assertion associated a Cadbury chocolate with the emotion of “joy”.

Product appeals

Product appeals were used in nine of the twenty two (41%) advertisements. Two of these were used in creating ‘exaggerated/unrealistic’ products. The Cadbury advertisement included a change of environment where everything comes to life to celebrate the child eating the chocolate and the Doritos chips made to seem “bold” when associated with the larger than life actions performed by the presenting characters when eating the chips. The other two product appeals were in the form of ‘value for money’. The KFC advertisement highlighted the R20 meal options on the menu and the Spur Cheddermelt meals going for a lower price on Wednesday. Any advertisements with an advertised bundled price was categorised as ‘value for money’.

It can therefore be concluded that product appeals are moderately used in advertisements.

Emotional appeals

Emotional appeals were the most used tactic in the sampled advertisements. A total of 13 (59%) of the 22 advertisements included emotional appeals which indicates that a majority of advertisements included this tactic. Children should respond positively to this as it was found that children have a good understanding of emotional states (Maikoo, 2012:79). Ten

advertisements had used the ‘fun/happiness’ appeal in advertisements, with one advertisement each using: ‘action/strength/speed/power’; ‘control of environment/self’; and ‘peer acceptance/superiority’.

It is therefore concluded that marketers mostly use the emotional appeal tactic of ‘fun/happiness’ in their ‘unhealthy’ food advertisements largely by showing happy smiling children who are either using the product or smile after using the product. This might indicate that advertisements are particularly appealing to children and thus could influence them to request ‘unhealthy’ food products.

4.5. Conclusion

As all the themes and tactics assessed in this study were developed deductively from the literature on factors which appeal to/ affect children, the presence of these themes and tactics in the unhealthy ads means they are likely to influence kids to purchase or at least request these products. Therefore this research indicates that a ban on advertising unhealthy products or a ban of specific themes and tactics used in food advertising might limit children’s exposure to these advertisements and the products they advertise.

The *emotional appeal* tactic and *humour* theme were the most used in the sampled advertisements. Both of these relate to the emotional state of the child. Therefore it can be concluded that for children exposed to these advertisements, marketers are appealing to the emotional state of children through the use of *humour* and ‘fun’. This was strongly exhibited in the same way by Folta *et al.* (2006:246), Boyland *et al.* (2012:661) and Jenkin *et al.* (2014:283) and Page and Brewster (2007:331).

For policy makers, it can be concluded that regulations should be in place to regulate the extent of or the themes and tactics used in ‘unhealthy’ food advertisements in South Africa as these invariably have an appeal to children.

Chapter Five

Limitations, Recommendations and Final Conclusion

5.1 Introduction

This chapter details limitations that were experienced while doing the research. Recommendations are also provided to marketing researchers and policy makers wishing to reduce obesity in children.

5.2 Limitations

- This research used a deductive approach in data analysis to ensure that reliability was achieved. This methodology was employed as there was only one rater in this study. This therefore limited the number of themes that could be found if the study had followed an inductive approach. Themes in this study were therefore ‘tested’ against other models, therefore checking for the presence on predefined themes in this research.
- There was a limited amount of literature available to draw up the deductive analysis grid, therefore this research made use of models published in 1997-1998. This could have impacted results as factors listed in these models could have changed to reflect the current Generation Y market which could have differed from the market in the nineties.
- Television data was only collected for just over a week during peak children television time, which is in line with a study conducted by Lewis and Hill (1998:207), however this was more than other studies such as Folta *et al.* (2006:245) where only 31 hours of children’s programming was videotaped over a week. Therefore as with the other studies mentioned, the study was limited to 10 days of data which amounted to 38 hours of television time. However, an extended period may have yielded different results,

such as a greater frequency of ‘unhealthy’ food advertisements, as seen in a study by Kelly *et al.* (2006:1235) which analysed 199 hours of data over 7 days.

- This research did not look at satellite television channels. As satellite television is not available to all South Africans. Therefore data was only collected on free to air channels in South Africa. Again it is possible that the extent of unhealthy food ads as well as the themes and tactics used could be different if paid TV channels were used.
- The study did not focus on advertisements directed to children (e.g. in children’s programming) but on advertisements broadcast during primetime programming (i.e. not necessarily to the child audience). The advertisements were analysed using different models that contained factors which appeal to children, therefore establishing the link between advertisement content and children preference. A focus specifically on children’s programmes may yield different results.

Recommendations for future study were determined during the analysis of the data for this study.

5.3 Recommendations for Future Research

- **Inductive thematic analysis methodology**

Using an inductive thematic analysis methodology may surface new themes and tactics used by marketers of unhealthy foods. This may provide additional insight into how these adverts might influence children to consumer unhealthy foods. For this methodology more than one rater must be used to ensure that reliability is achieved. This can then be used to compare to findings in international studies to look at similarities and differences in themes used locally and internationally and identified deductively versus inductively.

- **Analysis from the child’s point of view**

This study did not include children in the study due to ethical concerns in using children in the research. Future research may however gather information from children and look at the themes that have the greatest impact on them. This can be performed by showing advertisements to stratified focus groups and examining the themes and tactics

that children pick up in the advertisements. Focus groups stratified on age will be beneficial to this study as Dotson and Hyatt (2000) show that children perceive advertisements differently at different ages.

- **Analysis from the parent's point of view**

Another angle to consider when performing this research is to research the parent's point of view on the advertisements. This will include parent's perceptions on food advertising and the effect that it has on their children, as well as information from parents on how their children react to food advertisements viewed on television.

- **Consider specific children's reactions to advertisements**

Some children may be more influenced by advertisements than others, as noted by Lewis and Hill (1998:211). It will therefore be beneficial to test the reactions of different children to advertisements, and thereby ascertain the effect of different advertisements on children. Children can be sampled on culture, age, nationality, and other variables.

- **Investigate why themes and tactics work so well**

While themes and tactics were identified in this study, it is still important to investigate why these themes and tactics have such strong influence on children. It is therefore recommended that themes and tactics used in this study be investigated further to determine why they appeal to children. One way to do this will be to show children advertisements strong in particular themes. After viewing the advertisement, highlight the theme to the child and ask them why it appeals to them.

- **Investigation into licenced characters**

A tactic used by advertisers in some industries that was not examined in this research is that of licenced characters. Licenced characters have been shown to be very persuasive with children and thus should be examined in a South African context in future research.

- **Investigation into different media for advertising**

Different media used for food advertising need to be investigated. These can include: radio; newspaper; magazines and the internet. This study only looked at television advertising, therefore looking at different media will be beneficial in this area of research.

- **Investigation into different tactics used to influence food purchases / choices of children**

Different promotional tactics used to sell foods, can be investigated. These might include promotional offers such as Happy Meals, which include a bundled meal offering with a toy. Another tactic could be the packaging used. An investigation into the use of colour and use of words can be conducted.

- **Ethical issues in marketing to children**

Marketing to children has been criticised which has led to the debate on ethical issues (Dotson and Hyatt, 2000: 221). These include:

- Children lack cognitive skills to resist the persuasive claims inherent in advertisements (Moore, 2004: 161).
- junk food advertising to children which has contributed to childhood obesity (Hastings *et al.*, 2003, cited in Marshall, O'Donohoe and Kline, 2007: 167; Marshall *et al.*, 2006: 532)

The regulation of marketing to children (Marshall *et al.* 2006: 532) in South Africa therefore needs to be investigated further.

5.4 Recommendations to marketers and policy makers

This study found that many of the tactics and themes used in advertisements internationally are also used in South African advertisements. It therefore is important to regulate food advertising in children. Recommendations to both marketers and policy makers therefore need to be made.

- **Policy Makers regulation of food marketing to children**

This research found that there is almost an equal amount of ‘healthy’ and ‘unhealthy’ food advertisements shown on television especially during prime time viewing on the channels that most South African’s have access to. While it is somewhat equal, it is important to note that a study by Dixon *et al.* (2007:1319) found that ‘unhealthy’ food advertising uses more persuasive techniques than ‘healthy’ food advertising. It is therefore important that policy makers look at a form of statutory legislation or a government lead industry regulation to limit the amount of food advertising on television or to ban television food advertising of unhealthy food products. This will also help to decrease the childhood obesity levels in South Africa.

- **Recommendation to marketers**

Marketers are using many themes and tactics in their ‘unhealthy’ food advertising which appeal to children. It is therefore important that marketers limit and control the content within their advertisements. Marketers should ideally enter into self-regulation and collectively agree on a limited number of themes and tactics used in their advertisements, rather than bombarding children with a variety of themes and tactics to persuade children to buy or request the ‘unhealthy’ food products.

5.5. Final Conclusion

The literature identified children as a relevant target market due to their spending habits and the influence that they have over the spending habits of others, specifically their parents. With childhood obesity being a growing international and local concern, it was necessary to look at the issues of food marketing and the link that it has to growing childhood obesity. Television advertising was seen to be a major contributor to childhood obesity. Literature looking at television advertising and its effect on children was largely lacking in developed countries, therefore, this research performed the study in a developing country, namely South Africa.

This study aimed to determine the extent of the use of different themes and tactics in ‘unhealthy’ food television advertisements in South Africa that have appeal for, and thus

influence, children. A qualitative research methodology was used to perform a deductive thematic analysis of advertisements. This approach performed a deductive thematic analysis on television food advertisements shown during primetime (18h00 – 22h00, the highest viewing hours by children) on two of the most watched television channels. The themes and tactics used in the deductive thematic analysis were compiled from models focused on targeting children in marketing.

This study found that South African ‘unhealthy’ food advertisements are as prevalent as healthy food ads and use many of the themes and tactics used globally. ‘Healthy’ food advertisements, however, were shown slightly more than ‘unhealthy’ food advertisements. This contrasted international literature where ‘unhealthy’ food advertisements were shown more often than ‘healthy’ food advertisements. The most common themes used were the theme of *humour* and the tactic of *emotional appeals*, which matched findings in international literature. This showed that marketers can influence the emotional state of a viewing child by making it seem as though ‘unhealthy’ food change the mood of a child to a positive, happy one.

Using the information in this study, it is seen that South African ‘unhealthy’ television food advertisements do include appeals found to influence children, through using many of the themes and tactics found in international advertising aimed at children. The findings in this study can therefore impact the marketing practices of marketers in South Africa and possibly justify statutory legislation to regulate food advertising in South Africa.

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APPENDIX

Appendix A – Analysis Grid

	A	B	C	D	E	F	G
1	Themes	Sub-themes	Present/Descri		Tactics	Sub-tactics	Present/Description
2	Fear				Animation		
3		Terror			Pace		
4		Horror			presenting character		
5		Panic			Verbal Appeals		
6		War				assertions	
7	Mastery					attributed qualities	
8		Taking Control				product properties	
9		Independence				product composition	
10	Fantasy				Product Appeals		
11		Becoming a hero				exaggerated/unrealistic	
12		Becoming a 'cool kid'				premium offers	
13	Love					value for money	
14		Pet Toys			emotional appeals		
15	Stability					fun/happiness	
16		Basic needs				health/well-being/beauty	
17		Safety				action/strength/speed/power	
18		continuity				adventure	
19		glory and fame				control of self/environment	
20	Humour					peer acceptance/superiority	
21		losing control					
22		mocking adult characters					
23		crazy actions					
24	Personality of characters						
25	Attitude and style						
26		old-fashioned					
27		futuristic					
28		modern					
29		graphics - plain					
30		graphics - abstract					
31		graphics - straight forward					
32		graphics - funk or cool					

Appendix B: Ethical Clearance



1C July 2013

Mr Mishaal Maikoo 208508370
School of Management, Information Technology and Governance
Pietermaritzburg Campus

Dear Mr Maikoo

Protocol reference number: HSS/0456/013M
Project title: A Qualitative Analysis of South African Television Food Advertisements In light of Childhood Obesity Concerns

NO- RISK APPROVAL

In response to your application dated 20 May 2013, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol has been granted FULL APPROVAL.

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment /modification prior to its implementation. In case you have further queries, please quote the above reference number. Please note: Research data should be securely stored in the school/department for a period of 5 years.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully

.....
Dr Shenuka Singh (Deputy Chair)
Humanities & Social Science Research Ethics Committee

/pm

cc Supervisor/Project Leader: Professor D Vigar-Ellis
cc Academic Leader: Professor Brian McArthur
cc School Admin.: Ms D Cunynghame

Humanities & Social Sciences Research Ethics Committee
Professor Urmilla Bob (Chair) and Dr Shenuka Singh (Deputy Chair)
Westville Campus, Govan Mbeki Building

Postal Address: Private Bag X54001, Durban, 4000, South Africa

Telephone: +27 (0)31 260 3587/8350/4557 Facsimile: +27 (0)31 260 4609 Email: ximbap@ukzn.ac.za / snymanm@ukzn.ac.za / mohunp@ukn.ac.za

Website: www.ukzn.ac.za

Founding Campuses:  Edgewood  Howard College  Medical School  Pietermaritzburg  Westville

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