

**Examining the visual brand language used by Brand South Africa to
communicate South African identity at the world *Expo 2010*,
*Shanghai China***

by

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Declaration

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I declare that *Examining the visual brand language used by Brand South Africa to communicate South African Identity at the world Expo 2010, Shanghai China* is my own work and that all sources that I have used or quoted have been indicated and acknowledge by means of complete references.



Taryn King
10 April 2012

Summary

Title of dissertation:	Examining the visual brand language used by Brand South Africa to communicate South African Identity at the world <i>Expo 2010, Shanghai China</i> .
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Summary:

Wally Olins (2008:6), points out that in contemporary culture “brands and branding are all-pervasive and ubiquitous”. As he says, one need only walk down the high street of any major foreign city in the world, be it San Francisco or Shanghai, to be embraced by so many familiar brands, including Coca-Cola, KFC, Apple MAC, Chanel and Toyota, that one could mistake it for home.

In the last 15 years particularly, the ubiquitous influence of brands and branding has seen the field outgrow its commercial role and expand into more secular and political spheres. Thus, the focus of this study is the role and influence of brands and branding on modern nations and their reputations via intentionally constructed national identities, with specific reference to South Africa.

According to the main objectives of this study, focus was placed on the critical examination of South Africa’s nation brand, *It’s Possible*, in the light of the theoretical ideals for an intentional constructed national identity as proposed by Bartholmé and Melewar, Anholt and Olins. The examination centred on the analysis and interpretation of the individual *communiqués* that constituted the South African pavilion at the world *Expo 2010*, as their content is the result of the implementation of the nation’s visual brand language.

The analysis and interpretation sought to, firstly, investigate the constitution of the South African visual brand language used in the design and construction of the pavilion’s *communiqués* and, secondly, to broadly identify the core values of the intentionally

constructed South Africa nation brand – *It's Possible*, made manifest in the South African exhibit through the visual *communiqués*.

Key terms:

Intentionally constructed national identities; collective national identities; visual brand languages; nation branding; Brand South Africa; World Expo 2010, Shanghai China; design; South Africa – It's Possible.

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1 INTRODUCTION

1.1 Background, problem identification and research goal

Wally Olins (2008:6), co-founder and Chairman of Saffron Brand Consultants and advisor to many of the world's leading organisations¹ on identity, branding, communication and related matters, points out that in contemporary culture “brands and branding are all-pervasive and ubiquitous”. As he says, one need only walk down the high street of any major foreign city in the world, be it San Francisco or Shanghai, to be embraced by so many familiar brands, including Coca-Cola, KFC, Apple MAC, Chanel and Toyota, that one could mistake it for home.

In the last 15 years particularly, the ubiquitous influence of brands and branding has seen the field outgrow its commercial role and expand into more secular and political spheres (GfK Roper Public Affairs & Media 2008:3). Thus, the focus of this study is the role and influence of brands and branding on modern nations and their reputations via intentionally constructed national identities, with specific reference to South Africa.

As modern nations are central to this study, it is helpful to begin with a broad outline of their origins. Looking back, the development of small, archaic hunter-gatherer family groups into large ethnic communities and later into complex, socially stratified societies can be attributed to changes in their subsistence capabilities, population growth and the spread of associated cultures and languages (Ehret 2002:10). With the rise of nationalism in the late eighteenth century, they developed further, both socially and politically, into the pre-modern equivalents of the modern nations they would later become (Smith 1991:44).

Smith (1991:14) defines such a modern nation as “a named human population sharing a historic territory, common myths and historical memories, a mass public culture, a common economy and common legal rights and duties for all members”. In the light of Smith’s definition (1991:14), it can be seen that modern nations and their pre-modern equivalents share similar foundations, based on common ethnic and historical identities handed down from generation to generation. Today these identities are referred to as collective national identities (Smith 1991:20). Collective national identities and their associated systems of allegorical symbols embody and communicate the core concepts of nations, making them visible, distinct and emotionally evocative for all strata of the community (Smith 1991:77). Additionally, collective national identities aid in the socialisation of members as ‘nationals’

¹ Including: 3i, Akzo-Nobel, Repsol, Q8, Tata, The Portuguese Tourist Board, BT, Prudential, Renault and Volkswagen.

² At the time of writing, Anholt (2009) had spent the last 12 years advising the governments of more than 40 countries and he continues to play a leading role in this rapidly expanding field.

and ‘citizens’, by way of encouraging social bonds between individuals and classes based on their common heritage and cultural kinship, thus bolstering nation-building processes (Smith 1991:16).

It is, or should be, in Smith’s (1991:70) opinion, the *raison d’être* of any nation to cultivate its collective national identity, as it is this ethnic distinctiveness (including shared ancestry myths, common cultural memories, unique cultural markers and a sense of difference, if not election) that prevents the nation from becoming invisible to the eyes of the world. It is here that the influence and role of brands and branding come to the fore, as they provide, through an intentionally constructed national identity or nation brand, a means to ensure and improve the visibility of a nation. However, such an intentionally constructed identity must not be confused with the nation’s collective national identity, which stems from the nation’s historic, cultural and ethnic roots. This study focuses on an intentionally constructed national identity as an idealised representation of the collective national identity, constructed for promotional and marketing purposes and as a nation-branding tool.

Simon Anholt², an independent policy advisor, author and researcher specialising in national identity and reputation, public diplomacy and the public perceptions of nations, cities and regions, first coined the term *nation branding* in 1996. The term refers to an approach that integrates, guides and focuses place management. It involves the creation of a recognisable place identity, or nation brand, and the subsequent use of that identity to further other desirable processes, whether to improve financial investment, change user behaviours or generate political capital and goodwill (GfK Roper Public Affairs & Media 2008:3). The emergence of the field of nation branding is the result of the influence of two defining features of the twentieth century: globalisation and technological advancements in the field of mass media and communication.

In the case of globalisation, its emergence as a geopolitical factor in contemporary society is the result of the replacement of the great empires by individual nations in the late twentieth and early twenty-first centuries (Anderson 2005:117). This change in the diplomatic climate of the world caused increased competition between cities, regions and countries for “resources, for business relocation, for foreign investment and for visitors and residents (human capital)”, essentially changing the economic, cultural and social mosaics in which

² At the time of writing, Anholt (2009) had spent the last 12 years advising the governments of more than 40 countries and he continues to play a leading role in this rapidly expanding field.

these cities, regions and countries operate (Mihalis Kavaratzis³ 2005b:329). Nation branding is the response to this need for positive nation building in this shifting context.

The mass media and communication contributed to the development of nation branding through their role in the spread and promotion of nationalism and collective national identities through mass media channels. McQuail (2010:25) explains that mass media and communication have played an integral nationalising role over several generations, particularly in the organisation of early societies, through the propagation of political and religious awareness by means of the earliest form of mass media, the printed word. This influence was again seen in the early part of the twentieth century, when governments began to discover the advantages of mass media for international as well as domestic propaganda, international relations and alliances and in shaping public opinion and influencing behaviour (McQuail 2010:249). Examples of this include the use of mass media, specifically the radio, by many nations after World War II to provide a worldwide service of information and culture designed to foster a positive national image, promote national culture and maintain contact with expatriates. And more recently, the fall of Communism, the Balkan war, two Gulf wars, the 'war on terror' and the 'Arab spring' have confirmed media as an essential component in any international power struggle, especially where public opinion is high (McQuail 2010:52).

As objects of nationalism, mass media and communication find their role in the service of nation branding. Mass media and communication, particularly visual communication, are ideal tools of nation branding, because they are as ubiquitous as brands and branding in the lives of the mass audience and share common motivations of information transfer and persuasion (Vivian 2010:4). The commonality between mass media and communication and nation branding extends to a common heterogeneous mass audience, and common functions as cultural unifiers and conveyers of shared experiences, narratives and moral consensus (Vivian 2010:13). Additional similarities include context sensitivity, social origins and frameworks, and the direction of communication and media activation. The latter is typically non-personal information activated by professional communicators for the transmission, through traditional mass media channels, from centres of power to the periphery (McQuail 2010:251).

The role of mass media and communication in the development of nation branding is compounded by their inadvertent contribution to the emergence of globalisation. As regards

³ At the time of writing, Dr Mihalis Kavaratzis lectured in Marketing at the University of Leicester. He was previously an Associate Professor at the International Business School – Budapest, and Lecturer in Tourism Planning at Budapest Business School. Before this he was a PhD researcher in the Urban and Regional Studies Institute of the University of Groningen in the Netherlands. His work focuses on the theory and practice of place marketing and branding, and he has undertaken extensive research on the marketing efforts of European cities (Kavaratzis 2004:1).

the agents of globalisation, the latest digital and technological advancements, which have expanded capacity, speed and efficiency of transmission and enabled mass media and communication to become truly massive in the twentieth century, have also increased political and social connectivity across the globe, which McQuail (2010:245) cites as a cause of globalisation. As objects of globalisation, mass media and communication serve to inform and make people aware of globalisation. The three aspects of mass media and communication, nationalism and globalisation come together here as a real or potential tension between the desire to maintain national, cultural and political hegemony and the wish to share in the cultural and technological innovations of elsewhere (McQuail 2010:245).

The resulting impact of the emergence of nation branding on the societies upon which it acts gives rise to concerns related to the branding of nations, specifically regarding the design and construction of *communiqués*⁴ using a nation's visual brand language and the role of such pieces of visual communication in the mass communication of the nation brand. The construction of visual *communiqués* raises concerns, firstly owing to the complex underlying nature of visual communication which informs their production, and secondly because of the potential ability of nation brands, via their visual *communiqués*, to further processes such as improving financial investment, changing user behaviours or generating political capital and goodwill (GfK Roper Public Affairs & Media 2008:3).

Jamieson (2007) discusses the unique tenets of visual communication that influence the construction of *communiqués*.⁵ Primarily, emphasis is placed on the multi-directional nature of communication, which involves both senders and receivers. However, for the purpose of this study, the focus is only on the initiation of communication by the sender or communicator, as it is in the initiation phase that the visual brand language is involved in the construction of *communiqués*.

Of special importance is the understanding of the function and role of perception in visual communication, for the strength of visual communication lies in perception and its influence on the interpretation of reality (Jamieson 2007:11). Perception is a transformative process that occurs between (a) the sensing of visual stimulus in reality by the eye, and (b) the

⁴ The term *communiqué* is defined by the *Oxford English Dictionary* (2009) as "an official announcement or report; esp. one delivered at the conclusion of a meeting, conference, etc. (now usually one concerned with diplomacy or international relations)". For the purposes of this study, the connotation of the term *communiqué* is expanded to include all forms of visual and sensory communication constructed for the use in nation branding and diplomacy or international relations.

⁵ Though not the focus of this study, communicators also need to be aware of the potential influences on the part of receivers in the interpretation of intended meaning. These include: mental frameworks acquired from social cultural conditioning and past experiences unique to each individual, right-brain or left-brain influences on perception and the mental resources of the viewer's sensory system. Anticipation, expectation, intuition, imagination and selective viewing are also potential influences.

formation of its corresponding mental image in the brain, with the addition of symbolic and cultural influences and frameworks, which make it idiosyncratic and individual. Hence, perception is referred to as the eye-mind link (Jamieson 2007:13). In the comprehension of visual stimuli two levels of perception are potentially involved: first-hand perception of reality (the here and now in space and time) and/or second-hand or indirect perception, where one is made aware of (informed, told, taught or shown) something being mediated. Mediation may occur through language, images and models (Jamieson 2007:15). However, it must be remembered that viewing and perception are secondary processes to the preliminary psychological and cultural selection, focusing and framing of the viewing interest.

When it comes to image construction, producers need to be aware that perception is formed by the interface where the individual makes contact with the world via all five senses; thus perception and interpretation may involve inputs from a combination of sensory channels, not only visual, and are accordingly multifaceted (Jamieson 2007:13). In practice, image construction is purposive, involving the intentional organisation and construction of relationships between patterns of information and redundancy to produce new meaning (Stewart 2006:164). It is the subsequent task of the viewer to perceive these relationships on one of three levels: conscious, subconscious or unconscious, for the result of the communication to be comprehension or at least the partial comprehension of the intended meaning (Jamieson 2007:19). Increasing the comprehension of the intended meaning requires the communicator to envisage the cognitive state of the receiver in order to increase the commonality of codes and conventions between the communicator and receiver.

Accordingly, image production as a form-making activity is subject to context-specific constraints, namely those of the tools and materials, the codes and conventions applied, the limits of the communicator's imagination and an audience entrenched within a particular cultural set (Stewart 2006:165). The meaning constructed within these constraints is largely the result of tacit knowledge and learning set in socio-cultural situations without explicit instructions. Unique to the tacit dimension is its ability to evoke empathetic feelings and kinaesthetic responses, which may lead to synaesthesia,⁶ enlivening the communication and meaning (Jamieson 2007:62).

In addition to the construction of communication artefacts, communicators need to be aware of the variable array of frames, these being the mental and physical filters derived from personal, social and cultural circumstances on both conscious and unconscious levels, which

⁶ Synaesthesia is defined by the Oxford English Dictionary (2012) as "a sensation in one part of the body produced by a stimulus applied to another part", and "Production, from a sense-impression of one kind, of an associated mental image of a sense-impression of another kind".

enclose and delimit images, influencing the perception and interpretation thereof. The function of frames is to tell viewers where to start and where to end, and they carry non-verbal messages informing them how to understand the content within its context (Jamieson 2007:99).

The focus of this study is thus the nature and emergence of nation branding as a means to promote collective national identities, in order to further desirable processes such as improving financial investment, changing user behaviours or generating political capital and goodwill, with particular reference to South Africa. Globalisation, technological advancements in the field of mass media and communication and the ubiquity of commercial brands are cited as instigating factors in the development of nation branding. Additionally, it has been suggested that visual communication plays a significant role in the mass communication process and contributes to the construction of visual *communiqués*.

A review of the literature, however, reveals that inadequate attention has been given to the constitution of these intentionally constructed nation brands and their resulting visual brand languages, even though the field of nation branding has developed both theoretically, from its foundations in corporate branding, and practically, in terms of its implementation by cities, regions and nations across the globe. In the particular case of South Africa, a lack of sufficient literature on this topic, specifically from a design perspective, has created a definite need to provide critical explorations of the intentionally constructed South African nation brand, its visual brand language and the implementation of both in the construction of visual *communiqués* for use in nation branding.

The specific aim of the study is therefore to examine critically the visual brand language used by the International Marketing Council of South Africa (IMC) in the South African pavilion at the World *Expo 2010, Shanghai China* (hereafter *Expo 2010*). The world exposition has been chosen as the specific context for the examination of the South African national brand because world expositions function as platforms for cultural exchange and nation building. In addition, the 2010 world exposition was selected specifically, as it is the first world exposition in which South Africa has participated and exhibited in its own individual pavilion. Previously, South Africa exhibited as part of the joint Africa pavilion. Additionally, the South African pavilion was the largest stand-alone national pavilion among all the African countries at *Expo 2010*. The significance of this individual exhibit lies in its symbolic and physical breakaway from the stereotype of belonging to the homogeneous mass of Africa into which all the unique, collective national identities of individual nations in Africa are commonly subsumed.

The nature of the visual brand language is elucidated in this study through the examination of the content of the visual *communiqués* that constituted the South African exhibit, as their

content is the result of the implementation of the visual brand language. The visual brand language under examination here is *South Africa – It's Possible* (hereafter *It's Possible*), previously *South Africa – Alive with Possibility*, the intentionally constructed national identity of South Africa. This nation brand was developed and implemented at the beginning 2002 under the auspices of the IMC, for use in the intentional promotion of the state for economic benefit in accordance with the IMC's mandate (IMC 2010). *It's Possible* was launched in late 2010 as the result of a brand realignment of *South Africa – Alive with Possibility* between various stakeholders.

With regard to the nature of world exhibitions, at their inception in 1851 with the Great Exhibition in London, the world exposition functioned as a trade fair, with participating nations focusing on trade and demonstrating their technological inventions and advancement. It was thus essentially a celebration of progress for the British Empire. These interactions throughout the 1800s and 1900s served as important forums for nationalism and imperialism, and began the world exposition trend that would become a global platform for nation branding and nation building in the twenty-first century. During the late twentieth and early twenty-first centuries the great empires were replaced by individual nations and the emergence of globalisation (Anderson 2005:117), yet world expositions are steadily gaining popularity despite their current decontextualisation. The resurgence of world expositions can be attributed to the emergence of nation branding as a new field of concern, worldwide, in the branding arena. Tjaco Walvis⁷ (2001:2) indicates that at “*Expo 2000, Hanover*, the primary participation goal for 73% of countries was improving their national image”. This highlights the fact that while the focus of world expositions has shifted subtly from nationalism to nationhood, they remain important forums for nation building.

1.2 Specific research objectives, methodology and paradigm

This study follows an interpretivist paradigm with a qualitative approach. According to Kobus Maree (2010:51), an interpretive paradigm strives to comprehend how individuals in everyday settings construct meaning and explain the events in their worlds. Qualitative research typically studies people or systems by interacting with and observing the participants *in situ* (in their natural environment) and focusing on their meaning and interpretation.

A passive observational approach was taken in the visual recording and documentation of Brand South Africa's exhibit at *Expo 2010*, applying visual ethnographic techniques. The

⁷ Tjaco Walvis is an international brand consultant and world exposition expert from Amsterdam, the Netherlands. In 1992, Tjaco started the “Expo in Numbers” research project, with the publication of *Expo'92 Seville in Numbers*. Since then, he has continued the *Expo in Numbers* series (Walvis 2001)

strength of passive observation, with the observer positioned as an audience member, is that it assists the researcher to reduce bias, ensuring greater objectivity in the collection and analysis of data (Maree 2010:51). Being positioned as the audience, and thus the receiver, further enabled the researcher to document how the text (exhibit), as the medium or channel of communication, communicates the intended message of the sender to the receiver. The sender in the case of this study is the IMC.

This study, by means of a literature review and visual analysis and interpretation, examines the visual brand language of the South African nation brand, as used at the *Expo 2010*, in its attempts to communicate the so-called essence of the nation's collective national identity. Consequently, the visual *communiqués*, as an implementation and interpretation of the visual brand language, are critically examined.

In pursuit of this aim, Chapter Two offers a short description of the development of nation branding and its theoretical foundations in corporate branding. The chapter goes on to describe the conceptual models that inform the study's analytical framework. Bartholmé and Melewar's (2009) *Corporate Sensory Identity* theories, Anholt's (2009) *Competitive Identity* theories, and Olins' (2008) brand theories have been identified as seminal on the topic of nation branding and/or visual brand languages. The fundamental tenets of each model are detailed by means of a review of the relevant literature. The chapter concludes with the construction and outline of the analytical framework.

Chapter Three outlines the development of the collective South African national identity as the foundation of the intentionally constructed South African national identity – *It's Possible* – by conducting a historical review of the nation's development. In addition, this chapter offers a historical and functional review of world expositions, as they constitute a unique nation-branding platform and thus are an appropriate context in which to conduct this specific study.

Finally, in Chapter Four, the analytical framework proposed in Chapter Two is used to complete the critical examination of the data collected at the South African pavilion at *Expo 2010*. The intention of this examination is to firstly investigate the constitution of the South African visual brand language used in the design and construction of the pavilion's *communiqués*. Secondly, the intention is to broadly identify the core values of the intentionally constructed South Africa nation brand – *It's Possible* – made manifest in the South African exhibit through the visual *communiqués*. The visual *communiqués* are the point of contact for the examination, as their content is the result of the implementation of the visual brand language. The *communiqués* are examined in the light of the theoretical ideals for an intentional constructed national identity as proposed by Bartholmé and Melewar, and Anholt and Olins.

As a last directive, branding and visual communication are presented in this study as falling equally within the domains of design and marketing and communication, and are thus equally both the subject and object. As regards the intentional development and construction of nation brands and their expressive visual brand languages, within the context of this study it is to be understood that they are the result of purposive design activity. This view of design's role and function in the field of branding has shaped the structure of this study and, of necessity, guides the argument therein.

2 THE THEORY OF NATION BRANDING AND ITS PROPONENTS

The introduction to this study established the origins of modern nations and their collective national identities as proceeding from pre-modern ethnic states, which developed from archaic hunter-gatherer family groups. Emphasis was placed on the nature and emergence of nation branding as a means of promoting the collective national identities of modern nations in order to further desirable processes such as improving financial investment, changing user behaviours or generating political capital and goodwill. Globalisation, technological advancements in the field of mass media and communication and the ubiquity of commercial brands were cited as instigating factors in the development of the field of nation branding. Finally, the closing discussion in the introduction elucidated the role that visual communication plays in the mass communication process and the manner in which it contributes to the construction of visual *communiqués*.

The focus of this chapter is to outline the development and key tenets of nation branding in order to locate the theory within the broader framework of brands and branding, owing to its foundations in corporate branding, by means of a literature review. Bartholmé and Melewar's (2009) *Corporate Sensory Identity* theories, Anholt's (2009) *Competitive Identity* theories and Olins' (2008) brand theories have been identified as seminal in relation to the topic of nation branding and/or visual brand languages. The fundamental tenets of each model are detailed by means of a literature review in this chapter. The chapter concludes with the construction and outline of the analytical framework and method that are applied to the chosen South African case study in Chapter Four.

2.1 Corporate brands: The root of nation branding

Nation branding is currently a relatively new field of enquiry for both professionals and academics; however, it has a rich theoretical grounding in traditional branding practices and concepts. The foundational strategies from which nation branding evolved can be traced back to corporate branding. These include management strategy for intangible products, along with marketing in non-profit organisations, social marketing and image marketing (Kavaratzis 2005b:330).

In general, traditional brands and branding practices, which form the foundations of nation branding, are conceived in one of three understandings from Anholt's (2005a:116) perspective: either the popular, simple or the advanced. The *popular* understanding originates from a marketing perspective and is often interchangeable with advertising, marketing, public relations and sales promotion (Anholt 2005a:116). The *simple* conception

of brands refers to a designed visual identity, which comprises a name, logo, slogan and corporate visual language. The *advanced* understanding uses the simple definition as a starting point, and goes on to cover a wide area of corporate strategy, consumer and stakeholder motivation and behaviour, internal and external communication, ethics and purpose (Anholt 2005a:117).

This advanced understanding of brands and branding is particularly accurate as a description of corporate brands. Kavaratzis (2005b:330) explains that corporate brands take the concept of brands and branding one step further in that they function beyond traditional definitions of goods and services. According to Kavaratzis (2005b:335), “corporate brands can be conceived of as intangible identities, whose value is determined by external and internal perceptions and opinions of the brand”. Anholt (2005a:117) elaborates on this, explaining that the functional or physical attributes of companies and products have been marginalised by the importance of this perceived image that is associated with the company or product.

The following authors discuss the origins, schools of thought and strategic approaches to nation branding: Kavaratzis (2004; 2005a; 2005b); Kavaratzis and Ashworth (2004); Mihailovich (2006) and Olins (2000). The key idea emerging from their work is that nation branding is similar to corporate branding in that they both manage reputation. A nation brand may be understood as functioning similarly to corporate umbrella brands (for example, Tiger Brands), in which one does not directly promote the reputation of the parent brand; rather the reputation of the parent brand is built by the collective efforts of its subsidiaries’ actions and reputations (Kavaratzis 2005b:336). Alternatively, Olins (2000:254) asserts that a nation brand may be understood as functioning similarly to a global brand (for example, Microsoft or Coca-Cola), where the brand remains consistent, but tailors its approach and communication regionally. This approach requires cultural sensitivity while remaining strictly within brand guidelines.

However, nation branding is not to be confused with the “promotion of the nation, city or region’s individual assets or ‘products’, such as tourism, inward investment, culture and exports” (Anholt 2005a:118). Geographic nomenclature, place of origin branding/product-place co-branding, culture and entertainment branding, and destination branding are more ideally suited to the promotion of these individual assets, according to Kavaratzis (2005b:333). The latter strategies are inappropriate for use in nation branding, as nations are unlikely to have a single target market or a single offering. They are “best promoted indirectly by a harmonised and strategically informed approach to the promotion of their ‘products’ and ‘sub-brands’ and their overall reputations built by their actions and behaviour (which is

guided by the same strategy)” over a period that may span decades or generations (Anholt 2005a:118).

2.2 Conceptual frameworks

The previous section outlined the development of the field of nation branding from its roots in corporate branding. The key idea is that nation brands are intangible entities whose value is determined by external and internal perceptions and opinions of the brand (Kavaratzis 2005b: 335). Consequently, nation branding manages the reputation of a nation and its collective national identity by implementing an intentionally constructed national brand, as a harmonised and strategically informed approach to the promotion of a nation (Anholt 2005a:118).

This section offers, by means of a literature review, a description of the three conceptual models that have been identified as fundamental in the development of this study’s analytical framework. These models are, as previously mentioned: Bartholmé and Melewar’s (2009) *Corporate Sensory Identity* theories, Anholt’s (2009) *Competitive Identity* theories and Olins’ (2008) brand theories. The subsequent discussion of the conceptual models is intended to distil their core ideas, which once identified will be used to construct the analytical framework of the study in the conclusion of this chapter.

The above authors were selected to guide and inform the study; firstly, Simon Anholt and Wally Olins, because of their prolific writings in the fields of nation branding and corporate branding respectively, and their extensive interaction with many of the world’s nations and leading organisations, as previously indicated. Secondly, Bartholmé and Melewar’s, *Corporate Sensory Identity* theory was selected because it takes a unique approach to the conception of a corporate identity. In particular, their theory addresses the multifaceted nature of perception as it influences the development of intentionally constructed identities. Finally, all these authors were selected because of the manner in which their theories address relevant aspects of the visual mass communication of a nation brand.

2.2.1 Bartholmé and Melewar’s corporate sensory identity model

Roland Bartholmé⁸ and TC Melewar⁹ posit a theory of corporate identity that explores the multifaceted or sensory nature of perception as it influences the development of intentionally

⁸ Roland H Bartholmé, at the time of writing, was a doctoral researcher at the Brunel University Business School. He holds a BA in Graphic Design and an MBA. He has contributed conference papers in international marketing conferences such as those of the Academy of Marketing, the International Corporate Identity Group Symposium and Thought Leaders International Conference on Brand Management. His research interests cover corporate identity management, corporate visual identity, corporate sensory identity, corporate auditory identity and corporate communications (Bartholmé & Melewar 2009:169).

constructed identities. Their corporate sensory identity model expands the conventional visual, behavioural and communications-based concept of a corporate identity to include all the multisensory cues (seeing, hearing, smelling, tasting and touching) which influence human perception (Bartholmé & Melewar 2009:155). This progressive shift is seen as defining and distinguishing contemporary design practice. Bartholmé and Melewar (2009:155) expand on the *Oxford Dictionary* (2005:1608) definition of sense, in that they define corporate sensory identity as “an assembly of sensory cues by which an audience can recognise the company and distinguish it from others”. The proposed corporate sensory identity comprises components and applications related to the five sensory dimensions. It expands the existing corporate visual identity construct to include corporate olfactory identity, corporate auditory identity, corporate tactile identity and corporate gustatory identity (Bartholmé & Melewar 2009:157).

The visual dimension, that which the human eye can observe, is the most commonly known sensory dimension. Such visual identities conventionally manifest themselves through five elements: a logo and name, typography, colours, and a slogan (Bartholmé & Melewar 2009:157). A visual identity’s function is to generate visibility for the organisation, embody and express its core values, mission and philosophy, support consistent communication and influence the perceptions of stakeholders (Balmer, in Bartholmé & Melewar 2009:158).

The gustatory and tactile dimensions, or touch and taste, are conceptually new to the field of branding and corporate identity. The taste dimension focuses on foods and beverages associated with or linked to the brand, as well as the taste of products, such as Colgate’s patented toothpaste taste. Touch focuses on the tactile perception of products, objects, print communications and building interiors and exteriors (Bartholmé & Melewar 2009:158).

The olfactory dimension, or scent, can be differentiated according to three dimensions: affective quality (how pleasant it is), its arousing nature and its intensity (Bartholmé & Melewar 2009:158). The application of scent can be divided into two major categories. First, there is ambient scent, which is present in the environment, and second there is non-ambient scent that derives from an object. Pleasant ambient scents are known to have a positive effect on emotional responses, evaluation and behaviour in consumers (Gulas & Bloch, in Bartholmé & Melewar 2009:158). These effects can be used to create a distinctive

⁹ TC Melewar (BSc, MBA, PhD) is Professor of Marketing and Strategy at Brunel Business School, Brunel University, West London, UK. His research interests include corporate identity, marketing communications and international marketing strategy. He has published in the *Journal of International Business Studies*, *International Marketing Review* and *European Journal of Marketing* (Bartholmé & Melewar 2009:169).

environment, which can be a source of differentiation and consequently lead to a competitive advantage (Bartholmé & Melewar 2009:159).

The auditory dimension, or sound, can emerge in various forms and shapes such as voice, music, background music, jingles, sonic logos or even basically as noise; however, music is the most prevalent form of sound used in branding and marketing communications (Bartholmé & Melewar 2009:160). In particular, background music has been identified as one of the most significant environmental stimuli to which a consumer can be exposed. According to Bartholmé and Melewar (2009:160), emotion, mood, attitude formation and behavioural response can all be influenced by music. However, such effects may be moderated by the familiarity of the music and the prior mood of the audience, as well as by conflicting sensory inputs present in the environment.

Drawn from the above model, the fundamental dimensions relevant to this study's analytical framework are the five sensory dimensions. These dimensions are appropriate for the analysis of the visual *communiqués* which constitute the South African exhibit, as they take into consideration the interactive, experiential and three-dimensional nature (Swift 2006:18) of the exhibit in the context of the world exposition. The five sensory dimensions are compared in Bartholmé and Melewar's (2009:164) Corporate Sensory Identity Construct (Table1).

Corporate Sensory Identity	Activity	Type of Perception	Corporate Identity Examples
Corporate Visual Identity	Seeing	Visual Perception (Light, dark, coloured)	Visual logo, Colour, Typeface, Stationery
Corporate Auditory Identity	Hearing	Auditory Perception (Loud, quiet)	Sonic logo, Ambient Music, Corporate Song
Corporate Olfactory Identity	Smelling	Olfactory Perception (Fruity, rotten)	Ambient scent, Product scent
Corporate Gustatory Identity	Tasting	Gustatory Perception (Sweet, sour, bitter)	Food
Corporate Tactile Identity	Touching	Tactile Perception (Rough, smooth)	Product Surface, Print Communications

Table 1: Corporate Sensory Identity Construct
(adapted from Bartholmé & Melewar 2009:164).

2.2.2 Anholt's competitive identity model

Anholt first coined the term *nation brand* in 1996. However, with the subsequent development of the field, he has revised his concept of nation brands and now advocates a concept of *Competitive Identities* (Anholt 2009:206). Anholt (2009:206) suggests that the term competitive identity “better communicates the fact that the managing of reputations of places has more to do with national and regional identity and the politics and economics of competitiveness than with branding as it is usually understood in commercial sectors”. A fundamental aspect of Anholt's competitive identity model is the inclusion of a country's nation brand into the nation's national policy. This inclusion ensures that the nation brand is not managed as a separate discipline, stand-alone ‘campaign’ or marketing activity, but rather that it is practised alongside conventional planning, governance, economic development and statecraft (Anholt 2009:211).

According to Anholt (2009:207), the aim of any governments should be to “build a reputation that is fair, true, powerful, genuinely useful to their economic, political and social aims, and honestly reflects the spirit, the genius and the will of the people.” This needs to be expressed in a single strong, clear, believable idea of what the place really is and what it stands for. Such a reputation is based on how the image of a nation is perceived. In Anholt's opinion (2009:208), the image of a nation can be built through tourism promotion, exports of products and services, government policy, how a country attracts investment and foreign ‘talent’, cultural exchanges (arts, culture and sporting teams) and through the country's inhabitants. The relation between these six focus points and a holistic competitive identity is illustrated below by Anholt's (2009:209) Hexagon of competitive identity (Figure 1).

A competitive identity, with its six focus areas, addresses a combination of four primary concerns: international politics, commerce, culture and society. This allows for a more diverse and broad range of “consumer-touch-points” (Anholt 2009:211) to be reached and integrated into the nation's communication strategy. This extended reach, combined with intense and frequent communications and international dialogue, enables nations to present a more accurate and up-to-date image of themselves (Anholt 2009:211).

What defines Anholt's approach (2009:209) as nation building, rather than marketing communication and branding, is that with competitive identities the measures that act to improve the country's reputation benefit the country independently of their effect on its reputation. Anholt's competitive identity theory advocates the engagement of both the public and private sector in the development of new ‘things’, such as new ideas, policies, laws, products, services, businesses, buildings, art, science and new intellectual property. The development of new ‘things’ directly benefits the businesses, organisations and people

involved, as well as the country's economy, as the money invested in them is also invested in the economy. Indirectly, these innovations benefit the country's reputation, as they create 'proving points' to show the nation that they are sincere, truthful and effective.



Figure 1: Hexagon of Competitive Identity (Anholt 2009:209).

When a critical mass is achieved, these innovations begin to demonstrate truths about the place they come from and its reputation starts to move. This creates a 'buzz' and people start to pay attention and change their minds about the place, as it is the things a country does which influence its image more than the things that happen to or in that country (Anholt 2009:211). However, these actions and initiatives need to have a distinctive style and method of conception, selection and delivery, which carries through to the context and manner in which they are presented, thus making their nation of origin unmistakable. The results, if successfully implemented and aligned with other initiatives, will gradually shift a nation's default reputation to the one it needs and deserves (Anholt 2009:211).

Drawn from this model, the fundamental dimensions relevant to this study's analytical framework are the six competitive identity focus points, namely: tourism, brands, policy, investment, culture and people. As these dimensions feed into the analytical framework of

this study, it is necessary to outline each briefly in more detail. Anholt (2009:208) identifies the areas or channels of activity included in:

- a) *tourism*, as tourism promotion and people's first-hand experience of visiting the country as tourists or business travellers;
- b) *brand*, as the exporting of products and services;
- c) *policy*, as related to either foreign policy which directly affects others, or domestic policy that is reported in the international media;
- d) *investment*, as how the country or region attracts inward investment and recruits foreign 'talent' and its attitude towards expansion into the country or region by foreign companies;
- e) *culture*, as cultural exchange and cultural activities and exports; and
- f) *people*, as the country or region's inhabitants, specifically high-profile leaders, media and sports stars, and the population in general.

2.2.3 *Olins on branding*

Wally Olins' branding theories focus on the fundamentals of brand building. Central to his conception of brands is the *core idea* which forms the basis for the whole branding programme (Olins 2008:83). A strong core idea influences and informs the various stages within a branding programme, which starts with preliminary planning, continuing through to the investigation, analysis and strategic recommendations for the brand's future, the development, the launch and introduction, and the final implementation of the identity (Olins 2002b:5). The corporate brand, in Olins' (2008:29) opinion, makes an organisation's core idea and strategy visible and tangible. Furthermore, it is a design, marketing, communication and human resource tool, which should influence every part of the organisation and every audience of the organisation all of the time (Olins 2008:21).

This core idea is a clear idea behind everything the organisation does, everything it owns and everything it produces; it is about what an organisation is and what its aims are. Core ideas are visualised through allegorical symbols, logotypes, marks, colours and slogans, which reflect the nomenclature and identification system of an organisation (Olins 2002b:2). A unique core idea differentiates an organisation from its competitors. It is shaped by the special characteristics of the organisation, including its history, structure and strategies, the personalities who have created and driven it forward and its success and failures (Olins 2008:83). Consequently, the core idea within an organisation is usually not explicit; rather it

is “implicitly enshrined in the way an organisation gets on with its business” (Olins 2008:29), and manifests itself as a consistency of purpose and performance and, when appropriate, appearance internally and externally and in its products, environments, communications and behaviour.

The core idea may also be influenced by the sector in which the organisation operates, and by the opportunities for the organisation and its ambitions. Additionally, “marketing opportunities and the positioning that the organisation and its various component parts could adopt” (Olins 2008:83) may further influence it. According to Olins (2008:83), “the organisation needs to play to its strengths, to develop a unique core idea which reveals its personality and a vision which emphasizes its sense of purpose and which will help it to seize the marketing high ground”. A unique core idea is increasingly important as product and services become less differentiated, causing consumers to base decisions on emotional rather than rational grounds.

Olins (2008:1, 21) believes that a corporate identity is the manifestation of an organisation’s corporate brand, and defines a corporate identity as “the totality of the way the organisation presents itself”. Accordingly, an identity is able to project the organisation’s core idea, express its character and ambitions, and explain how and what it does. This identity is expressed through four primary vectors: products and services, environments, communications and behaviour (Olins 2002b:2). These vectors should be used to address an organisation’s internal and external audiences with cohesive, consistent, structured and long-term messaging (Olins 2008:16). Essentially, “in all its transactions, the organisation will in some way be presenting itself – or part of itself – to some or all of the groups of people with whom it has a relationship. If it is to be successful in holding all these disparate groups together, it has to be consistent and clear in what it says and does in all these relationships” (Olins 2008:25).

Drawn from this model, the fundamental dimensions relevant to this study’s analytical framework are the internal and external audiences to whom an organisation presents itself. These include the media, financial community, consumers, citizens, governments, investors, competitors/other nations and pressure groups. These dimensions are appropriate for the analysis of the visual *communiqués* that constitute the South African exhibit, as internal and external audiences are inextricably linked to intentionally constructed identities. Olins’ (2002b:1) definition of a corporate identity as “the totality of the way the organisation presents itself” expounds this link. Olins’ (2008:17/29) Corporate Identity Model (Figure 2) illustrates the connection between a corporate identity and its audiences.

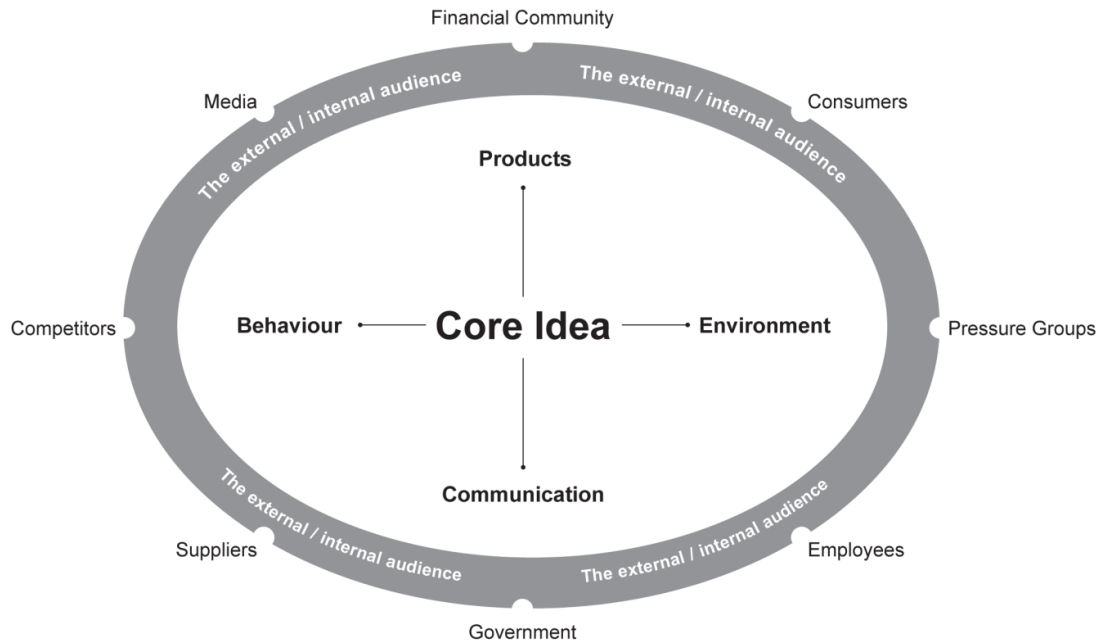


Figure 2: Outline of Olins' Corporate Identity Model (Olins 2008:17/29).

2.3 Analytical framework of study

2.3.1 Structure of analytical framework

The visual brand language used to communicate the collective South African national identity in the South African pavilion at the World *Expo 2010* is examined by inspecting the content of the visual *communiqués* that constitute the South African exhibit in the light of the theories of Bartholmé and Melewar (2009), Anholt (2009) and Olins (2008), described above.

As the South African pavilion represents in its entirety a single collective mass *communiqué*, Westley and Maclean's (1957) transmission model of communication has been selected to structure the analytical framework. Westley and Maclean's model¹⁰ was selected, as it recognises that mass communication involves the interpolation of a professional communicator between society and audience. The communication sequence is thus: (1) events and 'voices' in society, (2) channel/medium (3) message, (4) receiver (McQuail 2010:70). This model includes linear feedback, and was later adapted by DeFleur (1966) to include and acknowledge the influence of both channel and semantic noise at any point in

¹⁰ Westley and Maclean's (1957) model represents a complete basic communication cycle, to explain the structure and functions of communication in a simplified and generalised way. Subsequently, mass communication models based on these early fundamental principles have developed as a result of changes in the understanding of concepts, elements of communication, and the communication rules. However, they are more complex and specialised than is helpful for the purposes of this study (Narula 2006:2/9).

the communication process, represented in grey in Figure 3 (Narula 2006:34). However, for the purpose of this study, the focus is only on the initiation of communication by the sender or communicator, as it is during this encoding stage that the visual brand language is involved in the construction of *communiqués*.

In the case of the South African exhibit at the *Expo 2010*, the communicator/advocacy role is taken by the IMC. The communication sequence is, (1: events and ‘voices’ in society) Republic of South Africa (RSA) Collective National Identity (CNI); (2: channel/medium) RSA Expo Pavilion; (3: message) IMC-designed message embedded in the exhibit content; and (4: receiver) Chinese nationals and international visitors, illustrated in Figure 3.

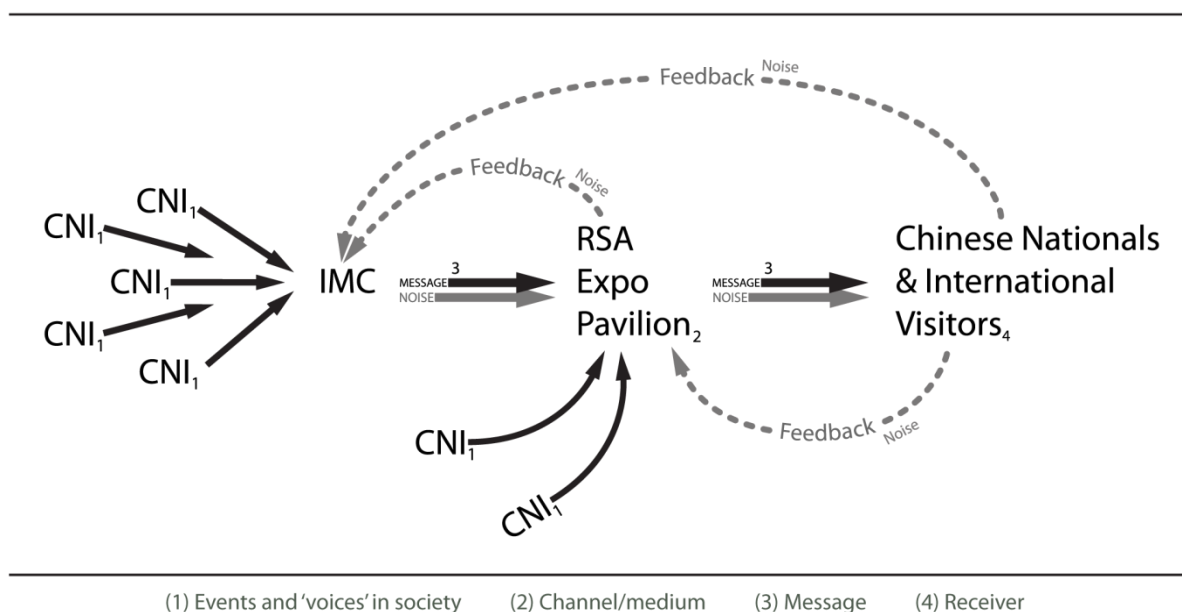


Figure 3: South African pavilion model of communication at *Expo 2010* (adapted from Westley and Maclean’s (1957) Model of Communication (McQuail 2010:70)).

Thus, in terms of the mass communication sequence established for the South African pavilion according to Westley and Maclean’s (1957) Model of Communication, Bartholmé and Melewar’s (2009) *Corporate Sensory Identity* theories address step 2, the channel/medium. Anholt’s (2009) *Competitive Identity* theories address step 3, the message, and Olins’ (2008) brand theories address step 4, the audience. This communication sequence, detailing only the initiation of communication and the fundamental dimensions of the theories of Bartholmé and Melewar, Anholt and Olins, is illustrated in my Structure of the analytical framework (Figure 4) below.

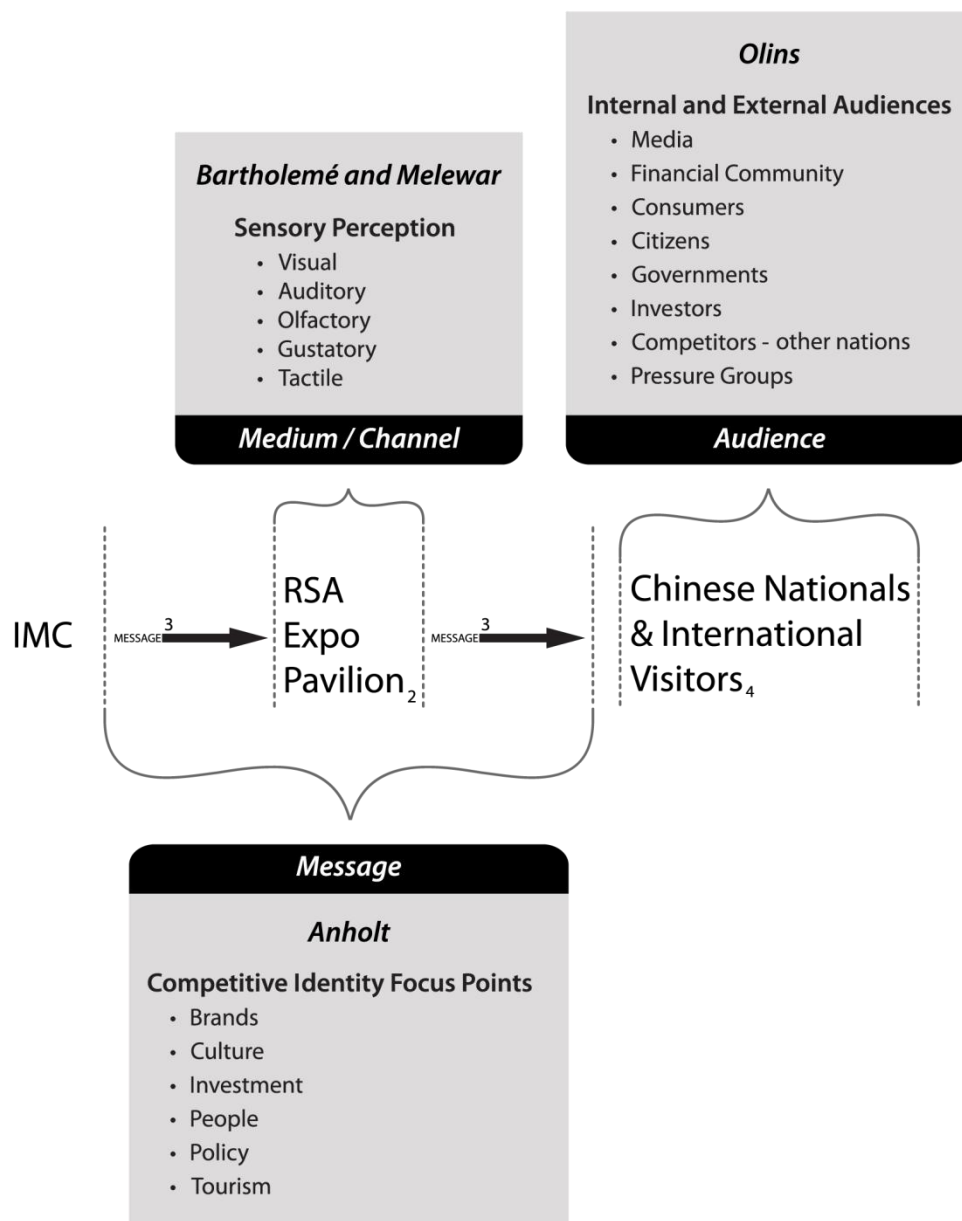


Figure 4: Structure of analytical framework (compiled by the author 2011).

In order to structure the analysis further, the pavilion has been zoned into six separate areas to delimit the amount of information and allow sequential analysis as opposed to simultaneous analysis. The zones illustrated in the South African pavilion, *Expo 2010* zones (Figure 5), are as follows:

- Zone A: The South African Pavilion Outer Façade.
- Zone B: The South African Pavilion Inner Façade.
- Zone C: The South African Pavilion Central Rondavel – Terrace.
- Zone D: The South African Pavilion Central Rondavel – Outer façade.
- Zone E: The South African Pavilion Central Rondavel – 1st floor, Inner
- Zone F: The South African Pavilion Central Rondavel – 2nd floor.

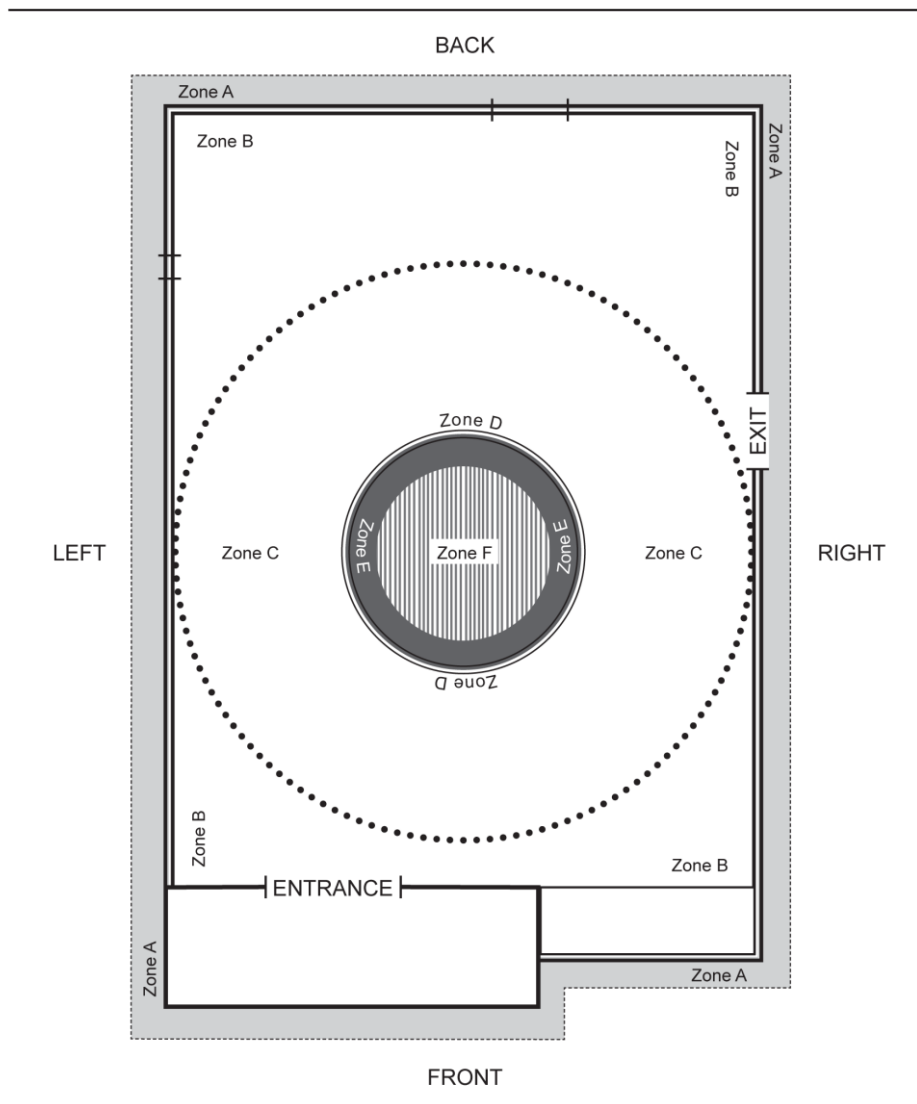


Figure 5: The South African pavilion, *Expo 2010* zones (compiled by the author 2011).

2.3.2 Method of analysis

The visual *communiqués* are examined sequentially, zone by zone, based on the observable presence or absence of visual content addressing any or all of the 19 dimensions identified by the analytical framework (Figure 4). The presence of content addressing a specific dimension is recorded by annotating the instance on the image using the dimension's unique abbreviation code; which is then allocated a score of one (1) for each individual manifestation (see Table 2 for abbreviation codes). If a zone addresses a specific dimension more than once, one point (1) is added to the score for each new or subsequent manifestation. Conversely, the absence of any content addressing a specific area of concern is recorded by allocating a score of zero (0). The scores of each dimension across the six zones are then tallied to determine the total pavilion score in that dimension. The higher the total score in each dimension, the more dominant the role of that dimension in the nation's visual brand language and brand narrative is deemed to be.

These scores are recorded in a tabular form of the analytical framework, which combines the 19 key dimensions, the six zones and the three relevant steps of the mass communication process, explained above, that structure the framework. A template of this tabular format is provided below in the Complete Analytical Framework (Table 2).

To demonstrate this analytical method as it is implemented in Chapter Four, the following example is given: if in Zone A the visual dimension is only manifested once it will receive a score of one (1) in that specific area of concern. Similarly, two manifestations of the olfactory dimension will receive a score of two (2), four manifestations of the investment dimension will receive a score of four (4) and fifteen manifestation of the financial community dimension will receive a score of fifteen (15). If the visual dimension then received the following scores: five (5), two (2), two (2), zero (0) and three (3) respectively across the remaining five zones, then the total pavilion score of the visual dimension would be fourteen (14). The red highlighted column and row in the Complete Analytical Framework (Table 2) illustrates the above example.

	Zone A	Zone B	Zone C	Zone D	Zone E	Zone F	Pavilion Totals	%	
Visual (<i>V</i>)	1	5	2	2	0	3	14	8.14	Medium
Auditory (<i>A</i>)									
Olfactory (<i>O</i>)	2								
Gustatory (<i>G₁</i>)									
Tactile (<i>T₁</i>)									
Brands (<i>B</i>)									Message
Culture (<i>C₁</i>)									
Investment (<i>I₁</i>)	4								
People (<i>P₁</i>)									
Policy (<i>P₂</i>)									
Tourism (<i>T₂</i>)									Audience
Media (<i>M</i>)									
Financial Community (<i>FC</i>)	15								
Consumers (<i>C₂</i>)									
Citizens (<i>C₃</i>)									
Governments (<i>G₂</i>)									
Investors (<i>I₂</i>)									
Competitors (<i>C₄</i>)									
Pressure Groups (<i>PG</i>)									

Table 2: Complete Analytical Framework (compiled by the author 2011).

In summation: because of its foundations in corporate branding, this chapter outlined the development and key tenets of nation branding to locate the theory within the broader framework of brands and branding. Consequently, 19 fundamental dimensions were identified for use in the analytical framework, from a review of Bartholmé and Melewar's (2009) *Corporate Sensory Identity* theories, Anholt's (2009) *Competitive Identity* theories and Olins' (2008) brand theories. These fundamental dimensions, in combination with Westley and Maclean's (1957) mass communication model, were structured into a tabular format by zoning the South African pavilion into six separate areas, forming the complete analytical framework.

The chapter concluded with a demonstration of the analytical framework and method that are applied to the chosen South African case study in Chapter Four. The framework assesses the content of the pavilion by scoring each *communiqué* within a given zone according to frequency of the fundamental dimension addressed. The following chapter contextualises the case study by means of a condensed historical review of the South African collective national identity and its intentionally constructed counterpart, *It's Possible*, within the context of world expositions.

3 BRANDING SOUTH AFRICA

The previous chapter outlined the development of the field of nation branding from its roots in corporate branding. The key idea that emerges is that nation brands are intangible entities whose value is determined by external and internal perceptions and opinions of the brand (Kavaratzis 2005b:335). Consequently, nation branding helps to manage the reputation of a nation and its collective national identity implementing an intentionally constructed national brand as a harmonised and strategically informed approach to promoting the nation (Anholt 2005a:118). Chapter Two concluded by outlining the analytical framework and method of the study.

This chapter begins with a condensed historical review of the emergence of South Africa from its origins to its contemporary position as one of the modern world nations. This summary is guided by Ehret (2009), who has charted the development of modern nations from their archaic predecessors, the small hunter-gatherer family group, as mentioned in Chapter One. This historical review outlines the development of the nation's modern collective national identity. This is important to the understanding of the nature and content of South Africa's intentionally constructed national brand and visual brand language, as from a design point of view, *It's possible*, is an idealised representation of the nation's collective national identity.

Furthermore, by means of a further literature review and description, this chapter outlines the historical development of world expositions and details the character of the *World Expo 2010*. This historical review is pertinent to the study as it serves to contextualise it and the analysis of the South African visual brand language that follows in Chapter Four.

3.1 A historical review of the South African nation and its collective national identity

This section presents only a condensed review of the nation's historical emergence and traditional ethnic identity, because the '*Rainbow Nation*' – a term for the modern collective national identity of South Africa – and its intentionally constructed counterpart, *It's Possible*, are the primary focus of this study. The review charts the nation's development from small hunter-gatherer family groups to local ethnic communities to early civilisations to ethnic states and societies to a nation-state, and finally to its emergence as a modern nation.

3.1.1 *The South African nation's story*

Brynes (2006:2) explains that the first early hunter-gatherer family groups to live in southern Africa around 20 000 years ago were the San people who, as their subsistence capabilities and trading with peoples of the north expanded, around 2 500 years ago, developed into herders of fat-tailed sheep and cattle. These San pastoralists are known to historians and archaeologists as the Khoikhoi, to distinguish them and their new way of life from that of their San ancestors (Brynes 2006:2). The gradual drying up of the Sahara and the consequent southwards migration of the more politically organised Bantu-speaking peoples from the north (about 1 500 years ago) changed the local ethnic demographic (Davenport & Saunders 2000:6). The resulting social and cultural landscape comprised three distinct ethnic identities: the San, the Khoikhoi and the new, more dominant, Bantu-speaking pastoralists and herdsmen. By the 1600s, South Africa was inhabited by larger, culturally distinct civilisations, namely those of the KhoiSan in the west and south-west and the Sotho and the Tswana in the highveld, with the Nguni occupying the coastal plains (Brynes 2006:2).

Owing to the lack of any single dominant group, these early South African civilisations failed to develop into large, socially stratified societies or states. The catalyst for such a developmental surge came only in 1652 with the arrival of Jan van Riebeeck and the Dutch East India Trading Company (Muller 1981:20) at the Cape of Good Hope.

As the Table Bay colony expanded, the original 1652 Dutch settler population grew with the arrival of German and Flemish immigrant farmers, and still later with the arrival of several hundred Huguenots fleeing French religious persecution (Brynes 2006:2). This mixed group of European settlers merged and became the ancestors of the *Boers* and later the *Afrikaners*. Yet by 1795, the Dutch had lost control of the Cape to the British. The British occupation of the Cape came as a strategic decision owing to the perceived need to protect Britain's valuable trade route from falling under Napoleonic control (Nelson 1981:3). The British occupancy introduced a second alien element to the South African population demographic, splintering the national identity even further. Consequently, the colonial era in South Africa was defined by the conflict between the clashing Eurocentric identities and cultures of the British and Dutch versus the pluralistic Afrocentric and Asian identities and cultures of the indigenous population and the various slave populations.

In addition, shifts in the political, social and economic climate in Britain, the Netherlands and South Africa fuelled the struggle for control of the land and its wealth. This struggle included, in the case of the British and Dutch, the use of race as a device to facilitate and legitimate land dispossession, labour exploitation and political dominance in service of Western advancement and gain (Greenstein 1998:7), and the marginalisation of the Dutch-speaking

Boers by the self-proclaimed 'superior' English-speaking segments of the colonial population. The resulting antipathy, particularly between the *Boers* and the English-speaking whites, saw many of the poorer Dutch-speaking *Boers* shift into the interior, beginning in 1836; these shifts later become known as the Great Trek in Afrikaner mythology (Nelson 1981:14). (The interior at the time was depopulated because of the period of tribal warfare and migration known as the *Mfecane*¹¹). The resulting colonial states in South Africa were the British colonies of the Cape and Natal, and *Boer* republics of the Orange Free State and the Republic of South Africa (ZAR, later Transvaal).

Issues of race, increased pressure for land and survival because of colonial actions had triggered internal strife within the indigenous populations in the 1820s. This period was marked by Shaka Zulu's rise to power and his conquest of the many smaller groups of indigenous peoples, which is known as *Mfecane*. Those he conquered were united under Zulu rule by the fostering of a new Zulu national identity that transcended the original identities and lineage of the various peoples who were his new subjects (Brynes 2006:2). For those nations who were not conquered during *Mfecane*, namely the dispersed and displaced Nguni, Ndebele, Sotho and Swazi peoples who fled Shaka's armies, the events resulted in their militarisation and reorganisation into more formidable political organisations, in which they banded together and incorporated other refugees (Nelson 1981:20).

Consequently, it can be said that the splintered factions inhabiting and occupying South Africa at the time developed into politically active, socially stratified states, in a struggle for dominance and the control of the land and its wealth. The balance of power in this struggle was only tipped in the 1860s and 1880s with the discovery of diamonds and gold, and the start of the mineral revolution. The eventual outcome of this struggle was the emergence of a single nation-state dominated by one ethnic group.

The mineral revolution was a significant turning point in the history of the South African nation: firstly, the mineral wealth jump-started the South African economy, because of the large amounts of foreign investment it attracted, which caused an economic boom period and the industrialisation and urbanisation of South Africa. Secondly, it increased the number of European immigrants as a result of the diamond and gold rushes. Thirdly, it perpetuated and compounded racial discrimination and repression owing to increased class differences and the need to control and ensure cheap labour for the mines (Brynes 2006:2). Finally, the most

¹¹ *Mfecane* in Nguni means 'the crushing' and is known by the Sotho people as *Difaqane* 'the hammering' (Nelson 1981:20).

significant result of the mineral revolution was the instigation of the Afrikaner nationalist movement.

In the 1880s, SJ du Toit, a Dutch Reformed minister in the Cape, began publishing texts regarding Afrikaner history. His book, *Die geskiedenis van ons land in die taal van ons volk* (*The history of our country in the language of our people*) (1877) argued that the Afrikaners were a “distinct people with their fatherland in South Africa, and that they were fulfilling a special mission determined expressly by God” (Brynes 2006:16). The civil religion of Afrikaner Nationalism was founded upon this belief and sense of election, as it lent a religious aura to the attempts to justify the existence of the nationalist state and legitimise the nation and its ethnic dominance, which would later become synonymous with apartheid (Møller, Dickow & Harris 1999:249). The Afrikaner saw all others as a threat to the survival of their culture. Nelson (1981:xxv) believes that “[t]he history of an existence as a subjugated, ‘inferior’ people remained a painful memory for the Afrikaner. They had to struggle too long to gain power and were determined to protect their newly won status”. Crocker (in Nelson 1981:xxix) reinforces this view, stating of the Afrikaner: “In the long history of the European migration, they are the only ethnic-cultural group to have formed a distinctly new nation and waged a successful nationalist revolution in their new land”.

The political and social inequalities fostered by the apartheid system, earned South Africa a pariah status in the eyes of the world, resulting in its withdrawal from the Commonwealth in 1961 (Nelson 1981:xxiii) and economic sanctions, disinvestments and trade boycotts between the 1970s and 1990s (Davenport & Saunders 2000:534). These were ultimately the undoing of the Afrikaner nation-state, as according to Smith’s (1991:14) definition of a modern nation, common legal rights and duties for all members are essential to the establishment of a true modern nation.

In 1994, as the result of the struggle movement spearheaded by the African National Congress (ANC) and intense international pressure, the first democratic South African nation emerged.

3.1.2 *The rainbow nation*

The democratic *rainbow nation*, heralded as a miracle by the international community, began as an idea set forth in the 1955 Freedom Charter at the Congress of the People held on 25–26 June 1955 at Kliptown near Soweto. The Congress of the People was attended by representatives of black (the ANC), white (the Congress of Democrats), Indian (the South African Indian Congress), and coloured (the Coloured People's Congress) political organisations and the multiracial South African Congress of Trade Unions (SACTU) (Brynes

2006:26). The new vision for the future of South Africa as set forth in the charter demanded a non-racial, democratic system of government, with equal protection for all people before the law (Davenport & Saunders 2000:404).

The Old Testament symbol of peace and reconciliation, the rainbow, became the symbol for this vision through the words of Archbishop Desmond Tutu: “We are the rainbow people of God. We are free – all of us, black and white together!” (Møller, Dickow & Harris 1999:252). Although used previously, the rainbow symbol only gained widespread popularity after the National Thanksgiving Service held on 8 May 1994 to celebrate the peaceful elections and the birth of a new nation (Møller, Dickow & Harris 1999:252). Shortly after in his inaugural speech on 10 May 1994, Nelson Mandela referred to the symbol of the rainbow again, cementing the idea of South Africa as the *rainbow nation* in hearts and minds, both locally and internationally.

The South African *rainbow nation* identity is grounded in multiculturalism. This idea is supported by national policy and the nation’s democratic constitution.¹² Olins (in Ikalafeng 2006:2) describes South Africa as “many nations in one, a mix of African, European and Asian history and culture”. This cultural blend gives the South African national identity a unique positioning.

The spirit behind the new South African multiculturalism is in opposition to apartheid ideologies (Anderson 1991:15), which propagated a particular vision of South Africa as a multiracial society (Baines 1998:1). Apartheid justified separate development policies in terms of primordially conceived ethnic differences. This had the effect of collapsing individual ethnicities into either black or white (Baines 1998:1). *Rainbow nation* rhetoric avoids direct reference to colour in the sense of race; instead, the rainbow’s colours symbolise the diversity of South Africa’s various cultural, ethnic and racial groups (Baines 1998:1). The new multiculturalism is unusual in its lack of an obvious dominant ethnic and/or cultural group. This prevents the national identity from becoming a hegemonic culture and preserves its heterogeneity (Baines 1998:6).

¹² According to Baines (1998:4), “The new constitution guarantees the rights of individuals rather than collectives such as cultural or ethnic groups. Yet, it makes provision for the recognition of eleven official languages and for the groups to foster their identities and preserve their heritage”.

3.1.3 *The rainbow nation's constructed national identity – It's Possible*

When South Africa became a democratic state, led by President Nelson Mandela in 1994, it was marked as a political and cultural miracle. International perceptions of South Africa began to change swiftly (Anholt, in Ikalafeng 2006:4). However, what lay at the end of the rainbow when Nelson Mandela's iconic image was no longer sufficient to sustain a comprehensive nation brand is the question South Africa needed to tackle in the late 1990s.

The question began to be addressed with the revisualisation of the nation's iconography to reflect the ideologies of the new political dispensation. The national flag¹³ was the first of the national symbols to change, and the new flag was adopted on 27 April 1994, the day of Nelson Mandela's inauguration. The flag belongs both literally and figuratively to the people and the nation, as it has no affiliation to any particular political party or the government (South African Government Information 2009). The design and colours of the flag are a synopsis of the principle elements of the country's flag history and the individual colours and colour combinations represent different meanings to different people (Figure 6) (South African Government Information 2009). Therefore, officially, no universal of political symbolism should be attached to any of the colours (South African Government Information 2009).



Figure 6: The South African Flag
(South African Government Information 2009).

Changing the country's constitution was the next step in the nation's reformation. The new Constitution, enacted on 10 December 1996 (as Act No 108 of 1996), represents the collective wisdom of all South Africans and was arrived at by general agreement through a

¹³ Former State Herald, Mr Fred Brownell (South African Government Information 2009), designed the new national flag.

process of negotiation in the constitutional assembly to integrate ideas from ordinary citizens, civil society and political parties into the text. The new national anthem, a shortened, combined version of *Nkosi Sikelel' iAfrika*¹⁴ and *The Call of South Africa*,¹⁵ was a further significant adoption in 1996 (South African Government Information 2009).

The national orders were the fourth national symbol to undergo revisualisation in 1998. The new national orders¹⁶ needed to reflect the nation's new non-racial, non-sexist and inclusive democracy and constitutional beliefs, and reassert the nation's humanity and its new culture of human rights and respect for the dignity of the human spirit (South African Government Information 2007). The new national orders embrace the collective historical essence of the people of the country; the new aesthetic is distinctly Afrocentric, breaking away from the Eurocentric traditions of the previous national symbols. The new national orders of South Africa, the orders of Mapungubwe, Ikhamanga, the Baobab, the Companions of OR Tambo, Luthuli and the Mendi Decoration for Bravery (Figure 7) illustrate this new aesthetic (South African Government Information 2007).



Figure 7: The new national orders of South Africa: The order of Mapungubwe, Ikhamanga, the Baobab, the Companions of OR Tambo, Luthuli and the Mendi Decoration for Bravery (South African Government Information 2007).

The final aspect that needed revisualisation was the nation's coat of arms. The new coat of arms,¹⁷ as the highest visual symbol of the state, was launched on Freedom Day, 27 April 2000. The decision to do so was both strategic and symbolic. The new coat of arms

¹⁴ *Nkosi Sikelel' iAfrika* was composed in 1897 by Enoch Sontonga, a Methodist mission schoolteacher. The words of the first stanza were originally written in Xhosa as a hymn. Seven additional stanzas in Xhosa were later added by the poet, Samuel Mqhayi (South African Government Information 2009).

¹⁵ *The Call of South Africa* or *Die Stem van Suid-Afrika* is a poem written by CJ Langenhoven in May 1918. The music was composed by the Reverend ML de Villiers in 1921 (South African Government Information 2009).

¹⁶ The new National Orders were designed by Mr Gold Mamejta and Mr Gareth Smart (South African Government Information 2009).

¹⁷ The new National Coat of Arms was designed by Mr Iaan Bekker (South African Government Information 2009).

embodies the concept of *Batho Pele*, the Sotho phrase meaning ‘People First’ and commits the public service to the service of all the people of South Africa (South African Government Information 2009). Aesthetically, the new coat of arms is similar to the new national orders, as is evident in the Coat of Arms of South Africa (Figure 8) (South African Government Information 2009). Symbolically, the government aims to highlight the democratic change in South Africa and a new sense of patriotism.



Figure 8: Coat of Arms of South Africa
(South African Government Information 2009).

In addition to the revisualisation of the nation’s national symbols, the government began a process that led to the formalising of an intentionally coordinated branding programme for the nation. His Excellency, Yacoob Abba Omar (2007:1) describes the then South African Government’s disappointment and dissatisfaction at the lack of growth, investment and tourism by 1998, against the high expectations held in 1994, as the motivating factor in this decision. The government’s reasons for dissatisfaction further played an influential role in determining the mandate and strategy of the media campaigns of the International Marketing Council of South Africa (IMC). Omar (2007:1) discusses the government’s decision, based on the successes achieved by other nations in implementing branding programmes, to embark on promoting South Africa in an integrated and coordinated way: “At the time, the world was unsure about what to think of South Africa, there was a gap between the perception of the country and the reality of the country in the global market place, with many different messages being sent out by various different sources”. This did very little to build

the country's brand, according to the IMC (2010). Johnston (2006:1) believes that "for a democracy as young as ours, whose history was rooted in social injustice, there needed to be something that accelerated the world's correct understanding of South Africa".

The result was the establishment of the IMC in August 2002 to help create a positive and compelling brand image of South Africa. Johnston (2010) explains: "the mandate of the IMC and Brand South Africa was to increase tourism, trade and investment; to improve international relations and to integrate business and government activities to create a cohesive message emanating from all stakeholders in South Africa".

The *South Africa – Alive with Possibility* single-minded positioning or consolidated brand image was, according to the IMC (2010),

the result of extensive research and interviewing more than 25 000 people in South Africa and around the world. Specialist focus groups were held with targeted groups of stakeholders across the social, political, media and business spectra. In this way, the nation's true essence *South Africa - Alive with Possibility* was refined.

South Africa – Alive with Possibility is about the nation's collective confidence as people, and its fervent belief that tomorrow can be, and should be, better than yesterday (IMC 2010). The *South Africa – Alive with Possibility* logo (Figure 9) became the public face of all IMC initiatives (IMC 2010). The IMC's international campaigns focus on the needs of investors in South Africa, exporters and global South Africans, while domestically its aim is to build and sustain national pride, patriotism and active citizenship as nation builders and brand ambassadors.



Figure 9: *South Africa – Alive with Possibility* logo (IMC 2010).

During 2010, the IMC began to reposition the nation brand. *South Africa – Alive with Possibility* became *It's Possible*, and the old logo for Brand South Africa was replaced with a new one, based on the principles of the national flag. This transformation is illustrated by the *It's Possible* logo (Figure 10) (IMC 2010). The repositioning was the result of a brand

alignment: “The purpose of the brand alignment is to avoid brand dilution when various South African entities market themselves internationally using different logos. The intention is rather to combine the country’s various marketing efforts in order to enhance South Africa’s global competitiveness with regard to tourism, sports, arts and culture, trade and investment” (IMC 2010).



Figure 10: *It's possible* logo (IMC 2010).

3.2 Historical overview of World Expositions

This section gives a brief description and historical overview of the world exposition context. This contextual discussion is pertinent to the study as it examines the nature of the South African national brand, *It's Possible*, within the specific context of its application at the *Expo 2010* world exposition.

3.2.1 *The origins of the World Exposition*

World Expo is the official title given to internationally registered exhibitions¹⁸ with a six-month duration falling within the remit of the Bureau International des Expositions¹⁹ (BIE). The *World Expo* is defined in the BIE convention as an exhibit that has as its main purpose the education of the public; it is this point that differentiates it from trade fairs, whose aims are principally commercial in nature. On the other hand, Charles Pait, a former member of the French Delegation to the BIE, gives a more human account of world expositions. To Pait (2003:18), world expositions are “a non-recurring event, the aim of which is to compile an inventory of the means at human disposal for satisfying the needs of civilisation while at the same time demonstrating the progress made in one or more branches of production since a given time and with an eye to improving public knowledge”.

¹⁸ World Expos are historically known as ‘world’s fairs’ in America and ‘international exhibitions’ in Britain, although ‘exposition’ is also sometimes used. In France they are known as ‘*expositions universelles*’ or ‘*expositions internationales*’. Since the 1960s, the term ‘expo’ has become fairly standard. The BIE prefers the term ‘exposition’ (Swift 2006:17).

¹⁹ At the start of 2011, the BIE had 157 member countries, making the organisation not only one of the oldest international organisations but also one of the largest in terms of member countries (Phillipson 2010).

The origins of these mega events is thought to be the historic large-scale agriculture and produce markets located at major routes' intersections at strategic cities and regions (Pait 2003:18). These regular markets fostered an atmosphere of mutual understanding and fellowship between people (buyers and sellers) of different nations and often-conflicting cultures (BIE 2011). As these early cultures became more sophisticated and advanced, other trade fairs developed which were devoted more particularly to manufactured products. The great European fairs of the Middle Ages became the precursors of the first industrial fairs and exhibitions of the nineteenth century (Pait 2003:18). These industrial fairs were in turn the precursors of the national exhibitions popular in France and continental Europe. At their height, national exhibitions culminated in the first real international exhibition called the Great Exhibition held in London's Hyde Park in 1851, in the Crystal Palace (Walvis 2004:2).

The Crystal Palace, designed by Sir Joseph Paxton, was the brainchild of Prince Albert, head of the Society of Arts. His aim was to create an exhibition to impress the world with Britain's industrial achievements, as the world's leading industrial power at the time (British Broadcasting Corporation 2008). The overwhelming success of the Crystal Palace exhibition is largely attributed to the resources and wealth brought to it by Britain's vast empire and her colonies. Additionally, every nation was invited to contribute to the exposition, which was to constitute an inventory of all branches of human endeavour (Official Site of the Bureau International des Expositions²⁰ 2010).

Between this first World Exposition in 1851 and 1931, over 20 expositions took place around the world, hosted by all the industrialised countries, according to the BIE's (2010) records. However, as the success of these events grew, so did the problems, the uncertainties and the potential for conflict. Pait (2003:18) attributes the discontent to the fact that "besides the great and beautiful exhibitions, many others of variable quality mushroomed for dubious reasons and the organisation of these events was subject to serious criticism".

The variable quality of world expositions during the late 1800s and early 1900s is, as explained by the BIE's first director, Maurice Isaac, because:

For a long time, International Exhibitions followed no other rule than that laid down by the country in which they were organised. [...] The internal law of the country was alone in governing each event. An Exhibition was international, not because its rules of organisation were deliberated jointly by countries pursuing a common cause, but for the mere fact that different countries took part in it (BIE 2010).

²⁰ From this point on all references to the "Official Site of the Bureau International des Expositions" will be abbreviated with the organisations official abbreviation – BIE.

The 1928 Convention of Paris addressed this problem and the founding of the BIE followed shortly afterwards. The BIE is therefore the regulatory body of international expositions, which ensures the proper application of the 1928 convention (BIE 2010). The stated mission of the BIE is “to maintain the integrity and quality of world expositions so that they may continue to educate the public and promote innovation in the service of human progress. Expositions must be able to not only provide a benchmark for human progress made in a given domain but also propose a roadmap for the way forward” (BIE 2010).

Since their inception in 1851, the character of the world expositions has evolved. Three eras can be distinguished: the era of industrialisation, the era of cultural exchange and the era of nation branding (Walvis 2004:2). The era of industrialisation spans the decades from the 1850s to the 1950s. World expositions of this period focused on trade and were famous for their displays of technological inventions and achievements (Walvis 2004:2). The second era marked the emergence of the international exposition’s social conscience. Walvis (2004:2) terms this era the era of “cultural exchange”, and it extended from the 1930s to the 1990s. Expositions of this era were strongly influenced and informed by specific themes of cultural significance, and had begun to address issues of humankind. Technology and inventions remained important but were no longer the principal subjects of the fair (Walvis 2004:2). The third era is marked by the shift in focus of the expositions. Nation branding replaced trade as the preferred tool for national development at the world exposition. This era, beginning in the 1990s, continues to the present. Walvis (2004:2) explains, “In the world where a strong national image is a key asset, pavilions become advertising campaigns and the exposition a vehicle for nation branding”. This is applicable to both participants and host nations of world expositions.

3.2.2 The current World Exposition

Today’s world expositions embrace elements of all three eras. They present new inventions, facilitate cultural exchange by offering states, experts and civil society a unique dialogue platform to exchange experiences and best practices based on a theme which responds to pressing global issues (BIE 2010), and are used for city, region and nation branding (Walvis 2004:2).

The overall nature and content of an exposition is governed by an overarching theme. As each exposition mirrors its time in history and may not be a copy of past expositions, each organiser has to reinvent the exposition, according to former BIE president, Ambassador Ole Phillipson (in BIE 2010). The theme has not always had the importance it has now. However, with the growing awareness of values such as sustainability, the world is more conscious of the message and the content of the world exposition. To this end, the General Assembly of


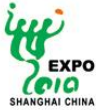
the BIE adopted a resolution in 1994 asserting that “each exhibition must have a modern theme corresponding to expectations of contemporary society” (Nakamura 2006:203). Furthermore, visitors have come to expect meaningful content at the exposition (Phillipson in BIE 2010).

For visitors, national pavilions are no doubt the highlight of any exposition. They are representations of each participating country, meant to capture the *essence* of its culture, society and people and the message it wants to project to the world (BIE 2010). Individual nations’ pavilions are constructed in the hope of reinforcing the friendship between the host country and the participating country, while welcoming all visitors who enter to see, feel, smell and taste a piece of what that country has to offer.

However, the content of a world exposition is not limited to the individual nations’ pavilions. Rather, it extends to a host of associated events that surround the exposition. These events explore its theme and allow visitors to gain a better understanding and better knowledge relating to the theme of the exposition (Zhou 2006:223). These associated events first entered the exposition framework after the 1958 World Exposition in Brussels, and include congresses, seminars, forums, festivals and interactive projects. Experiences from past expositions indicate that a high quality and diverse cultural programme are essential to their success (Phillipson in BIE 2010).

3.2.3 *Expo 2010, Shanghai China*

The 2010 World Exposition was hosted by China in the city of Shanghai, and ran from 1 May to 31 October 2010. The *Expo 2010* is significant because not only was it the first of its kind to be hosted by a developing nation, but it was also the largest world exposition ever to be held in all respects: 246 countries, cities and corporations participated, attracting over 73 million visitors over the six-month period. The imposing exposition site straddled 5.28 km² of prime waterfront between the Nanpu Bridge and the Lupu Bridge along the Huangpu River, in an area cleared and reallocated for urban rehabilitation in downtown Shanghai. The reallocation and rehabilitation of the site was part of the practical implementation of the 2010 exposition’s theme, *Better City, Better Life*, with the site intended to become a new up-to-date, ‘better’ city centre for Shanghai. For further details, see Table 3.

Detail	Description
Name	<i>Expo 2010, Shanghai China</i>
Host City	Shanghai China
Type	International Registered Exhibition* *The exposition is the first registered world exposition to be hosted by a developing nation.
Symbols	 <p>The mascot "Haibao" was created from a Chinese character meaning people, and embodies the character of Chinese culture.</p>  <p>The emblem depicts the image of three people; you, me, him/her holding hands together, and symbolizes the big family of humankind.</p>
Duration	May 01, 2010 – October 31, 2010
Location	Downtown Shanghai, straddling the Huangpu River waterfronts between the Nanpu Bridge and the Lupu Bridge.
Size	5.28 km ² .
Participants	246
Visitors	73 Million
Theme	<i>Better City, Better Life</i> The theme itself has been chosen based on its relevance in the 21 st century, namely: It is expected that by 2010, fifty-five percent of the world's population will live in cities.
Sub themes	The blending of diverse cultures in the city, economic prosperity in the city, innovation of science and technology in the city, remodelling of communities in the city and rural-urban interaction.
Pavilions	<p>Self-built pavilions: Pavilions designed and built by an official participant on the plot of land allocated by the exposition organisers.</p> <p>Rented Pavilions: module of pavilion built by the exposition organisers and rented to an official participant for customisation.</p> <p>Joint Pavilions: Covered exhibition space in a joint pavilion constructed by the exposition organisers and allocated to developing countries free of charge.</p>
Theme Forums	<p>Theme Forum 1: ICT and Urban Development.</p> <p>Theme Forum 2: Cultural Heritage and Urban Regeneration.</p> <p>Theme Forum 3: Science & Technology Innovation and Urban Future.</p>

	<p>Theme Forum 4: Towards a Low-Carbon City: Environmental Protection and Urban Responsibilities.</p> <p>Theme Forum 5: Economic Transformations and Urban-Rural Relations.</p> <p>Theme Forum 6: Harmonious City and Liveable Life.</p>
Public Forums	<p>Youth Forums & Youth Summit Forum</p> <p>Autonomous Regional, Provincial and Municipal Forums</p> <p>Shanghai District Forums</p> <p>Cultural and media forum</p>
Interactive Projects	<p>Urban Best Practices Area</p> <p>World Expo Shanghai Online</p>
Cultural Events	<p>Events Overview</p> <p>22 925 cultural events were held at 33 exposition venues during the world exposition.</p> <p>The 246 exposition participants brought 1172 events by more than 1 200 performing groups who came from 176 countries, 13 international organisations, 36 cities and 4 enterprises.</p> <p>The various events attracted more than 34 million spectators; nearly half of the total 73 million who visited watched at least one performance.</p> <p>Events organised by national pavilions and international organisations:</p> <p>National Pavilion Days & Special Days</p> <p>Events organised by Chinese provinces, autonomous regions & municipalities:</p> <p>Special Weeks & Daily events</p> <p>Expo Theme Months:</p> <p>May – European Month</p> <p>June – Africa Month</p> <p>July – America Month</p> <p>August – Oceania Month</p> <p>September – Asia Month</p> <p>October – China Month</p>

Table 3: Outline of *Expo 2010, Shanghai China* (Expo 2010 Shanghai China 2010).

This chapter outlined the historical emergence of South Africa as one of the modern world nations, to enable a better understanding of the nation's modern collective national identity

and its intentionally constructed counterpart, *It's possible*, that stem from this history. Developmental details of the nation's brand were also subsequently outlined. In addition, this chapter explored the 150-year historical development of world expositions as platforms for economic, scientific, technological and cultural exchange, as well as stages for displaying historical experiences, demonstrating enthusiasm, exchanging ideas and looking to the future. The chapter concluded by detailing the character of the World *Expo 2010*. The following chapter applies the analytical framework developed in Chapter Two to implement the chosen South African case study.

4 SOUTH AFRICAN EXHIBIT AT EXPO 2010

Chapter Three contextualised the case study by means of a condensed historical review of the emergence of South Africa as a modern world nation, and its consequent collective national identity and intentionally constructed nation brand: *It's Possible*. Finally, the closing discussion elucidated the historical development of world expositions, and detailed the character of the World Expo 2010.

The focus of this chapter is the application of the analytical framework, proposed in Chapter Two, to complete the critical examination of the data collected at the South African pavilion at Expo 2010. The intention of this examination is firstly to investigate the constitution of the South African visual brand language used in the design and construction of the pavilion's *communiqués*. Secondly, the intention is to broadly identify the core values of the intentionally constructed South Africa nation brand, *It's Possible*, made manifest in the South African exhibit through the visual *communiqués*. The visual *communiqués* are the point of contact for the examination, as their content is the result of the implementation of the visual brand language. The *communiqués* are examined in the light of the theoretical ideals of an intentionally constructed national identity as proposed by Bartholmé and Melewar, Anholt and Olins.

4.1 The South African pavilion: themes and intentions

The theme of the South African Pavilion was, *The rise of a modern economy – “Ke Nako!” – It's time*. The theme, *It's time* [to do business with South Africa], emphasised the country's position as China's largest trading partner in Africa at the time, accounting for around 20% of its trade with the African continent, and the government's intentions to increase inward investment (BrandSouthAfrica 2011). The additional monthly sub-themes expanded upon the main theme, allowing visitors to learn more about South Africa's position in the global marketplace and what it has to offer (for further details, see Table 4).

The pavilion was built by Oasys, the strategic suppliers at the exhibition for the South African Department of International Relations and Cooperation (DIRCO), and was designed by Monique Placido (Oasys Innovations 2010). The interior design of the pavilion showcased the corporate positioning of South Africa and drew its inspiration, in part, from the impressive innovative architectural designs of the 2010 Fédération Internationale de Football Association (FIFA) World Cup stadiums, and from its rich South African and African cultural tapestry and history (BrandSouthAfrica 2011). The design of the pavilion's over 2000 m² included two tapered Hi-Definition LED screens, two projector screens, multiple touch

screens and LED screens which were used to enhance and present the themed message. Additionally, the pavilion incorporated in its design energy saving lighting and sustainable materials (Oasys Innovations 2010). The pavilion's design further featured comfortable seating to encourage visitors to sit down and relax while viewing the presentations on the Hi-Definition LED screens. As part of its cultural programme the pavilion also hosted several events, including an ongoing arts and crafts exhibition of changing exhibits called "Beautiful Things™", which showcased South African artisan traditions, wine tastings of South Africa's famous new world wines, FIFA promotions of special football games with South African *Diski* dancers, a fashion show and musical performances (BrandSouthAfrica 2011).

South Africa made use of the opportunity of *Expo 2010* firstly to highlight specific investment opportunities for interested investors in some of South Africa's pillar industries, including agro processing, beneficiated metals and mining, ICT, defence technology, bio-fuels and alternative energy, with the participation of 72 public and private organisations. Secondly, the opportunity was taken to demonstrate the vibrancy of South African cities and urban culture, as well as explore its urban issues through examining the connection between urban renewal and integrated sustainable rural development strategies. Finally, South Africa viewed the *Expo 2010* as an opportunity to change perceptions in China about Africa in general and South Africa in particular (BrandSouthAfrica 2011).

Month	Themes and Special Events
May	SA Pavilion Sub-theme 1: 2010 FIFA World Cup Expo Theme Forum 1: ICT and Urban Development.
	6 May: <i>Official Opening of the South African Pavilion.*</i>
June	SA Pavilion Sub-theme 2: City Remodelling Expo Theme Forum 2: Cultural Heritage and Urban Regeneration.
	16 June: <i>Youth Day</i> – celebrated with performances by musicians, including Danny K and Thembi Seete.*
July	SA Pavilion Sub-theme 3: Trade and Investment Expo Theme Forum 3: Science & Technology, Innovation and Urban Future.

August	<p>18 July: <i>Nelson Mandela Day</i> – The South African pavilion celebrated Mandela Day by engaging in '67 Minutes' of community activities and performances by prominent South African musicians ranging from classical to reggae and jazz, including the Afro Tenors, Tidal Waves, Blk Jks, Gloria Bosman and Zuluboy.*</p> <p>6 – 9 July: Mining beneficiation, metals and capital equipment</p> <p>19 – 23 July: Energy, engineering and ICT</p>
	<p>SA Pavilion Sub-theme 4: Trade and Investment - continued</p> <p>Expo Theme Forum 4: Towards a Low-Carbon City: Environmental Protection and Urban Responsibilities.</p>
	<p>1 – 31 August: <i>National Woman's Month in South Africa</i></p> <p>9 August: <i>National Woman's Day</i>– celebrated with performances by prominent South African female musicians, including Debra Fraser, Thankdiswa, Sibongele Khumalo, Loveline Madumo.*</p> <p>9 August: <i>National Pavilion Day</i> *</p> <p>2 – 6 Aug: Defence & security</p> <p>16 – 20 Aug: Agro-processing technology</p>
September	<p>SA Pavilion Sub-theme 5: Tourism and heritage</p> <p>Expo Theme Forum 5: Economic Transformations and Urban-Rural Relations.</p>
	<p>1 – 30 September: <i>National Tourism & Heritage Month in South Africa</i></p> <p>21 – 27 September: South Africa Food and Wine week</p> <p>24 September: <i>Heritage Day</i>- celebrated with performances by Ringo Madlingozi; Limpopo Musical and Mahotella Queens.*</p>
	<p>SA Pavilion Sub-theme 6: Environment Protection</p> <p>Expo Theme Forum 6: Harmonious City and Liveable Life.</p>
October	<p>17 - 18h October: Performances by Gauteng Jazz Orchestra with Jonas Gwangwa; Shaluza Max Mntambo/Malatj.*</p> <p>19 October: <i>Official Closing of the South African Pavilion</i> - celebrated with a proudly South African fashion show and performances by prominent South African jazz musicians, Don Leke and flautist Wouter Kellerman.*</p>
	<p>*Special events featuring musical celebrations</p>

Table 4: Outline of South African pavilion themes and events (BrandSouthAfrica 2011).

4.2 Analysis of the South African pavilion

In this section, the analytical framework proposed in Chapter Two is applied to critically examine the data collected at the South African pavilion at *Expo 2010*. To facilitate this visual ethnographic research, the section is divided into six sub-sections, Zone A to Zone F, to allow for the sequential examination of the pavilion's visual *communiqués*. Each sub-section begins with a visual and written overview of the specific parameters designating each zone, followed by an analysis and interpretation, and the application of the analytical framework to the individual *communiqués* within that zone. The visual *communiqués* are examined on the basis of the observable presence or absence of visual content, addressing any or all of the 19 dimensions identified by the analytical framework (Figure 4 – p.21). The presence of content addressing a specific dimension is recorded by annotating the instance on the image using the dimension's unique abbreviation code, which is then allocated a score of one (1) for each individual manifestation. The abbreviation codes are listed in Table 5.

Visual	V	Investment	I_1	Citizens	C_3
Auditory	A	People	P_1	Governments	G_2
Olfactory	O	Policy	P_2	Investors	I_2
Gustatory	G_1	Tourism	T_2	Competitors	C_4
Tactile	T_1	Media	M	Pressure Groups	PG
Brands	B	Financial Community	FC		
Culture	C_1	Consumers	C_2		

Table 5: Key dimension annotation codes
(compiled by the author 2011).

The analysis and interpretation of individual *communiqués* within a designated zone of the South African pavilion seeks to broadly identify the core values of the intentionally constructed nation brand, *It's Possible*, and investigate the composition of the South African visual brand language used in the design and construction of the pavilion's *communiqués*.

The application of the analytical framework proceeded from the front, to the right, to the back and ended to the left of the pavilion. The data presented for analysis has one of three sources, firstly, my own visual ethnographic observations and documentations (2010). Secondly, it comprises the official coverage supplied by Brand South Africa's exposition website (BrandSouthAfrica 2011), and finally, it is based on information from the official South African exposition portal blog (Welcome to South Africa in 2010 Shanghai EXPO! 2011). *Communiqués* not documented by the selected official sources were omitted from

examination in this paper. Additionally, *communiqués* were assessed on first viewing only, with subsequent or additional viewings not being re-examined.

4.2.1 Analysis of the South African pavilion: Zone A

Zone A: The South African Pavilion Outer Façade comprised the surface decoration and finishes of the four outer walls of the pavilion and the external structures of the pavilion. A sequentially ordered overview of Zone A is provided in Figure 11.



Figure 11: Zone A: The South African Pavilion Outer Façade – Overview (BrandSouthAfrica 2010).

An analysis and interpretation of the construction and content of the *communiqués* used in Zone A of the South African exhibit follows below.

Holistically, the South African Pavilion's Outer Façade could be viewed as a visual metaphor of the theme, *The rise of a modern economy – "Ke Nako!" – It's time*. This implies that it is time to do business with South Africa. Within this, economic or industrial growth and developments were viewed and depicted as urban activities. The iconography of this metaphor was a stylised and simplified cityscape, thrusting up around the pavilion, and populated by apparently professional men and women ready to do business. Silhouettes of ascending aeroplanes and the use of the up-arrow symbol, which accentuated the exterior of the pavilion, accentuate the 'rising' metaphor. The use of the colours of the South African flag gave the cityscape a uniquely South African character and identity of belonging to the nation and its people. This was because of the lack of political affiliation of the flag, as previously

discussed (South African Government Information 2009). The pavilion façade was also used to showcase the corporate positioning of the South African national brand, *It's Possible*, and give official endorsement to the pavilion (Figure 17).

The most prominent features of the outer façades were, however, the visages of former president Nelson Mandela (Figures 12–13, 16–17) and that of a woman wearing a so-called traditional headdress (Figure 15). These images can be understood in several ways. Firstly, they could allude to the fact that while South Africa is focusing on economic growth, we have not lost our traditional values and moral consciousness, elements of society highly valued within Asian culture. Nelson Mandela's quote on the left façade (Figure 16) was emblematic of this: "We must use time wisely and forever realise that time is always ripe to do right". Secondly, the quote could refer to the pavilion's main theme, potentially inferring that now was the right time to invest in South Africa or that investing in South Africa would be correct. Thirdly, placing Nelson Mandela's visage in pride of place on both the front and left facades (Figures 12–13, 16–17) of the pavilion might be in celebration of the now annual International Nelson Mandela Day on 18 July, or be a strategy to best leverage his legacy for the benefit of the nation's reputation. Lastly, the female figure might be seen to recognise women and their role in society, which was celebrated by the South African contingent during National Woman's month in August.

In terms of the promotion of such events as Nelson Mandela Day, the large digital display screens on the outer façade (Figures 12–13) played a prominent role as they enabled the customisation of the pavilion façade and its message. Furthermore, the digital display screens functioned to extend the boundaries of the pavilion and encouraged spectatorship and participation from visitors outside the pavilion. An example of this was the live screening of 2010 FIFA World Cup matches. Additional customisations of the façade included the exhibition of the large Jabulani soccer ball (Figure 20), the Nelson Mandela day commemorative signature wall (Figures 18–19) and the celebration of the ongoing artistic showcase (Figure 21).

The visual analysis of Zone A is covered in Figures 12–21 and the scores, along with pertinent comments, are tabulated in Table 6.



V	V	V
-	I ₁	I ₁
C ₂	FC C ₂ I ₂ C ₄	FC C ₂ I ₂ C ₄

Figure 12: Zone A: Front (BrandSouthAfrica 2010).



V	V
P ₁	P ₁
M C ₂ C ₃ C ₄ PG	C ₂ C ₃ C ₄ PG

Figure 13: Zone A: Front Right (BrandSouthAfrica 2010).



V	V	V
I ₁	-	I ₁ B T ₂
FC C ₂ I ₂ C ₄	C ₂	FC C ₂ I ₂ C ₄

Figure 14: Zone A: Right (BrandSouthAfrica 2010).



V	V	V
I ₁ B T ₂	-	C ₁ P ₁ T ₂
FC C ₂ I ₂ C ₄	C ₂	M C ₂ C ₃ C ₄

Figure 15: Zone A: Back (BrandSouthAfrica 2010).



V
I ₁ B T ₂
FC C ₂ I ₂ C ₄

V
-
C ₂

V
P ₁ P ₂
M C ₂ C ₃ C ₄ PG

Figure 16: Zone A: Left (BrandSouthAfrica 2010).



V
I ₁ B T ₂
FC C ₂ I ₂ C ₄

Figure 17: Zone A: Left / Front (BrandSouthAfrica 2010).



V T ₁
C ₁ P ₁ P ₂
M C ₂ C ₃ G ₂ C ₄ PG

Figure 18: Zone A: Back: Nelson Mandela Day (Signature Wall) (Welcome to South Africa in 2010 Shanghai EXPO! 2010).



DETAIL

Figure 19: Zone A: Back: Nelson Mandela Day (Detail) (Welcome to South Africa in 2010 Shanghai EXPO! 2010).



Figure 20: Zone A: Front / Jabulani (BrandSouthAfrica 2010).

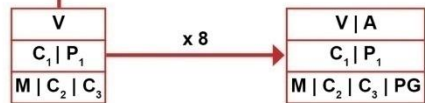


Figure 21: Zone A: Front / Artistic Showcase (Photograph by author 2010).

	Zone A		General Comments
Visual (V)	26	Medium	<ul style="list-style-type: none"> • <u>Please Note:</u> All content is assessed on first viewing only. Subsequent/additional viewings are <u>NOT</u> assessed. • <u>Figures 12–14:</u> Digital display screens are thematic, allowing for content changes according to the pavilion’s monthly sub-themes and the hosting of special events. • Documented thematic alignments of Pavilion Outer Façade
Auditory (A)	8		
Olfactory (O)	0		
Gustatory (G_1)	0		
Tactile (T_1)	2		
Brands (B)	5	Message	<p><u>Figures 18–19:</u> Nelson Mandela Day (18 July 2010)</p> <p><u>Figure 20:</u> 2010 FIFA World Cup promotion</p> <p><u>Figure 21:</u> South Africa – Expo 2010 artistic showcase. (May – October 2010)</p> <p>Eight special events featuring musical celebrations, see Table 4.</p>
Culture (C_1)	12		
Investment (I_1)	7		
People (P_1)	15		
Policy (P_2)	2		
Tourism (T_2)	6		
Media (M)	14	Audience	
Financial Community (FC)	7		
Consumers (C_2)	26		
Citizens (C_3)	15		
Governments (G_2)	1		
Investors (I_2)	7		
Competitors (C_4)	13		
Pressure Groups (PG)	12		

Table 6: Zone A: Analysis (compiled by the author 2011).

4.2.2 Analysis of the South African pavilion: Zone B

Zone B: The South African Pavilion Inner Façade comprised large wall posters mounted on the four inner walls of the pavilion and graphics on the elliptical crenulated concrete walls to the right and left of the pavilion’s central rondavel terrace. A sequentially ordered overview of Zone B is provided in Figure 22.



Figure 22: Zone B: The South African Pavilion Inner Façade – Overview (BrandSouthAfrica 2010).

An analysis and interpretation of the construction and content of the *communiqués* used in Zone B of the South African exhibit is given below.

In addition to a continued visual exploration of the pavilion’s main theme, *The rise of a modern economy – “Ke Nako!” – It’s time*, the large wall posters of South African pavilion’s inner façade presented an overview of each of the pavilion’s six monthly sub-themes (Figures 23–46). The main themed and sub-themed wall posters alternated around the pavilion’s inner façade to present a colourful montage of South Africa as a *rainbow nation*. As on the outer façade, the large wall posters presenting the main theme displayed the colours of the national flag. Overlaid with the cityscape iconography and accented with the visage of Nelson Mandela, the up-arrow symbol and an increasing number series, the main themed large wall posters were also designed to communicate the ‘rising’ metaphor and build on Nelson Mandela’s legacy. As in the case of the outer façade, the main themed wall posters were also used to showcase the corporate positioning of the South African national brand, *It’s Possible*, and give official endorsement to the pavilion (Figure 17). This recurring use of

thematic visuals helped to ensure visual and thematic continuity between the outside and the inside of the pavilion.

A contrast in visual styles differentiated the main themed and sub-themed wall posters. Main themed wall posters presented a stylised graphic visualisation of the pavilion's main theme. Sub-themed wall posters presented their various messages via full colour photographic images, branded with the corporate positioning of the South African national brand, *It's Possible*, and accented with explanatory slogans in either English or Mandarin. With regard to the content of the pavilion's sub-themed wall posters (which changed monthly to help shift the pavilion thematically), they presented five different themes, which were broad responses to the exposition's six themed forums. The five themes were: 2010 FIFA World Cup; city remodelling; trade and investment (spread over two months); tourism and heritage; and the protection of the environment.

The month of May presented the first South African pavilion sub-theme: 2010 FIFA World Cup. The content of the large wall posters provided a general country overview with images of national landmarks and tourist attractions, World Cup stadiums and national infrastructure, cultural and social highlights (Figures 23-31). Such images were used to show the country's readiness for the 2010 FIFA World Cup. City remodelling, the second sub-theme, started in June and displayed the diversity of modern urban living. Images of the informal and formal economic sectors, education and infrastructures demonstrated the vibrancy of South African cities and their urban cultures. In addition, the content explored South Africa's urban issues by examining the connection between urban renewal and integrated sustainable rural development strategies (Figures 32-37).

The third/fourth sub-theme, spread over two months from July to August, was trade and investment. This sub-theme, with the aid of the 72 participating public and private organisations, aimed to highlight specific investment opportunities for interested investors in some of South Africa's pillar industries. The sub-themed wall posters outlined these sectors: agro processing, beneficiated metals and mining, ICT, defence technology, bio-fuels and alternative energy (Figures 38-39). The fifth and sixth sub-themes were presented simultaneously during September and October. Sub-themed wall posters addressed issues concerning tourism, heritage, environmental protection, alternative energies and sustainability (Figures 40-46). The elliptical crenulated concrete walls, to the right and left of the pavilion's central rondavel terrace, presented a more general overview of South Africa, via a series of snapshots of national highlights and stereotypes.

The visual analysis of Zone B is covered in Figures 23-46 and the scores, along with pertinent comments, are tabulated in Table 7.



V
B I ₁
FC G ₂ I ₂ C ₄

V
I ₁ B T ₂
FC C ₂ I ₂ C ₄

V
C ₁ I ₁ T ₂
M C ₂ C ₃ C ₄ I ₂

V
C ₁ I ₁ P ₁
M C ₂ C ₃ C ₄ PG

Figure 23: Zone B: Theme 1 | May:
Front Left
(BrandSouthAfrica 2010).



V
T ₂
M C ₂ C ₃ I ₂

V
I ₁ B T ₂
FC C ₂ I ₂ C ₄

Figure 24: Zone B: Theme 1 | May:
Front Centre
(BrandSouthAfrica 2010).



V
B T ₂
C ₂ C ₃ I ₂ C ₄

V
B I ₁
M C ₂ C ₃ G ₂ I ₂ C ₄

Figure 25: Zone B: Theme 1 | May:
Front Right
(BrandSouthAfrica 2010).



V
B I ₁
M C ₂ C ₃ G ₂ I ₂ C ₄

V
I ₁ B T ₂
FC C ₂ I ₂ C ₄

V
T ₂
C ₂ C ₃

V
I ₁ P ₁
M FC C ₂ C ₃ I ₂

Figure 26: Zone B: Theme 1 | May:
Right Front
(BrandSouthAfrica 2010).



Figure 27: Zone B: Theme 1 | May:
Right Back
(BrandSouthAfrica 2010).

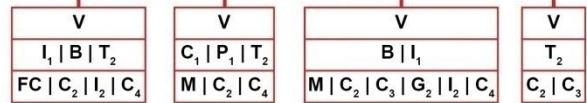


Figure 28: Zone B: Theme 1 | May:
Back Right
(BrandSouthAfrica 2010).



Figure 29: Zone B: Theme 1 | May:
Back Left
(BrandSouthAfrica 2010).

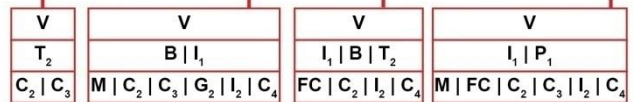


Figure 30: Zone B: Theme 1 | May:
Left back
(BrandSouthAfrica 2010).



V
I ₁ B P ₁ T ₂
FC C ₂ I ₂ C ₄ PG

V
I ₁ B T ₂
FC C ₂ I ₂ C ₄

V
I ₁ B T ₂
FC C ₂ I ₂ C ₄

Figure 31: Zone B: Theme 1 | May:
Left Front
(BrandSouthAfrica 2010).



V
C ₁ P ₁ I ₁
M C ₂ C ₃ G ₂ C ₄

V
C ₁ P ₁ I ₁
M C ₂ C ₃ G ₂ C ₄

Figure 32: Zone B: Theme 2 | June:
Front
(Welcome to South Africa in 2010 Shanghai EXPO!:2010).



V
P ₁ P ₂
C ₃ G ₂ C ₄ PG

Figure 33: Zone B: Theme 2 | June:
Right
(Welcome to South Africa in 2010 Shanghai EXPO!
2010).



V
P ₁ P ₂
C ₃ G ₂ C ₄ PG

V
P ₁ P ₂
C ₃ G ₂ C ₄ PG

Figure 34: Zone B: Theme 2 | June:
Right Back
(Welcome to South Africa in 2010 Shanghai EXPO!
2010).



V
C ₁ P ₁ T ₂
M C ₂ C ₃ C ₄

V
C ₁ P ₁ T ₂
M C ₂ C ₃ C ₄

V
C ₁ P ₁ T ₂
M C ₂ C ₃ C ₄

Figure 35: Zone B: Theme 2 | June:
Back Right

(Welcome to South Africa in 2010 Shanghai EXPO! 2010).



V
C ₁ T ₂
M C ₂ C ₃ C ₄

V
C ₁ T ₂
M C ₂ C ₃ C ₄

V
C ₁ P ₁ P ₂ T ₂
M C ₂ C ₃ G ₂ C ₄ PG

Figure 36: Zone B: Theme 2 | June:
Back

(Welcome to South Africa in 2010 Shanghai EXPO! 2010).



V
C ₁ P ₁ T ₂
M C ₂ C ₃ C ₄

V
C ₁ P ₁ T ₂
M C ₂ C ₃ C ₄

V
T ₂
C ₂ C ₃

Figure 37: Zone B: Theme 2 | June:
Left

(Welcome to South Africa in 2010 Shanghai EXPO! 2010).



V
B I ₁
I ₂ C ₄

V
P ₂
C ₃ G ₂ C ₄ PG

V
I ₁ P ₂
FC C ₃ G ₂ I ₂ C ₄

Figure 38: Zone B: Theme 3 | July-August:
Front

(Welcome to South Africa in 2010 Shanghai EXPO! 2010).

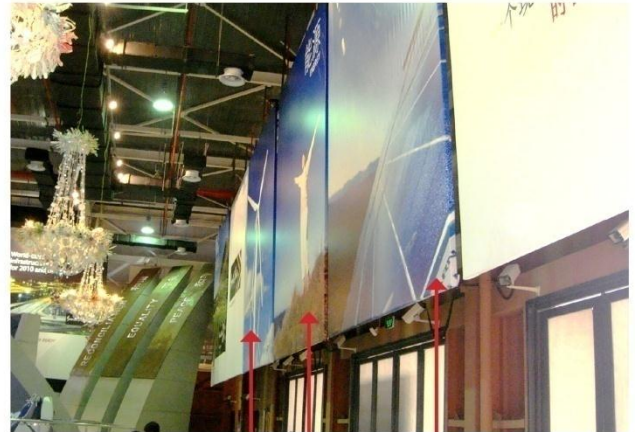


V
B P ₁
FC C ₂ C ₃ I ₂ C ₄

V
B P ₁
FC C ₂ C ₃ I ₂ C ₄

V
B I ₁ T ₂
C ₂ I ₂ C ₄

Figure 39: Zone B: Theme 3 | July-August:
Back
(Welcome to South Africa in 2010 Shanghai EXPO!
2010).



V
I ₁ P ₂
C ₃ G ₂ I ₂ C ₄ PG

V
I ₁ P ₂
C ₃ G ₂ I ₂ C ₄ PG

V
I ₁ P ₂
C ₃ G ₂ I ₂ C ₄ PG

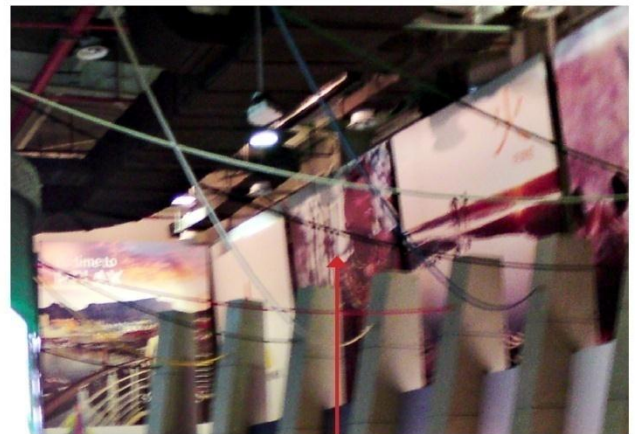
Figure 40: Zone B: Theme 4 | Sept -Oct:
Front Right
(Photograph by author 2010).



V
I ₁ P ₂
C ₃ G ₂ I ₂ C ₄ PG

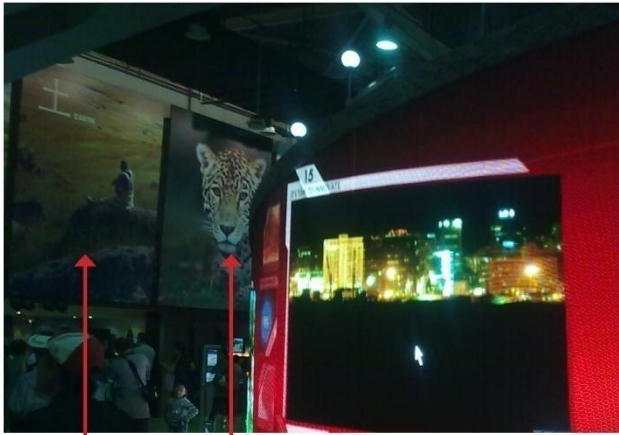
V
T ₂
C ₂ C ₃ C ₄ PG

Figure 41: Zone B: Theme 4 | Sept -Oct:
Right Front
(Photograph by author 2010).



V
C ₁ T ₂
C ₂ C ₃ C ₄ PG

Figure 42: Zone B: Theme 4 | Sept -Oct:
Right Back
(Photograph by author 2010).



V
I ₁ P ₂
C ₃ G ₂ I ₂ C ₄ PG

V
T ₂
C ₂ C ₃ C ₄ PG

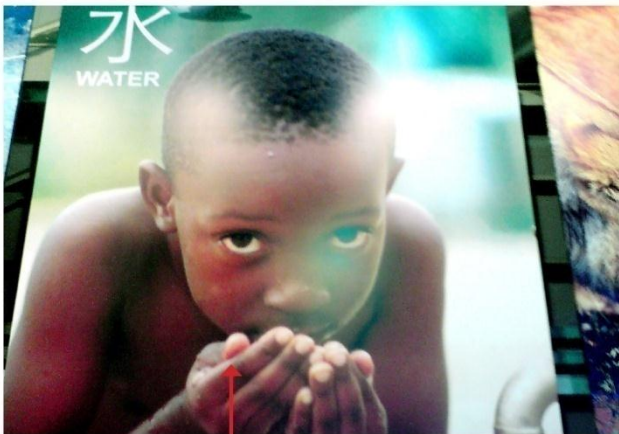
Figure 43: Zone B: Theme 4 | Sept -Oct:
Back Left
(Photograph by author 2010).



V
T ₂
C ₂ C ₃ C ₄ PG

V
T ₂
C ₂ C ₃ C ₄ PG

Figure 44: Zone B: Theme 4 | Sept -Oct:
Left Front
(Photograph by author 2010).



V
I ₁ P ₂
C ₃ G ₂ I ₂ C ₄ PG

Figure 45: Zone B: Theme 4 | Sept -Oct:
Front Left
(Photograph by author 2010).



V
I ₁ P ₂
FC C ₃ G ₂ I ₂ C ₄

Figure 46: Zone B: Theme 4 | Sept -Oct:
Front Left
(Photograph by author 2010).

	Zone B		General Comments
Visual (<i>V</i>)	60	Medium	<ul style="list-style-type: none"> • <u>Please Note:</u> All content is assessed on first viewing only. Subsequent/additional viewings are <u>NOT</u> assessed. • Wall Panels – Interchangeable. Two types: Pavilion main theme panels and Pavilion sub-theme panels. Order and position variable according to the thematic changes. • Main theme: “<i>Ke Nako – It’s time</i>” • Sub-theme: Four observable thematic changes in wall panels, tracked according to events hosted by the pavilion. <p>Theme 1 May: 2010 FIFA World Cup opening <u>Figures 23–31:</u></p> <p>Theme 2 June: Cultural Heritage and Urban Regeneration <u>Figures 32–37</u></p> <p>Theme 3 July - August: Trade and Investment <u>Figures 38–39</u></p> <p>Theme 4 Sept - Oct: Tourism & Heritage, Environmental Protection <u>Figures 40–46</u></p>
Auditory (<i>A</i>)	0		
Olfactory (<i>O</i>)	0		
Gustatory (<i>G₁</i>)	0		
Tactile (<i>T₁</i>)	0		
Brands (<i>B</i>)	20	Message	
Culture (<i>C₁</i>)	16		
Investment (<i>I₁</i>)	33		
People (<i>P₁</i>)	20		
Policy (<i>P₂</i>)	13		
Tourism (<i>T₂</i>)	33	Audience	
Media (<i>M</i>)	21		
Financial Community (<i>FC</i>)	17		
Consumers (<i>C₂</i>)	46		
Citizens (<i>C₃</i>)	46		
Governments (<i>G₂</i>)	20		
Investors (<i>I₂</i>)	34		
Competitors (<i>C₄</i>)	52		
Pressure Groups (<i>PG</i>)	18		

Table 7: Zone B: Analysis
(compiled by the author 2011).

4.2.3 Analysis of the South African pavilion: Zone C

Zone C: The South African Pavilion Central Rondavel–Terrace, is the elliptical raised platform which falls between the crenulated walls to the left and the right of the pavilion, but excludes the central rondavel. Additionally, Zone C includes the front and back entrance and exit portals, and comprises all the content and finishes within the aforementioned spaces. A sequentially ordered overview of Zone C is provided in Figure 47.



Figure 47: Zone C: The South African Pavilion Central Rondavel–Terrace–Overview (BrandSouthAfrica 2010).

An analysis and interpretation of the construction and content of the *communiqués* used in Zone C of the South African exhibit follows.

Zone C functioned to receive and host the pavilion’s visitors and guests. The space was simultaneously a walkway and a viewing platform for the surrounding content. The concentric design of the layout, circular flow of information, and subtle leopard-spotted floor mosaic paths guided visitors through the pavilion and afforded them multiple viewing opportunities of the richly layered design. Unlike that of Zone B, Zone C’s design did not follow the pavilion’s monthly thematic changes, but rather, with the aid of the rhythmic drumming and the eclectic sounds of the featured contemporary South African artists, setting the mood of the pavilion, aimed to reflect the warm, hospitable nature of the South African nation and its people.

As visitors entered, the front reception area greeted and introduced them to the nation and its president, Jacob Zuma (Figures 48–51), while standing guard, the national coat of arms and medals presided over the front of the pavilion, presenting the nation’s ideals and aspirations

for all to see (Figure 52). Overhead, the 'Showgirl' chandeliers, designed by local South African duo Shane Petzer and Scott Hart of Magpie Art Collective, located in Barrydale in the Western Cape province of South Africa, sparkled (Figure 54) (Petzer 2011). Constructed from a broad range of material including found and recycled objects, they demonstrated the nation's creativity, craft culture, commitment to environmentally friendly practices, and, as a community-based project, exemplified South Africa's exploration of rural/urban regeneration and sustainable development.

Under a rainbow roof of crisscrossing ropes in the colours of the national flag (Figures 57–58), the pavilion's design also included comfortable seating, to encourage visitors to sit down and relax while viewing the presentations on the Hi-Definition LED screens. The seating not only provided a convenient viewing position but also embodied South Africa's hospitable nature, as it provided a welcome respite after the long waiting queues outside the pavilion (Oasys Innovations 2010). Such furnishings, including the woven chairs, the bar stools and the animal print rugs – a contemporary variation on animal skins (Figures 58, 65 and 69), presented the complex dynamic existing between traditional techniques and skills and their contemporary designs and materials. The eclectic results spoke of the nation's heritage and its developing design industries. In addition to the large tapered screens, referred to above, the pavilion featured numerous smaller display screens dotted throughout (Figures 49, 60, 61 and 66), to encouraged one-on-one interaction with the content, and in particular, the nation's overview and the thematic exploration of the main theme, *It's Time*.

A display of the world's flags (Figure 57) and the live broadcasts of FIFA 2010 World Cup matches on the overhead projection screens, to the front and back (Figure 52), turned the pavilion into a global fan park over the period of the Soccer World Cup. This encouraged further interaction between the South African contingent and visitors to the pavilion. Such events aimed to create shared experiences and memories of South Africa in general and its national pavilion, specifically in the hope of producing more powerful changes in perception. A further FIFA 2010 World Cup promotion featured a cut-out of the South African national soccer team. This was particularly popular with Asian visitors as it played to their apparent love of novelty and posing for photographs. The concrete arch over the interior of the pavilion was an ode to the 2010 FIFA World Cup stadiums, specifically the Moses Mabhida Stadium in Durban. It conveyed the nation's commitment to development and improvement of infrastructures within the country. The arch also bridged the nation's core values: reconciliation, equality and peace (Figure 55), and its call to action of future visitors to discover, experience and explore South Africa (Figure 67).

Additional Zone C features included the roaming beaded lion, which at times functioned to welcome visitors and at other times served to promote tourism and arts and crafts in the country (Figure 49). A pillar industries promotional display showcased 72 of the nation’s leading public and private organisations supporting the South African trade mission, aimed at informing visitors about South Africa’s capabilities and gaining international exposure for its technologies (Figure 56). Furthermore, the National Food and Wine Week hosted by the pavilion in September served to promote the country’s wine and agricultural industries, and again displayed its hospitality (Figures 62–63).

The visual analysis of Zone C is covered in Figures 48–69 and the scores, along with pertinent comments, are tabulated in Table 8.

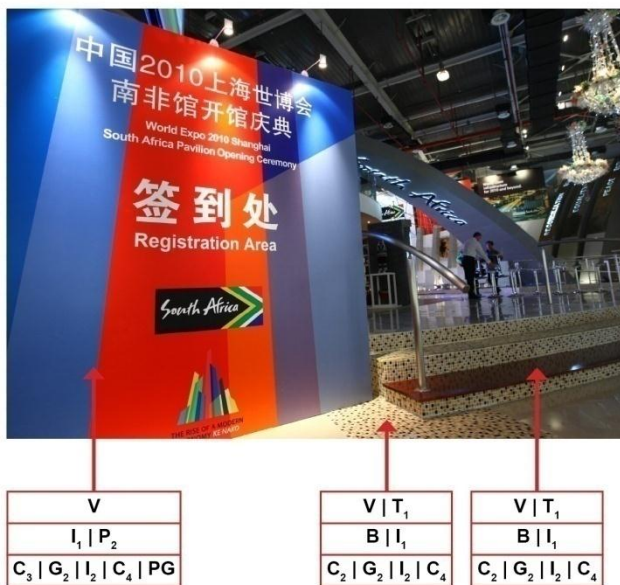


Figure 48: Zone C: Front Steps (BrandSouthAfrica 2010).

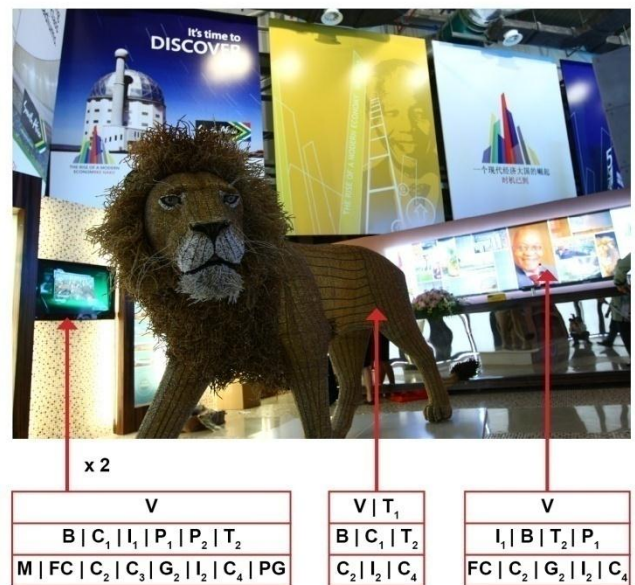


Figure 49: Zone C: Front Reception (BrandSouthAfrica 2010).



V
C ₁ I ₁ T ₂
M C ₂ I ₂ C ₄

V
C ₁ I ₁ T ₂
M C ₂ I ₂ C ₄

V
C ₁ I ₁ T ₂
M C ₂ I ₂ C ₄

Figure 50: Zone C: Reception Information Wall (Theme 1) (BrandSouthAfrica 2010).



V
C ₁ P ₂ T ₂
M C ₂ G ₂ C ₄ PG

V
C ₁ P ₂ T ₂
M C ₂ G ₂ C ₄ PG

V
C ₁ P ₂ T ₂
M C ₂ G ₂ C ₄ PG

Figure 51: Zone C: Reception Information Wall (Theme 4) (Photograph by author 2010).



x 2
V
B C ₁ I ₁ P ₁ P ₂ T ₂
M FC C ₂ C ₃ G ₂ I ₂ C ₄ PG

V
-
C ₂

A
C ₁
C ₂ C ₃

Figure 52: Zone C: Front Entrance (Welcome to South Africa in 2010 Shanghai EXPO! 2010).



V T ₁
B I ₁
C ₂ G ₂ I ₂ C ₄

V
-
C ₂

Figure 53: Zone C: Front Arch (Photograph by author 2010).



V T ₁
B C ₁ P ₂
C ₂ C ₃ G ₂ PG

Figure 54: Zone C: Front Chandelier (BrandSouthAfrica 2010).



V T ₁
B I ₁
C ₂ G ₂ I ₂ C ₄

V
P ₂
M C ₂ C ₃ G ₂ C ₄ PG

Figure 55: Zone C: Front Right Corner (BrandSouthAfrica 2010).



V T ₁
B I ₁ T ₂
FC C ₂ G ₂ I ₂ C ₄

Figure 56: Zone C: Front Business Spotlight (Photograph by author 2010).



x 20

V
B C ₁ I ₁ P ₁ P ₂ T ₂
M FC C ₂ C ₃ G ₂ I ₂ C ₄ PG

V T ₁
C ₁ T ₂
M C ₂ G ₂

V T ₁
B I ₁
M C ₂ C ₃ G ₂ I ₂ C ₄

Figure 57: Zone C: Right Eye-Level (Welcome to South Africa in 2010 Shanghai EXPO! 2010).

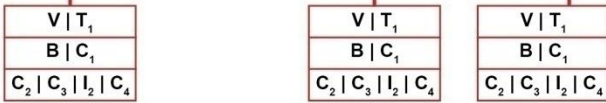


Figure 58: Zone C: Right Seating (BrandSouthAfrica 2010).

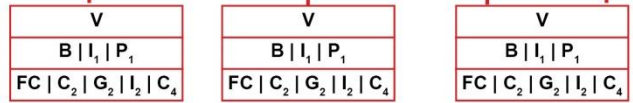


Figure 59: Zone C: Back Information Wall (BrandSouthAfrica 2010).

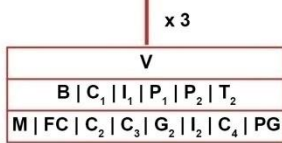


Figure 60: Zone C: Back Information Screens (BrandSouthAfrica 2010).

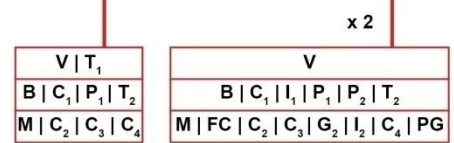
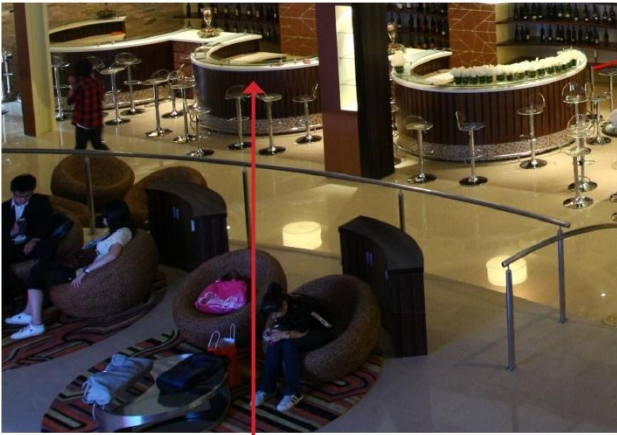


Figure 61: Zone C: Back Steps (BrandSouthAfrica 2010).



V T ₁
B C ₁ T ₂
C ₂ C ₃ C ₄

Figure 62: Zone C: Back - Bar (BrandSouthAfrica 2010).



V T ₁ O G ₁
B C ₁ T ₂
C ₂ C ₃ I ₂ C ₄

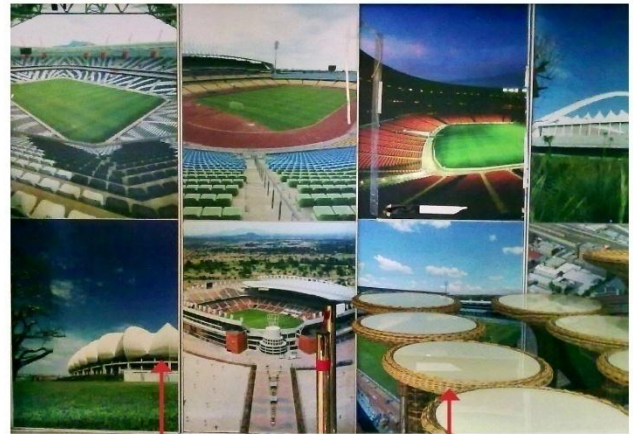
x 7

Figure 63: Zone C: Bar – Food & Wine Week (BrandSouthAfrica 2010).



V
B C ₁ P ₁ T ₂
M C ₂ C ₃ C ₄

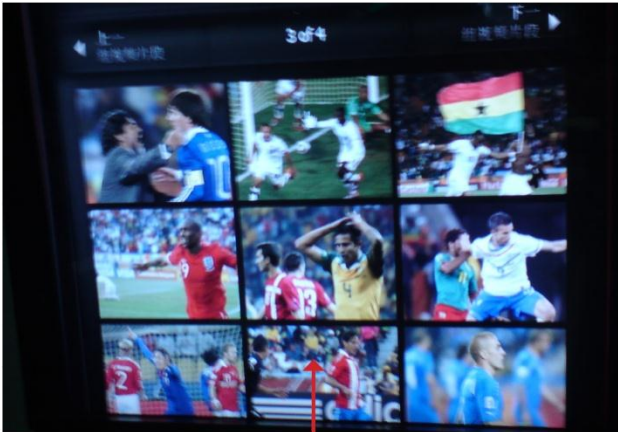
Figure 64: Zone C: Back – FIFA Promotion (BrandSouthAfrica 2010).



V
C ₁ I ₁ T ₂
M FC C ₂ C ₃ I ₂ C ₄

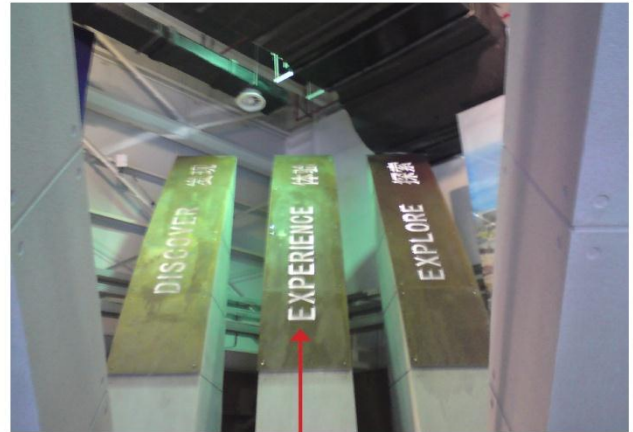
V T ₁
B C ₁
C ₂ C ₃ I ₂ C ₄

Figure 65: Zone C: Back – Stadium Overview (Photograph by author 2010).



V
C ₁ P ₁ T ₂
M C ₂ C ₃ C ₄

Figure 66: Zone C: FIFA World Cup Highlights (Photograph by author 2010).



V
C ₂ T ₂
M C ₂ C ₃ C ₄

Figure 67: Zone C: Back Left Corner (Photograph by author 2010).



V
-
C ₂

Figure 68: Zone C: Left Arch (BrandSouthAfrica 2010).



V T ₁
B C ₁
C ₂ C ₃ I ₂ C ₄

V T ₁
B C ₁
C ₂ C ₃ I ₂ C ₄

Figure 69: Zone C: Left Seating (Photograph by author 2010).

	Zone C		General Comments
Visual (V)	72	Medium	<ul style="list-style-type: none"> • <u>Please Note:</u> All content is assessed on first viewing only. Subsequent/additional viewings are <u>NOT</u> assessed. • <u>Figures 49, 52, 57, 60, 61, 71–74:</u> Listed display screen present similar content, the thematic exploration of “<i>Ke Nako – It’s Time</i>”, in varying formats.
Auditory (A)	1		
Olfactory (O)	7		
Gustatory (G ₁)	7		
Tactile (T ₁)	24		
Brands (B)	58	Message	<p><u>Please Note:</u> The thematic video exploration of “<i>Ke Nako – It’s Time</i>” is viewed holistically as constituting a single communiqué, with each additional display screen assessed separately as a new item of content.</p> <ul style="list-style-type: none"> • <u>Figures 50–51:</u> Entrance information wall – interchangeable panels: Pavilion sub-themes. • <u>Figure 52:</u> Projection screens: Front left and back right. <p><u>Pavilion background music:</u> Featured South African musicians and performing artists.</p>
Culture (C ₁)	57		
Investment (I ₁)	45		
People (P ₁)	37		
Policy (P ₂)	35		
Tourism (T ₂)	52	Audience	<ul style="list-style-type: none"> • <u>Figure 63:</u> South Africa Food and Wine Week (21–27 September 2010) • Roaming features include: <ul style="list-style-type: none"> • Small 2010 FIFA World Cup soccer ball • Animal print carpets • Beaded Lion • Small digital screens
Media (M)	43		
Financial Community (FC)	36		
Consumers (C ₂)	74		
Citizens (C ₃)	53		
Governments (G ₂)	47		
Investors (I ₂)	59		
Competitors (C ₄)	68		
Pressure Groups (PG)	34		

Table 8: Zone C: Analysis
(compiled by the author 2011).

4.2.4 Analysis of the South African pavilion: Zone D

Zone D: The South African Pavilion Central Rondavel – Outer façade comprised the two tapered, elliptical, Hi-Definition LED wall screens abutting the left and the right walls of the central rondavel. A sequentially ordered overview of Zone D is provided in Figure 70.



Figure 70: Zone D: The South African Pavilion Central Rondavel – Outer façade – Overview (BrandSouthAfrica 2010).

An analysis and interpretation of the construction and content of the *communiqués* used in Zone D of the South African exhibit is provided below.

Zone D's two tapered, elliptical, Hi-Definition LED wall screens presented a visual exploration and elaboration on the pavilion's main theme "*Ke Nako*" – *It's time*, and an overview of each of the pavilion's six monthly sub-themes, in turn. Each screen simultaneously presented both narratives on separate halves of the display. The exploration of the main theme "*Ke Nako*" – *It's time*, speaks of the nation's collective confidence as a people, and its fervent belief that tomorrow can be, and should be, better than yesterday (IMC 2010). This ideal is reflected by the national brand, *It's Possible*. The countdown moves through 23 separate panels looking at all aspects of the South African nation: It's time to move. It's time to thrive. It's time to empower. It's time to go. It's time to connect. It's time to compete. It's time to grow. It's time to talk. It's time to perform. It's time to shine. It's time to learn. It's time to discover. It's time to dance. It's time to look back. It's time to innovate. It's time to look up. It's time to lead. It's time to conserve. It's time to work. It's time to construct. It's time to industrialise. It's time to get natural. It's time to encounter. The five sub-themes explored were: 2010 FIFA World Cup, city remodelling, trade and investment (spread over two months), tourism and heritage and environmental protection.

In addition to informing viewers, the display screens drew and focused visitors' attention, encouraging circumnavigation of the pavilion, while enlivening and illuminating the surrounding spaces with a rainbow wash of the colours from the national flag. This subtle

lighting effect helped create a warm and dynamic atmosphere in the clean contemporary design of the pavilion

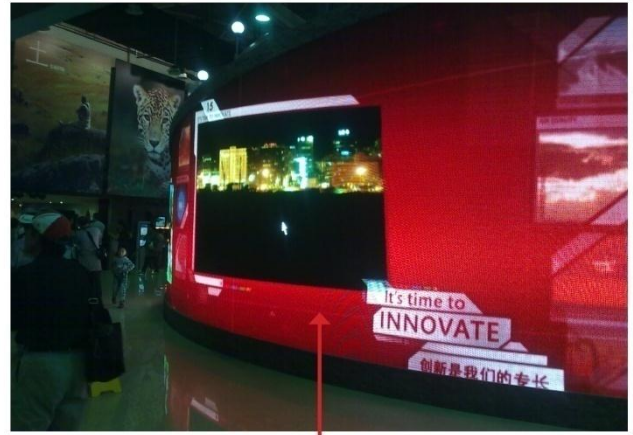
In comparison with the American and French national pavilion's traditional carpeted dark cinemas, the interplay of sights, sounds and people filling the South African pavilion captured some of the energy of a modern cosmopolitan city.

The visual analysis of Zone D is covered in Figures 71–74 and the scores, along with pertinent comments, are tabulated in Table 9.



V
B C ₁ I ₁ P ₁ P ₂ T ₂
M FC C ₂ C ₃ G ₂ I ₂ C ₄ PG

Figure 71: Zone D: Right Front Ke Nako Screen (BrandSouthAfrica 2010).



V
B C ₁ I ₁ P ₁ P ₂ T ₂
M FC C ₂ C ₃ G ₂ I ₂ C ₄ PG

Figure 72: Zone D: Left Back Ke Nako Screen (Photograph by author 2010).



V
B C ₁ I ₁ P ₁ P ₂ T ₂
M FC C ₂ C ₃ G ₂ I ₂ C ₄ PG

Figure 73: Zone D: Left Back Ke Nako Screen 2 (BrandSouthAfrica 2010).



V
B C ₁ I ₁ P ₁ P ₂ T ₂
M FC C ₂ C ₃ G ₂ I ₂ C ₄ PG

Figure 74: Zone D: Left Front Ke Nako Screen (Photograph by author 2010).

	Zone D		General Comments
Visual (<i>V</i>)	4	Medium	<ul style="list-style-type: none"> • <u>Please Note:</u> All content is assessed on first viewing only. Subsequent/additional viewings are <u>NOT</u> assessed. • <u>Figures 71–74:</u> Present the thematic video exploration of “<i>Ke Nako – It’s Time</i>” and the pavilions sub-themes. • Thematic exploration breakdown: <ul style="list-style-type: none"> • It’s time to move • It’s time to thrive • It’s time to empower • It’s time to go • It’s time to connect • It’s time to compete • It’s time to grow • It’s time to talk • It’s time to perform • It’s time to shine • It’s time to learn • It’s time to discover • It’s time to dance • It’s time to look back • It’s time to innovate • It’s time to look up • It’s time to lead • It’s time to conserve • It’s time to work • It’s time to construct • It’s time to industrialise • It’s time to get natural • It’s time to encounter
Auditory (<i>A</i>)	0		
Olfactory (<i>O</i>)	0		
Gustatory (<i>G₁</i>)	0		
Tactile (<i>T₁</i>)	0		
Brands (<i>B</i>)	4	Message	
Culture (<i>C₁</i>)	4		
Investment (<i>I₁</i>)	4		
People (<i>P₁</i>)	4		
Policy (<i>P₂</i>)	4		
Tourism (<i>T₂</i>)	4		
Media (<i>M</i>)	4	Audience	
Financial Community (<i>FC</i>)	4		
Consumers (<i>C₂</i>)	4		
Citizens (<i>C₃</i>)	4		
Governments (<i>G₂</i>)	4		
Investors (<i>I₂</i>)	4		
Competitors (<i>C₄</i>)	4		
Pressure Groups (<i>PG</i>)	4		

Table 9: Zone D: Analysis (compiled by the author 2011).

4.2.5 Analysis of the South African pavilion: Zone E

Zone E: The South African Pavilion Central Rondavel – first floor, Inner, falls between the right and left walls of the central rondavel, and comprises the entire ‘Beautiful Things’ collection and the bottom half of the central wooden sphere. A sequentially ordered overview of Zone E is provided in Figure 47.



Figure 75: Zone E: The South African Pavilion Central Rondavel—first floor, Inner—Overview (BrandSouthAfrica 2010)

An analysis and interpretation of the construction and content of the *communiqués* used in Zone E of the South African exhibit follows below.

The central structure of the South African pavilion, Zones D–F, was inspired by the architecture of traditional rondavel houses. The design symbolically situated the home as the heart of the community, while the design’s modern twist was intended to showcase contemporary modern living (BrandSouthAfrica 2011). Functionally, the circular design encouraged concentric navigation through the pavilion.

The distinct inner contemporary space, Zone E, screened off from the greater pavilion space by the tapered, elliptical wall screens, functioned as a gallery and displayed the ‘Beautiful Things’ collection (Figures 76–78) (see Addendum 1) Curated²¹ by Sue Heathcock of Sue Heathcock Projects, the artefacts were drawn from seven of the nine official provinces, with the exception of the North West and Free State provinces,²² as a display of South Africa’s artisan traditions and their roles in contemporary South African society (Heathcock 2011). Furthermore, the ‘Beautiful Things’ collection contributed to the pavilion’s ongoing visual dialogue on the subject of urban renewal and integrated sustainable rural development strategies, because the craft sector is at the centre of the South African government’s

²¹ The exhibition was later rearranged behind perspex screens by Oasys (Heathcock 2011)

²² No artefacts were sourced from the North West and Free State provinces owing to time constraints. Additionally, the internal disarray of the provincial craft sector in the Free State prevented the sourcing of artefacts from that specific province (Heathcock 2011).

strategies for rural development and the empowerment of women, who constitute the majority of the craft movement within the country (Xingwana in Beautiful Things 2010:ii).

Viewed collectively, the artefacts' rich and varied colours, forms, styles and materials, including ceramics, textiles, paper, wire, beading, recycled materials, fibre (grass, felt), glass, metal, ostrich eggshell and wood, embodied the vibrancy and diversity of the *rainbow nation*. The curator, Heathcock (2011), explained that the exhibition was culturally sensitive to the use, meaning, demographic and design of traditional and contemporary artefacts on display, as well as the dynamics that exist between them. This recognition of craft as art is in striking contrast to early displays of this kind, specifically Johannesburg's 1936 Empire Exhibition. Like *Expo 2010*, the 1936 exhibition celebrated urban modernity, and in particular celebrated a broad South African identity. Yet, at the time its presentations of such craft artefacts were evidence of the industrial 'native', while the juxtaposition of traditional and modern objects frequently consigned traditional and indigenous cultural practices and objects to a timeless existence in the past (Robinson 2003).

In addition to the 'Beautiful Things' collection, the zone played host to Zakumi, the 2010 FIFA World Cup mascot (Figure 79) for the duration the games. Zakumi proved popular with visitors of all ages as both a novelty and a photo opportunity, owing to the popularity and reach of the global spectacle. Such interactions with visitors encouraged the generation of a broader shared experience surrounding the South Africa nation, and added an additional multi-sensory element to the pavilion.

The visual analysis of Zone E is covered in Figures 76–79 and the scores, along with pertinent comments, are tabulated in Table 10.



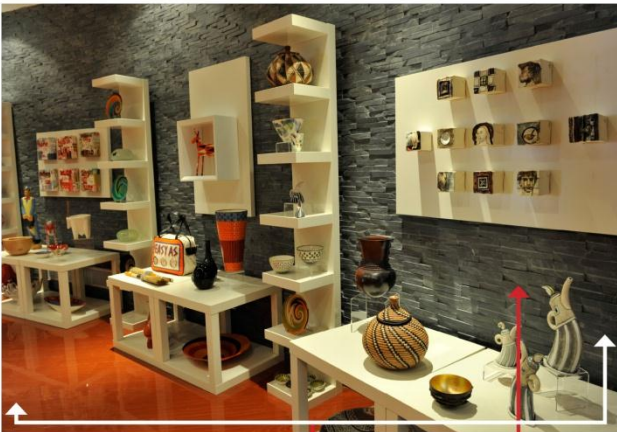
V T ₁
C ₁
C ₂ C ₃

Figure 76: Zone E: Rondavel Central Sphere (Bottom) (BrandSouthAfrica 2010).



V T ₁
B C ₁ P ₁ T ₂
M C ₂ C ₃ C ₄ PG

Figure 77: Zone E: Rondavel Inner Right 'Beautiful Things Collection' (BrandSouthAfrica 2010).



V T ₁
B C ₁ P ₁ T ₂
M C ₂ C ₃ C ₄ PG

V T ₁
B I ₁
C ₂ G ₂ I ₂ C ₄

Figure 78: Zone E: Rondavel Inner Left 'Beautiful Things Collection' (BrandSouthAfrica 2010).



V
B C ₁ P ₁ T ₂
M C ₂ C ₃ C ₄

Figure 79: Zone E: 2010 FIFA World Cup Mascot (Zakumi) (BrandSouthAfrica 2010).

	Zone E		General Comments
Visual (<i>V</i>)	5	Medium	<ul style="list-style-type: none"> • <u>Please Note:</u> All content is assessed on first viewing only. Subsequent/additional viewings are <u>NOT</u> assessed. <p><u>Figures 77–78:</u> The “Beautiful Things Collection” is viewed holistically as constituting a single <i>communiqué</i>, with each piece of the collection not assessed individually.</p>
Auditory (<i>A</i>)	0		
Olfactory (<i>O</i>)	0		
Gustatory (<i>G₁</i>)	0		
Tactile (<i>T₁</i>)	4		
Brands (<i>B</i>)	4	Message	
Culture (<i>C₁</i>)	4		
Investment (<i>I₁</i>)	1		
People (<i>P₁</i>)	3		
Policy (<i>P₂</i>)	0		
Tourism (<i>T₂</i>)	3	Audience	
Media (<i>M</i>)	3		
Financial Community (<i>FC</i>)	0		
Consumers (<i>C₂</i>)	5		
Citizens (<i>C₃</i>)	4		
Governments (<i>G₂</i>)	1		
Investors (<i>I₂</i>)	1		
Competitors (<i>C₄</i>)	4		
Pressure Groups (<i>PG</i>)	2		

Table 10: Zone E: Analysis
(compiled by the author 2011).

4.2.6 Analysis of the South African pavilion: Zone F

Zone F: The South African Pavilion Central Rondavel–second floor, comprised the second storey balcony, domed lounge and large relief sculptures of the South African National Orders. A sequentially ordered overview of Zone F is provided in Figure 80.

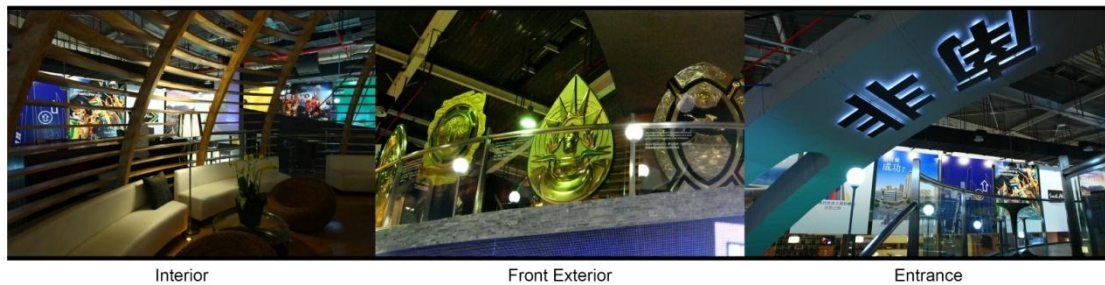


Figure 80: Zone F: The South African Pavilion Central Rondavel–2nd floor–Overview (BrandSouthAfrica 2010).

Below is an analysis and interpretation of the construction and content of the *communiqués* used in Zone F of the South African exhibit.

The pavilion's second-storey observational deck served as a VIP reception and hosting area, which was off-limits to the public during the daily viewing hours. Like the traditional seat of power within indigenous cultures, Zone D, a place of meeting, discussion, negotiation and decision-making, was placed at the centre of the South African pavilion raised above the public spaces. The prominent placement of the nation's coat of arms and national medals within the zone afforded them an air of integrity and importance within the pavilion, which is duly deserved.

The visual analysis of Zone F is covered in Figures 81–84 and the scores, along with pertinent comments, are tabulated in Table 11.



V T ₁
C ₁ P ₁ P ₂
M C ₂ C ₃ G ₂

Figure 81: Zone F: The National Orders of South Africa: (Top: Outer Front) (Photograph by author 2010).



V T ₁
C ₁
C ₂ C ₃

V T ₁
B I ₁
C ₂ I ₂ C ₄

Figure 82: Zone F: Rondavel Central Sphere: (Top: Inner Front) (BrandSouthAfrica 2010).



DETAIL

Figure 83: Zone F: Rondavel Central Sphere: (Top: Inner Right Front Corner) (BrandSouthAfrica 2010).



V T ₁
B C ₁
C ₂ I ₂ C ₄

Figure 84: Zone F: Rondavel Central Sphere: (Top: Inner Back Right Corner) (BrandSouthAfrica 2010).

	Zone F		General Comments
Visual (<i>V</i>)	4	Medium	<ul style="list-style-type: none"> • <u>Please Note:</u> All content is assessed on first viewing only. Subsequent/additional viewings are <u>NOT</u> assessed. • <u>Zone F Figures 81–84:</u> This area of the pavilion has restricted access and was used in the hosting of official events.
Auditory (<i>A</i>)	0		
Olfactory (<i>O</i>)	0		
Gustatory (<i>G₁</i>)	0		
Tactile (<i>T₁</i>)	4		
Brands (<i>B</i>)	2	Message	
Culture (<i>C₁</i>)	3		
Investment (<i>I₁</i>)	1		
People (<i>P₁</i>)	1		
Policy (<i>P₂</i>)	1		
Tourism (<i>T₂</i>)	0	Audience	
Media (<i>M</i>)	1		
Financial Community (<i>FC</i>)	0		
Consumers (<i>C₂</i>)	4		
Citizens (<i>C₃</i>)	2		
Governments (<i>G₂</i>)	1		
Investors (<i>I₂</i>)	2		
Competitors (<i>C₄</i>)	2		
Pressure Groups (<i>PG</i>)	0		

Table 11: Zone E: Analysis
(compiled by the author 2011).

The consolidated analysis results for Zones A to F are provided below; see Table 11.

	Zone A	Zone B	Zone C	Zone D	Zone E	Zone F	Pavilion Totals	%	
Visual (V)	26	60	72	4	5	4	171	99.42	Medium
Auditory (A)	8	0	1	0	0	0	9	5.23	
Olfactory (O)	0	0	7	0	0	0	7	4.07	
Gustatory (G_1)	0	0	7	0	0	0	7	4.07	
Tactile (T_1)	2	0	24	0	4	4	34	19.77	
Brands (B)	5	20	58	4	4	2	93	54.07	Message
Culture (C_1)	12	16	57	4	4	3	96	55.81	
Investment (I_1)	7	33	45	4	1	1	91	52.91	
People (P_1)	15	20	37	4	3	1	80	46.51	
Policy (P_2)	2	13	35	4	0	1	55	31.98	
Tourism (T_2)	6	33	52	4	3	0	98	56.98	
Media (M)	14	21	43	4	3	1	86	50	Audience
Financial Community (FC)	7	17	36	4	0	0	64	37.21	
Consumers (C_2)	26	46	74	4	5	4	159	92.44	
Citizens (C_3)	15	46	53	4	4	2	124	72.09	
Governments (G_2)	1	20	47	4	1	1	74	43.02	
Investors (I_2)	7	34	59	4	1	2	107	62.21	
Competitors (C_4)	13	52	68	4	4	2	143	83.14	
Pressure Groups (PG)	12	18	34	4	2	0	70	40.70	

Table 12: Complete Analysis
(compiled by the author 2011).

4.2.7 Discussion of analyses

This discussion covers trends identified by the study's visual analyses concerning the core values expressed by the intentionally constructed nation brand, *It's Possible*, which attempts to communicate the so-called 'essence' of the nation's collective national identity through its national pavilion. In particular, the discussion focuses on trends in the data relating to the medium, message, and audience of the intentionally constructed national identity of South Africa, *It's Possible*, at *Expo 2010*, in the light of the ideals outlined by Bartholmé and Melewar (2009), Anholt (2009) and Olins (2008) (see Figure 85).

Medium-specific trends include the dominance of visual modes of communication, accented occasionally by tactile elements, as the second most prolific mode of communication, in a ratio of five to one (5:1), respectively. Auditory, olfactory and gustatory modes of communication were comparatively underutilised, with the average ratio being 22 visual *communiqués* for every one auditory/olfactory/gustatory *communiqué* (22:1).

Consequently, from the above communication profile, it is evident that the nation brand experience created within the South African national pavilion is predominantly a low-involvement experience; Wang (2010) describes a low-involvement experience as one involving a low level of physical engagement with the exhibition by a visitor. Such an experience would include walking around the pavilion to see the displays and exhibits, watching a theatrical performance or enjoying a cinematic show. Less dominant but high-involvement or action-orientated features of the South African pavilion that invited or elicited visitor participation during the tour included: the Bafana Bafana soccer team cut-out, the beaded lion statue, Zakume the 2010 FIFA mascot, the interactive display screens and pavilion-hosted functions such as the food and wine week. Viewed holistically, however, the pavilion failed to create a multi-sensory experience that would enable all visitors to feel, see, taste, touch and hear what the nation was all about.

Additionally, the underutilisation of supplementary sensory modes of communication as part of the brand language represents a possible loss of opportunity to maximise visitor numbers and subsequent brand exposure, as well as a failure to respond to the changing nature of the audience, who have come to expect a more immersive experience. Using the average waiting time to get inside a pavilion as a measure of its popularity, visitors seemed to clearly favour the more experiential and entertaining approach over the mere informational and educational one (Wang 2010). This loss of opportunity is highlighted by the success of other nations who implemented more experiential branding programmes. For example, among other design elements, the immersive IMAX film at the Saudi Arabian pavilion resulted in an

average nine- to twelve-hour waiting time. The “power ball” in the German pavilion which moved with the sound made by the visitors, resulted in an average eight- to nine-hour wait, and the highly popular student ambassadors at the American pavilion, who interacted personally with local Chinese visitors by speaking Mandarin resulted, in a five- to six-hour wait on average. Wang (2010) explains that “aside from the physical attributes of a pavilion, and its displays and program offerings, this human aspect of pavilions communication is no less important to creating an enriching visitor experience.” The inclusion of a restaurant serving national specialities further served to bolster the popularity of many pavilions. Comparatively, the peak waiting time for the South African pavilion was between three and four hours, with the average waiting time being considerably less.

Message-specific trends included the equal dominance of brands, culture, investment and tourism-related messages, having a roughly one to one ratio (1:1). Messages pertaining to people and policy were less dominant, but not negligible. Audience-specific trends indicated a correspondence between the dominant messages and the audiences addressed, specifically with consumers featuring as the dominant audience group addressed followed by citizens, then competitors, and lastly investors. More publicity-friendly groups such as the media, financial community, governments and pressure groups, were addressed less regularly than those with an economic focus. The financial community seemed to be the exception; however, this could be accounted for by South Africa’s better-than-average weathering of the global economic recession that started in 2007.

The correspondence and overlapping of these dominant key dimensions of the message and the audience: brands – consumers/competitors, culture – citizens, investment – investors and tourism – competitors/consumers, within the pavilion’s *communiqués* reveal these economic and social focus points to be core values of the intentionally constructed South African nation brand.

Furthermore, in light of the discussion and analysis, it is apparent that the South African visual brand language is informed by a narrative of progress (e.g., Industrialisation/capitalism), centred on the nation’s new democracy, proposed development and apparent multiculturalism. The visual manifestations associated with these narratives are discussed below. However, owing to the transformative influence that context has on all forms of communication, several key determinants need reconsidering before such conclusions can be drawn, as they influenced both the intentions behind, and the outcome of the South African pavilion’s design.

Consider firstly the mandate of the IMC: “to increase tourism, trade and investment; to improve international relations and to integrate business and government activities to create

a cohesive message emanating from all stakeholders in South Africa” (Johnston:2010). It is important to note the mandate’s capitalistic intentions, expressed by the emphasis placed on the increase of tourism, trade and investment. Secondly, consider the South African pavilion’s theme, *The rise of a modern economy - “Ke Nako!” - It’s time*, implying, that “*It’s time to do business with South Africa*” (BrandSouthAfrica 2011). Thirdly, the aims behind the South African pavilion should be kept in mind. These include, according to BrandSouthAfrica (2011): (a) “highlighting specific investment opportunities for interested investors in some of South Africa’s pillar industries, including agro processing, beneficiated metals and mining, ICT, defence technology, bio-fuels and alternate energy”. (b) “Demonstrating the vibrancy of South African cities and urban culture, as well as exploring its urban issues through examining connections between urban renewal and integrated sustainable rural development strategies”, and (c) “changing perceptions in China about Africa in general and South Africa in particular”.

Bearing the above considerations in mind, the democratic sub-narrative was visually manifested by the pavilions *communiqués* through the following recurring motifs: the colours of the new national flag: red, blue, green, yellow, black and white; the iconic visage of former President Nelson Mandela; and representations of the nation’s new national heroes who embody its fundamental ideals and aspirations. Heroes celebrated by the exhibition included: noteworthy persons from our nation’s liberation, as expressed by the relief displays of the new national Orders of Merit; the nation’s national soccer team Bafana Bafana, as expressed by the life-sized cut-out of the team; and prominent South African performing artists through the cultural showcases.

The developmental sub-narrative’s visual manifestation included the use of colourful photographic montages to display the development of new infrastructure, the renewal of urban areas, and the sustainable development of rural areas. Additional montages promoted the nation’s pillar industries and displayed its skills and capabilities in the specific fields of agro processing, beneficiated metals and mining, ICT, defence technology, bio-fuels and alternative energy. The countdown, displayed on the various digital screens throughout the pavilion, expanded upon the pavilions main theme “*It’s time to...*”. It’s 23 separate panels looking at all aspects of the South African nation further promoted the nation’s development, through its call to action for all spheres of South African society to build a better future.

The visual manifestation of the multicultural sub-narrative included the reinterpretation and application of indigenous and ethnic motifs to the pavilion’s interior finishes and soft furnishings, the exhibition of the arts and crafts objects contained within the “Beautiful

Things” collection, and the steel lettering that prominently displayed the values behind the nation’s multiculturalism – reconciliation, equality and peace.

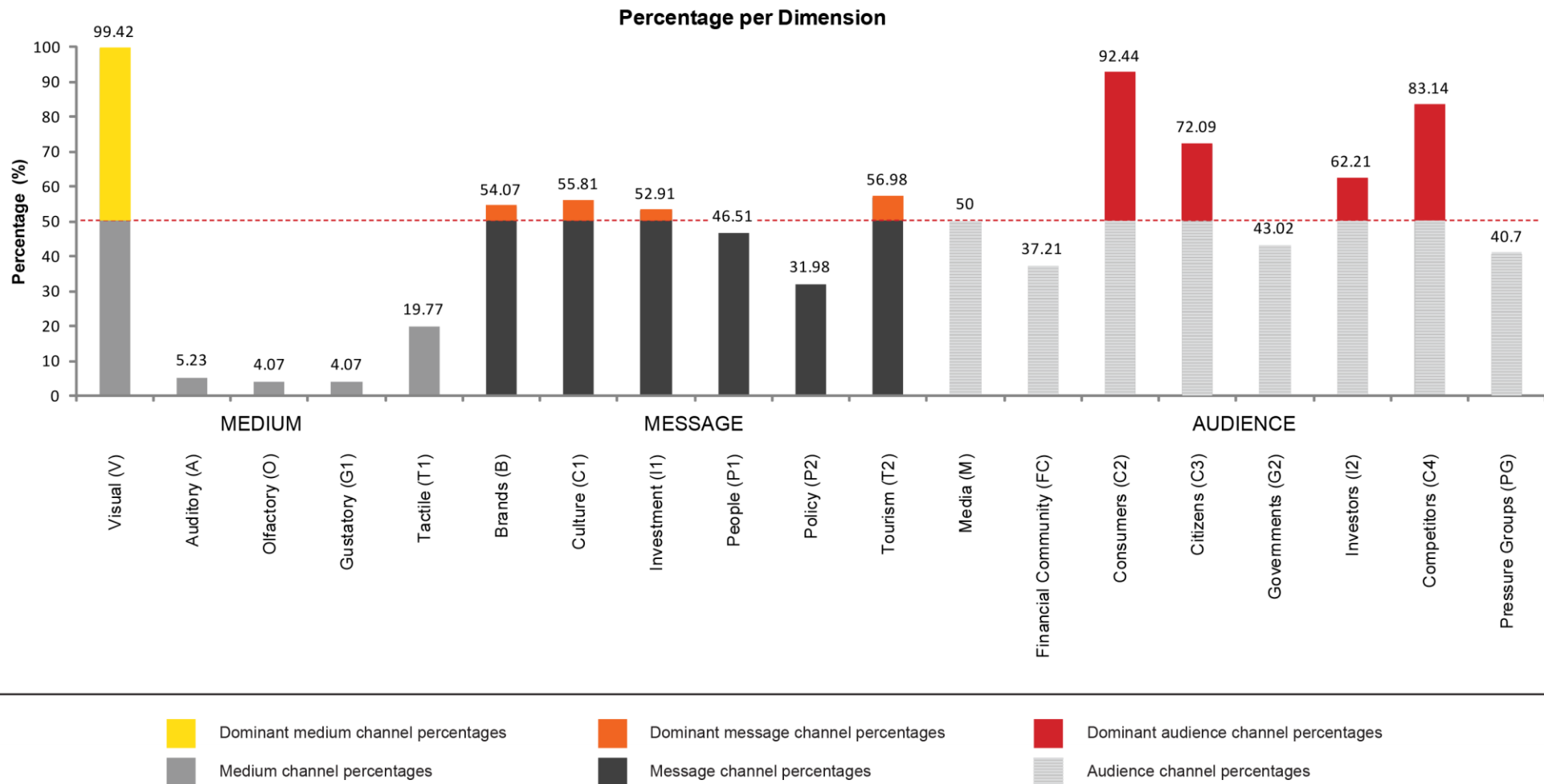


Figure 85: Percentage per Dimension Graph
(Compiled by the Author:2011).

4.3 CONCLUSION

The conclusion to this study follows on from the discussion of the analysis to speculate on why particular narratives, foci and motifs were used in the construction of, and communicated by, the South African pavilion's visual *communiqués*. Additionally, further suppositions will be drawn about factors influencing the overall aesthetic programme resulting from the *communiqués* as a collective.

4.3.1 Summary

According to the main objectives of this study, focus was placed on the critical examination of South Africa's nation brand, *It's Possible*, in the light of the theoretical ideals for an intentional constructed national identity as proposed by Bartholmé and Melewar, Anholt and Olins. The examination centred on the analysis and interpretation of the individual *communiqués* that constituted the South African pavilion at the world *Expo 2010*, as their content is the result of the implementation of the visual brand language.

The study outlined the models of the selected theorists, and identified and defined 19 key dimensions ideally present in an intentionally constructed national identity. These dimensions were synthesised using Westley and Maclean's (1957) model of communication to structure the analytical framework of the study. The framework assessed the various modes of communication, the nature of the message presented and the audience addressed by each individual *communiqué* in the pavilion.

Through a historical review, the development of the nation's modern collective national identity was outlined. Essential elements of the South African collective national identity identified include Afrocentric, Eurocentric and Asian influences that have subsequently contributed to the nation's contemporary multicultural identity. Additionally, by means of a further literature review and description, the study outlined the historical development of world expositions and detailed the character of the world *Expo 2010*. This historical review was pertinent to the study as it served to contextualise it and the analysis of the South African visual brand language that followed.

The analysis and interpretation sought to, firstly, investigate the constitution of the South African visual brand language used in the design and construction of the pavilion's *communiqués* and, secondly, to broadly identify the core values of the intentionally constructed South Africa nation brand – *It's Possible*, made manifest in the South African exhibit through the visual *communiqués*.

4.3.2 Contributions of this study

The value of this study lies in its contribution to the developing discussion in current design discourse regarding the expanding role of corporate identity programmes and their expressive brand languages in the promotion of nations and their collective national identities. This discussion recognises the ubiquity of brands and branding in today's culture and centres on the need for an improved understanding of the design, construction and implementation of these mass communication and marketing tools, with a broader potential of developing a didactic framework to guide future nation-branding programmes and the development of nation-brand experiences. Of primary relevance to this discussion is the shift in design focus from the view of brands as static two-dimensional systems to a more expansive view of brands as interactive three-dimensional experiences.

In the light of the discussion and the visual analysis, the following conclusions can be drawn from the study. Firstly, regarding the nature of the South African visual brand language, it is apparent that the visual brand language is informed by a narrative of progress (e.g., Industrialisation / capitalism), centred on the nation's new democracy, proposed development and apparent multiculturalism. These keystones of the visual brand language correlate with the nation brand's core values and its economic and social aims, as broadly defined above and outlined by the IMC's mandate. The narratives aim to move the nation's reputation past its historic and more recent political and social struggles, while attempting to retain and preserve its heritage and collective national identity as a foundation for the future. However, while the narrative is generally progressive, elements of the language, particularly the democratic sub-narrative, restrict its ability to reflect accurately and holistically the nation's collective national identity by anchoring the identity to important events and symbols associated with the country's democratic transition in 1994.

Of those anchoring symbols, the identification of South Africa as the *rainbow nation* is perhaps the strongest. The sense of election, or justification and sanctioning imparted by the Old Testament symbol of peace and reconciliation, the rainbow, and the words of Archbishop Desmond Tutu: "We are the rainbow people of God. We are free – all of us, black and white together!" (Møller, Dickow & Harris 1999:252), is perhaps partly the reason for its popularity.

The difficulty posed by the *rainbow nation* symbol is, however, not its origins, but rather the rhetoric behind, and visual manifestations of, the symbol. The nation's new multiculturalism is in opposition to apartheid ideologies, which propagated a particular version of South Africa as a multiracial society, wherein individual ethnicities collapsed into either black or white (Baines 1998:1). *Rainbow nation* rhetoric avoids direct reference to colour in the sense of race; instead, the rainbow's colours symbolise the diversity of South Africa's various cultural,

ethnic and racial groups (Baines 1998:1). However, at present the rainbow symbol does not go so far. The rainbow symbol in itself refers rather to a rainbow and not the multiculturalism of the nation. Seemingly, this disconnection results from the rainbow symbols visualisation through the various colours of the South African national flag. The problem stems from the lack of a specific meaning being attributed to the flag and the individual colours within it. Thus the rainbow colours used throughout the South African identity at Expo 2010 have no specific meaning either. Furthermore, six colours is a severely limited palette with which to convey the richness and depth of the South African nation.

This problem is compounded by the transitional state in which one finds the nation and its collective national identity. If a modern nation, according to Smith (1991:14), is “a named human population sharing a historic territory, common myths and historical memories, a mass public culture, a common economy and common legal rights and duties for all members”, then South Africa is lacking such shared myths, historical memories and a mass public culture. These disparities can be explained by its historical and more recent political and social struggles, which fragmented the nation’s collective national identity along racial and cultural lines. Consequently, the nation’s ethnic distinctiveness, typically based on shared myths of ancestry, is similarly disjointed, as it is based on interconnected, parasitic or symbiotic narratives told from varying perspectives.

The 1994 democratic elections can be said to be the first truly shared historical memory, followed successively by the 1995 Rugby World Cup and the 2010 FIFA World Cup, as prominent examples. Mass media’s role as a cultural unifier and conveyer of shared experiences and narratives was poignantly illustrated here by the public support for such initiatives as *Soccer Fridays*, leading up to and during the 2010 FIFA World Cup.

Currently, the fictional *rainbow nation* identity functions as a temporary brand, stitched together from socially acceptable, socially neutral, and exclusively positive aspects of the country’s historical collective national identity. The problem with stitching together an identity from only some of the pieces is that it cannot show the whole picture, as is apparent within the South African pavilion. Although the nation has been described as a mix of African, European and Asian history and culture, traces of these roots were hardly recognisable within the pavilion’s communiqués.

Furthermore, in its attempt to position South Africa as modern and international, as a response to globalisation and for the benefit of the state’s economic desires, the nation brand, *It’s Possible*, re-enacted within the South African pavilion at Expo 2010 the ‘civilising’ rhetoric so pervasive in the 1936 Johannesburg Empire Exhibition. Accordingly, elements referring to the nation’s collective national identity were applied so sparingly to the design in

its attempt to showcase the nation's progress and development that the pavilion took on a general character and failed to appear distinctly South African or African. By omission, this aesthetic programme has, for the most part, served to relegate traditional and indigenous cultural practices, images and objects to a timeless existence in the past. Alternatively, they functioned as a type of cultural packaging to a diverse range of economic messages, presenting the stereotypical images conventionally associated with the nation and not its actual identity.

The "Beautiful Things™" Collection would be the exception to this marginalising tendency, as the arts and crafts objects were not the outcome of intentional branding activities by the IMC, but rather the result of the creative and artistic endeavours of individual South Africans. These pieces can be seen to have most accurately reflected the so-called essence of the nation's collective national identity at the *Expo 2010*.

In terms of the existence of a mass public culture in South Africa, it is apparent that, like so much else in the nation, it too is still in a transitional phase. The South African population, according to Statistics South Africa's mid-year population estimates 2011 (South African Government Information 2012), consists of the following groups: the Nguni (comprising the Zulu, Xhosa, Ndebele and Swazi people); Sotho-Tswana, who include the Southern, Northern and Western Sotho (Tswana people); Tsonga; Venda; Afrikaners; English; 'Coloureds'; Indians; and a few members of the Khoi and the San tribes. In view of this diversity, such a singular construct is unlikely to evolve in so short a space of time as 18 years, particularly within a South African context that is fraught with ideological landmines and needs to be slowly and delicately negotiated.

The afore mentioned considerations may account for the disparate aesthetic programme within the South African pavilion. In this sense the pavilion is an accurate reflection of the essence or state of the current collective national identity in South Africa. As it reflects the fact that a unified multicultural identity is still developing, and is unresolved internally, such an identity cannot be accurately projected to an outside audience. In addition, problems identified within the South African brand seem to tie back to the IMC's mandate and its focus on economic development. A more favourable strategy would be to promote the nation as a whole, which if successfully implemented, would inadvertently boost the nation's economic prospects. However to is positive to see that the IMC falls under the office of the president, and thus theoretically the promotion of the nation is being practised alongside conventional planning, governance, economic development and statecraft, as advocated by Anholt (2009:211).

Secondly, the study identified, via the correlation between dominant key dimensions of the message and the audience sub-sections, the core values of the constructed nation brand. Functioning as relational pairs, the core values are as follows: brands – consumers/competitors, culture – citizens, investment – investors and tourism – competitors/consumers. Importantly, these core values align with the IMC's mandate, indicating a degree of parity between long-standing promotional aims of the government and the short-term application of the brand at the *Expo 2010*.

As a further consequence of the pavilion's dominant economic focus, it can be said that while various aspects of the South African pavilion correlated with, and responded to, the exposition's main theme *Better City, Better Life*, the design and content favoured the promotion of the nation's economic aspirations and purposes. The responses to the exposition's themed forums (Table 3), which functioned to facilitate cultural exchange by offering states, experts and civil society a unique dialogue platform to exchange experiences and best practices based on the exposition theme (BIE 2010), would also seem to serve greater economic and marketing aims than nationalist desires. The promotion of economic aspirations was a recurring trend in the majority of the exposition's national and corporate pavilions, as a result of the recession still prominent at the time. This repetition of focus and content across the pavilions resulted in a failure to differentiate the South African nation from the rest of the world. Secondly, it marginalised the promotion of the nation's collective national identity, which would have better served to differentiate the nation and gained it an advantage.

Thus, the emerging image of South Africa from the pavilion did little to support the symbolic and physical break away from the homogeneous mass of Africa that the pavilion represented. In addition to the failure to differentiate the South African nation, the application of the intentionally constructed nation brand, in its attempts to appear 'modern' and international, served to decontextualise the nation and its collective national identity by severing its ties to Africa. Positioned in a no-man's land, belonging neither to Africa nor the West or the East, it is unlikely to ensure or improve the nation's visibility in the eyes of the world.

4.3.3 Limitations of this study

Owing to the distorting influence of the 2010 FIFA World Cup, hosted in the same year by South Africa, the impact of the exposition on the country's reputation, using platforms such as the Foreign Direct Investment (FDI) Confidence Index and the Anholt-GfK Roper Nation Brands Index, could not be accurately and impartially assessed. In addition, as there were no internal measurement protocols in place, such as the on-going study conducted by the

Netherlands, that assessed 'before and after' impressions of the nation, the study is unable to determine the pavilion's general reception in China, and whether it was positive, negative or neutral.

4.3.4 Suggestions for future research

This study consequently offers valuable incentives for further research as to the impact of a nation's intentionally constructed nation brand and its visual brand language on the perception of the nation as a whole, specifically via the platform presented by world expositions. Areas of further study include the examination of nation brand experiences year on year and their impact on pavilion popularity via the percentage of visitors and visitor motivation. Additionally, the direct financial and perceptual impact of such nation branding endeavours should be assessed with the aid of platforms such as the Foreign Direct Investment (FDI) Confidence Index and the Anholt-GfK Roper Nation Brands Index, with the aim of creating a didactic framework to guide future nation-branding programmes and the development of nation-brand experiences.

Moreover, in the light of the South African nation's multicultural identity, it must be asked whether trying to forge a single core idea is the best approach for such a nation. In terms of the theory, South Africa should consider redefining its approach to representing the nation, as currently the brand does not correspond to the ideals set out in the theoretical component of this study.

Nevertheless, one must question whether this approach is relevant to the South African context? Should South Africa, as a developing nation, follow the same formula as the one laid out for developed nations? Should we not investigate an approach to branding a nation that does not focus on a singular message, but rather acknowledges the multicultural identity? Countries facing a similar problem include India and China, as they too are a complex mix of ethnic and cultural groups.

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ADDENDUM



arts and culture

Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA

Beautiful Things™

South African Craft

South Africa

www.southafrica.info



arts and culture

Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA

The Minister – the National Department of Arts and Culture

I am deeply honoured to present you the Department of Arts and Culture catalogue for the Shanghai Expo 2010. We hope that this catalogue will continue to inspire our readers' understanding of the meanings of South African Arts and Culture. Catalogues are by their very nature visual extensions of an exhibition as well as an important tool enabling continued interaction with exhibitors beyond the exhibition installation's limited lifespan. We hope that this catalogue will continue to be a source of critical information for exhibitors, craft buyers, practitioners and stakeholders.



However, I hope that this particular catalogue will be more than just a visual representation of the Shanghai Expo, but can serve as a tribute to the important role played by many in the development of the craft sector in South Africa. The craft sector is at the centre of our government's strategy for rural development and the empowerment of women, who constitute the majority in the craft movement in our country.

In the 15 years of democracy, South Africa has taken great strides in the reconstruction of its economy and social landscape. The craft sector which was, and still is, previously undervalued and under-resourced has shown remarkable growth in

terms of reaffirming South African heritage and indigenous cultural expressions as the foundation of national aesthetic departure; whilst embracing a well-rounded, high quality and innovative contemporary design approach.

The craft industries, in the main, support a huge movement of cottage-based micro-industries that provide income for rural, second economy participating women, men and young people spread across the length and breadth of South Africa.

Marketing and distribution of South African craft has a sizeable domestic appeal albeit the South African market is still very small. The Beautiful Things exhibition and retail shop has become one of the key drivers in showcasing South

African craft. At the same time, the marketing and distribution of South African craft to global markets should become the new opportunity that is still unexplored in order to position and consolidate lasting impressions already made by South African craft in international markets such as Art Mundi in Brazil, and also in the United States of America at Santa Fe International Folk Art, and exhibitions held at the Smithsonian Institute in Washington DC.

Our presence in Shanghai also bears testimony to the fact that South African craft has grown in stature with the confidence of wanting to become a big part of the global high-end craft scene.

The craft displayed in our



pavilion provides a unique insight into the combination of African traditional cultural expressions interwoven with contemporary design, as a form of the new South African craft cultural expression that embodies and finds equilibrium with the notion of the so called Craft-Art. The diversity of materials used in craft production is in itself impressive. They include beads, wood, grass, cloth, glass, clay, leather and an array of recycled materials such as tin, wire, and plastic.

Ms Lulu Xingwana, MP

Message from the Director-General

Very few platforms give true expression to the global commitment for a collaborative effort to achieve development in a way that the Shanghai Expo can do. The Expo, which brings together global players from across the world to exchange ideas in the areas of commerce and business, development, technology, communication and the arts, is a unique opportunity to compare notes on progress we are making in our respective spaces.



The progress we are making in our respective spaces is indeed a critical contribution towards addressing the critical areas of development as outlined in the Millennium Development Goals. As the world converges on Shanghai, there is great hope and expectation that this international platform will afford the delegates and visitors with an opportunity to engage, consume and reflect on our achievements while contemplating the way forward to addressing the growing needs of the global community amidst the limited resources to meet those needs.

If I could take this opportunity to highlight only three of the eight Millennium Development Goals, which are, the eradication of extreme hunger and poverty, ensuring environmental sustainability and developing a global partnership for development.

My Department is driving programmes that are aimed at developing the economic potential of creative industries as vehicles to reduce poverty and create sustainable livelihoods. To achieve this we need to

continually engage in programmes which will enhance our people's ability to enter and participate in mainstream economic activity in a sustainable way.

While we do all of the above, we do so fully conscious of the great responsibility to ensure the environmental suitability of our planet. A sector such as the crafts, for example, is a perfect example of how development can also incorporate principles of environmental sustainability. This entails a lot of education. People need to be encouraged to utilise opportunities of using recycled materials to create their wares, thereby earning themselves a living while also cleaning the environment. A programme in South Africa called Working for Water for instance encourages people who work with wood to use woods found from invasive plants and avoid cutting down living indigenous trees.

The 8th development goal of building global partnerships, underlines all of our efforts to ensure cooperation and exchange of knowledge to help each

other achieve all of the goals to make our world a better one.

The current administration in South Africa is a relatively new one. As expected, there is a new enthusiasm and impetus that seeks to enhance ongoing national priorities and objectives.

I am happy to be part of a team in government that works towards achieving all of these ongoing priorities.

On that note I would like to take this opportunity to thank each and every one of our South African partners who have worked with us to make this project a success. Thank you for bearing with us and your patience.

I wish to thank firstly our political principals, the Minister and Deputy Minister of Arts and Culture for their continued support in our every endeavour. Without their buy-in, it would be ever so difficult to achieve anything.

I wish to thank the Departmental team, all the officials who have played a role and indeed our civil society partners who have brought their expertise and experience to help us implement this project.



I truly appreciate the leadership and guidance provided by our government partner, the National Department of International Relations and Cooperation, as well as the service provider team they have brought on board to assist.

Last and indeed not least, my sincerest gratitude to our creatives, the crafters, performers and artists who have brought vibrancy, colour, excitement and creativity to what could otherwise be a colourless and mechanistic environment.

Thank you indeed.

**Thembinkosi
Philemon Wakashe**

*Director General: Department
of Arts and Culture*

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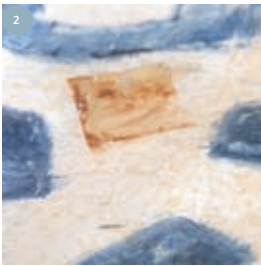
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PAPER

1. PHUMANI PAPER

Gauteng

Recycled paper animals, sisal bowls, wall panels, stationery
c/o Londi; 27 11 559 6534;
phumanipaper@uj.ac.za

2. KAROO

Western Cape

Paper wall installations and other décor items
Cathy Stanley; 27 21 782 3655;
27 79 425 3226;
karoo@worldonline.co.za

3. THEMBA MASALA

Northern Cape

Papier mache creatures of different sizes
27 54 335 1432; 27 73 877 7703

4. WOLA NANI

Western Cape

Papier mache bowls using print over-runs from popular South African brands
c/o Ryan Rode or Lala;
27 447 2091; 27 82 447 9739;
ryanrode@wolanani.co.za;
lala@wolanani.co.za

WIRE WORK

5. STREETWIRES

Western Cape

Art pieces, interior décor items and curios from wire and beads
Cathy Ronaasen; 27 21 426 2475;
cathy@streetwires.co.za

6. ENOCH NGWENYA

Mpumalanga

Wirework tables and chairs
27 82 736 9271

CERAMICS

1. JABU NALA

Gauteng

Hand-coiled burnished pots with surface detail, low-fired
27 79 061 5101

2. THE POTTERS' WORKSHOP

Western Cape

Brightly coloured contemporary slipware with highly worked surface decoration
27 21 709 0212; 27 83 788 1398;
silverston@gem.co.za

3. HENNIE MEYER

Western Cape

Contemporary hand-built tiles, vessels, teapots
27 21 975 1339;
henniemeyer@worldonline.co.za

4. CLEMENTINA VAN DER WALT

Western Cape

Contemporary hand-thrown vessels, plates, vases; hand-built tiles with pictorial decoration
27 21 448 3203; 27 82 925 0871;
clementina@mweb.co.za

5. MAJOLANDILE DYALVANE

Western Cape

Contemporary vessels and sculptural shapes influenced by Nguni traditional elements
27 21 447 2627; 27 73 505 7147;
info@imisosceramics.co.za

6. VULISANGO NDWANDWA

Eastern Cape

Hand-thrown raku fired pots with low relief surface detail
27 41 504 3865; 27 83 473 9200;
vulisango.ndwandwa@nmmu.ac.za;
vndwandwa@yahoo.com

7. REBECCA MATHIBE

Limpopo

Traditional hand-built burnished pots with graphite detail; low fired
c/o Alice 27 72 187 8598;
neluvhalani@telkomsa.net

8. THEMBI NALA

KwaZulu-Natal

Traditional hand-coiled, burnished pots with surface detail; low-fired
27 84 724 2596; c/o Artisan
27 83 301 5747; info@artisan.co.za

9. ZIZAMELE

Western Cape

Hand-built white or brightly coloured bowls with sculptural detail
c/o Toni Burton; 27 21 789 1491;
27 84 556 6423;
tburton@zizamele.co.a

10. JOHN SHIRLEY

Gauteng

Contemporary porcelain vessels with soluble salt glaze finish in green, mauve, blue, brown
27 11 640 4982; 27 83 407 5968;
johnshir@gmail.com

11. SINDISIWE MAGWAZA

c/o Artisan 27 83 301 5747;
info@artisan.co.za

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12. MARINA WALSH DESIGNS

Gauteng

Functional and decorative ceramic sculptures
27 11 646 2613; 27 82 443 1033;
mwals1@mweb.co.za

14



13. LISA FIRER

Western Cape

Fine porcelain tea lights, vessels with a variety of decorative features
27 82 558 7106;
lisa@lisafirer.co.za

14. CLIVE SITHOLE

KwaZulu-Natal

Hand-built, burnished pots with traditional Zulu influences; low fired
27 72 412 4447;
libibio@yahoo.com

15



15. MADODA FANI

Western Cape

Contemporary functional and decorative ware with black, white and coloured surface decoration
27 21 709 0212; 27 83 788 1398;
silverston@gem.co.za

16



16. SHONGAZIPHE

MAGWAZA

KwaZulu-Natal

Hand-built, burnished pots with decorative surface detail; low fired
c/o Artisan 27 83 301 5747;
info@artisan.co.za

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TEXTILES

1. KAROSS EMBROIDERERS

Limpopo

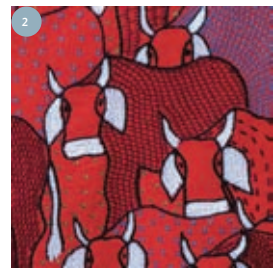
Narrative embroidery cushions, wall hangings, handbags
c/o Janine Pretorius;
27 11 447 7681; 27 82 802 3682;
info@kaross.co.za



2. KEISKAMMA ART PROJECT

Eastern Cape

Narrative embroidery incorporating local rural elements; cushions and wall hangings
c/o Florence Danaï; 27 40 678 1177; 27 78 194 6253;
enquiries@keiskamma.org



3. MIELIE

Western Cape

Hooked fabric cushions, ottomans, handbags
Adri Schutz; 27 21 686 2026;
27 82 784 2661;
adri@mielie.co.za

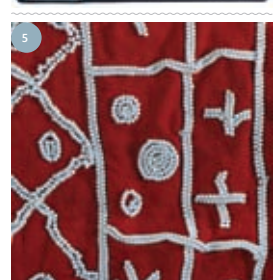
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4. YDA WALT

Gauteng

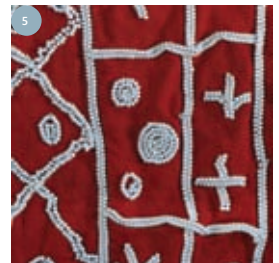
Felt applique with embroidered detail; cloths, cushions, ottomans
27 82 530 2925;
ywalt@mwweb.co.za

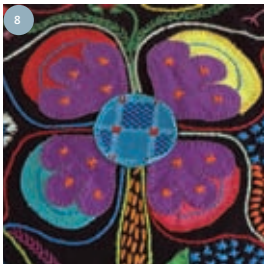
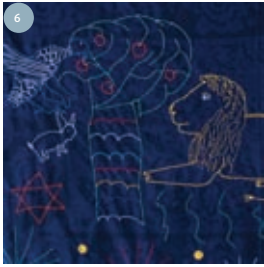


5. ESTHER MASWANGANYI

Limpopo

Mcheka (traditional cloths with beaded or safety pin detail)
27 72 107 8730;
collenmaswanganyi@webmail.co.za





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6. MITHAVINI MANGANYI
Limpopo

Mcheka (traditional cloths with beaded or safety pin detail)
c/o Petra Terblanche (Tsonga Kraal Museum); 27 83 245 3893;
27 27 79 887 3689;
petrater@mweb.co.za

7. VEZOKUHLÉ
Northern Cape

Textile mosaic with applique and embroidery detail; wall hangings
Gerty Willems; 27 54 339 3042; lidax@lantic.net

8. HEARTWORKS
Western Cape

Embroidered cushions
Margaret Woermann; 27 21 424 8419; 27 82 414 7648;
heartworks.kloof@gmail.com

9. MOLO MIMI
Western Cape

Wall panels with applique and embroidery detail
Lisa Nettleton; 27 82 409 8447;
molomimi@mtnloaded.co.za

10. BAROK
Limpopo

Handbags and cushions with applique and embroidery detail
Merle Payne; 27 15 305 4511;
27 72 990 8800;
payneless@lantic.net

11. MANTIS PRINTS
Western Cape

Silk screen printed cushions, tablecloths, lengths of fabric
Ena Hees; 27 21 461 6678;
27 83 242 7888;
ena3@telkomsa.net

BEADWORK

1. TAMLIN BLAKE

Western Cape

Loom-woven beaded
South African stamp panels
27 22 461 2096; 27 83 719 8614;
info@tamlinblake.com



2. JUARA CREATIONS

Eastern Cape

Traditional artefacts from wood,
beads and other materials;
beaded sticks, pipes etc.
Mrs. Ndika; 27 83 544 7808



3. NOMASOTJA

Gauteng

Traditional grass and bead
brooms (lesielo)
Paulina Masote; 27 12 344 0294;
27 82 812 0044;
nomasotja@webmail.co.za



4. MONKEYBIZ

Western Cape

Beaded animal art pieces
Joan Krupp; 27 21 426 0145;
monkeybiz@monkeybiz.co.za



5. LOBOLILE XIMBA

KwaZulu-Natal

Traditional Zulu dolls, including
angel and sangoma shapes
c/o Sibongile 27 82 848 7430

6. MITHAVINI MANGANYI

Limpopo

Traditional Tsonga beaded dolls
c/o Petra Terblanche (Tsonga Kraal
Museum); 27 83 245 3893;
27 27 79 887 3689;
petrater@mweb.co.za

7. ESTHER MASWANGANYI

Limpopo

Traditional beaded marriage baskets
27 72 107 8730;
collenmaswanganyi@webmail.co.za





RECYCLED MATERIALS

- 1. BENZANI MKHIZE**
KwaZulu-Natal
Wire baskets made from telephone wire
c/o Hlengi Dube (African Art Centre); 27 31 303 4634; hlengi@afri-art.co.za
- 2. GOLDEN NONGAWUZA**
Western Cape
Metal flowers made from aluminium cans
27 72 511 2660
- 3. HEATH NASH**
Western Cape
Lights, screens and other functional items made from recycled plastic
c/o Coleen Williams; 27 21 447 5757; hnadmin@mweb.co.za
- 4. MAGPIE FINE HOMEWARE**
Western Cape
Socially conscious art collective; designers of bespoke lighting and chandeliers made from natural and recycled materials
c/o Richard Panaino; 27 28 572 1997; 27 82 218 3163; info@magpiehomefineware.co.za

FIBRE (GRASS, FELT)

1. MASIZAME WOMEN'S PROJECT

Eastern Cape

Handwoven traditional grass items such as baskets, brooms, chopping mats and placemats
Nomonde Madlalisa;

27 40 609 5869; 27 83 339 0454

2. RONELLE JORDAAN

Gauteng

Felt organic shapes and functional items; throws, hangings, decorative forms and lights

27 11 493 5287; 27 82 434 5436;
info@ronellejordan.com

3. NOMSA MASUKU

KwaZulu-Natal

Traditional handwoven ilala palm baskets from the Hlabise region
c/o Eunice Mothetho-Rooi
(Craft Unlimited);

27 11 482 9409; 27 73 464 2175;
craftyarona@mweb.co.za

4. PAPER PRAYERS

Gauteng

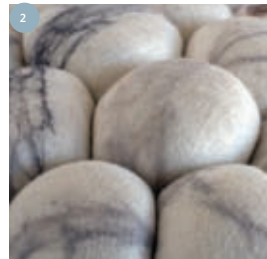
Brightly coloured felt animals
c/o Shannin (Artist's Proof Studios);
27 11 492 1278;

apsprintshop@mweb.co.za

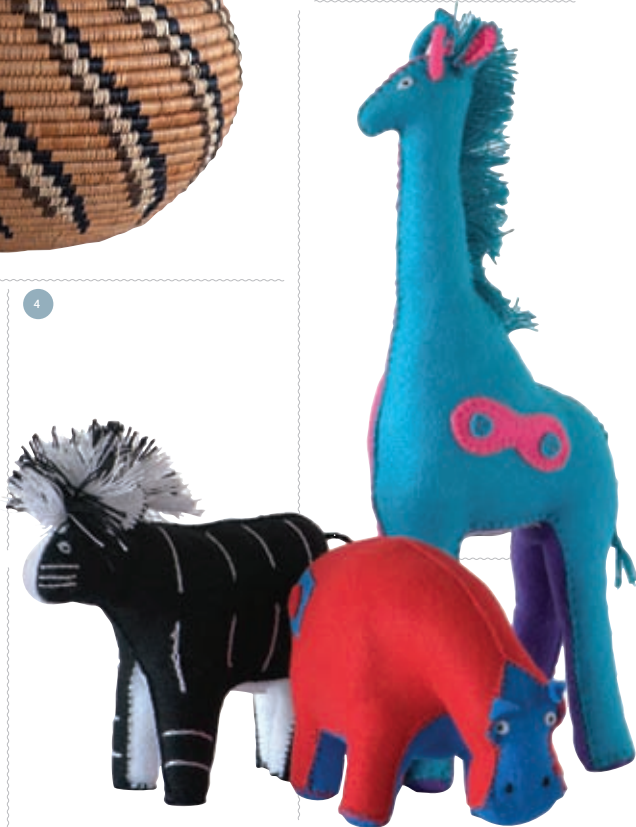
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GLASS

1. DAVID READE

Western Cape

Glass vessels and organic shapes
27 23 342 8136;
drreade@netactive.co.za

2. SMELT

Gauteng

Decorative organic glass shapes
Ilse Doyer; 27 83 402 8224;
smeltglass@vodamail.co.za

METAL

3. BRONZE AGE

Western Cape

Bronze bowls with textured
outer surface
Charles Haupt; 27 21 786 1816;
mwbronze@mweb.co.za

4. TINTOWN

Western Cape

Functional and decorative
metal lights, jewellery heads,
screens, mirrors
Andre Serfontein;
27 21 426 2226;
e-mail: tintown@iafrica.com

OSTRICH EGG

5. AVOOVA

Western Cape

Functional and decorative items,
using handcast aluminium, with
ostrich eggshell mosaic and
sterling silver inlay
Tom Goddard; 27 21 422 1620;
27 72 824 6655;
goddard@capeoriginals.com

WOOD

1. DAAN SAMUELS

Western Cape

Clusters of birds handcarved from drift wood
27 22 783 2977; 27 84 398 4106;
craftsam@telkomsa.net



2. PONDO ARTE

Eastern Cape

Handcarved fish and other shapes decorated with pyrography
Portia Ntobeka Cele;
27 47 564 1459; 27 73 884 3469;
pondoarte@gmail.com



3. LUCKY MUKWAMO

Limpopo

Handcarved wooden and tin angels
c/o Marcelle Bosch;
27 15 516 0220; 27 83 342 4162



4. ABETNINGO KHOZA

Limpopo

Handcarved wooden walking sticks
c/o Petra Terblanche
(Tsonga Kraal Museum);
27 83 245 3893;
27 27 79 887 3689;
petrater@mweb.co.za



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5. JOHANNES MASANGWANYI
Limpopo

Handcarved wooden sculpture of birds in a tree
27 72 107 8730;
collenmasanganyi@webmail.co.za

6. ANDREW & JOHN EARLY
KwaZulu-Natal

Turned wooden bowls and other functional and decorative forms
27 33 234 4548;
info@andrewearly.co.za

7. WIDUS MTSHALI
KwaZulu-Natal

Handcarved wooden sculptures with pyrography detail
c/o Hlengi Dube (African Art Centre); 27 31 303 4634;
hlengi@afri-art.co.za

8. THEMBA KHUMALO
KwaZulu-Natal

Handcarved and painted wooden sculptures
c/o Hlengi Dube (African Art Centre); 27 31 303 4634;
hlengi@afri-art.co.za

9. COLLEN MASANGWANYI

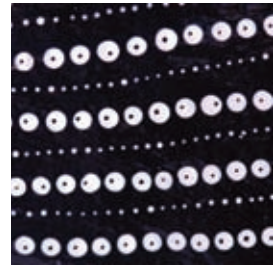
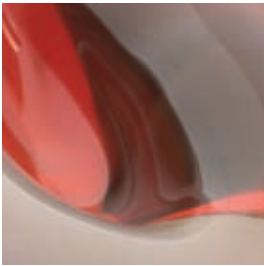
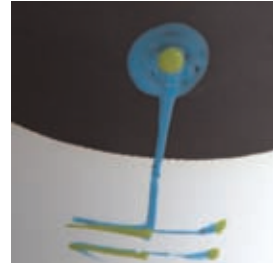
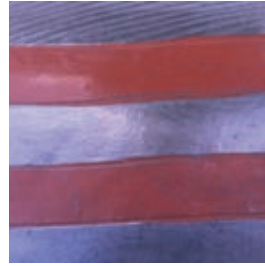
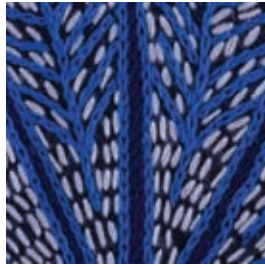
27 82 642 3290;
collenmasanganyi@webmail.co.za

7



Department of Arts and Culture contact details

Province	Department/ Institution	Name	Cell No.	Office No.	Fax No.	Email
Western Cape	Cape Craft & Design Institute	Vuyisile Mshudulu	27 79 264 8286	27 21 461 1488	27 21 461 1228	vuyisile.mshudulu@ccdi.org.za
Free State	Department: Sport, Arts & Culture	Goitsewang Pholo	27 83 359 2228	27 51 410 4722	27 86 667 4050	pholog@sac.fs.gov.za
Limpopo	Department: Sport, Arts & Culture	Joel Legodi	27 76 766 5768	27 15 299 7895	27 15 299 7811	legodij@sac.limpopo.gov.za
Mpumalanga	Department: Culture, Sport & Recreation	Jabu Dlamini	27 82 067 4924	27 13 766 5210		jdlamini@mpg.gov.za
Northern Cape	Department: Sport, Arts & Culture	Phumzile Sithole	27 73 313 2348	27 53 807 4780	27 53 807 4600	psithole@ncpg.gov.za
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