

**AUDIOVISUAL PRACTICE IN SOUTH AFRICAN CORRECTIONAL CENTERS: A
CASE STUDY OF THE DEPARTMENT OF CORRECTIONAL SERVICES' AV UNIT
AND ITS OUTPUTS**

by

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DECLARATION

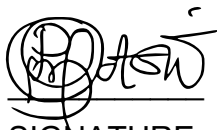
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Audiovisual Practice in South African Correctional Centers: A Case Study of the Department of Correctional Services' AV Unit and its Outputs.

I declare that the above dissertation is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

I further declare that I submitted the dissertation to originality checking software and that it falls within the accepted requirements for originality.

I further declare that I have not previously submitted this work, or part of it, for examination at Unisa for another qualification or at any other higher education institution.



SIGNATURE

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“A step into time, one step at a time, an entire mountain is climbed.”

- Unknown.

ABSTRACT

This qualitative research explores a case study of the Department of Correctional Services' audio-visual (AV) unit and outputs. The purpose of a non-security AV unit within the Department of Correctional Services (DCS) and how it functions within a strict and rigid context of a correctional services' environment are established. This research further explores, analyses and discusses the meanings and ideologies that are embedded within the DCS-produced moving images and the current representation that they create of the DCS as an institution in the South African democratic context.

Anchored in an interpretivist paradigm, this study is conducted through case study and content analysis approaches. This research area is under-researched, which necessitates a case study approach, as it enables the study to be explored for its complexity and particularity as a single case. The content analysis approach applies to the findings of the following data collection methods: an in-depth interview, a thematic consideration of the DCS documents, and the DCS videos. The findings of the DCS documents are further compared with the findings of the in-depth interview. The validity and credibility of the findings are ensured through a triangulation of theories, data collection methods, and interpretation methods, in order to avoid a narrow approach to both data collection and interpretation. The theoretical framework includes semiotics, multimodal discourse analysis (MDA), ideology in moving images, framing theory, and ethics in producing moving images. The meanings of the DCS-produced videos are analysed through semiotic and multimodal discourse analytic methods.

The key findings from the different data sets of the DCS reveal an AV practice that lacks adequate strategic operation and management characterised by insufficient staff numbers, lack of guiding documentation, and videos which – amongst other important findings – publicise political leaders rather than the institution itself.

KEY TERMS:

Correctional Services; Department of Correctional Services; DCS; Department of Prisons; audio-visual practice; AV; semiotics; multimodal discourse analysis; case

study; video; denotation; connotation; myth; ideology; organisational communication and policy development.

TSHOBOKANYO

Patlisiso eno e e lebelelang mabaka e tlhohlomisa thutopatlisiso ya tobiso ya yuniti ya kutlopono (AV) ya Lefapha la Ditirelo tsa Kgopololo mmogo le dintsho. Go lebelelwa maikemisetso a yuniti e e seng ya tshireletso ya AV mo Lefapheng la Ditirelo tsa Kgopololo (DCS) le ka moo e dirang ka gona ka tsela e e tsepameng le e e sa kobegeng ya tikologo ya ditirelo tsa kgopololo. Gape patlisiso e lebelela, e lokolola le go tlhalosa bokao le megopolo e e mo teng ga ditshwantsho tse di tsamayang tse di tlhagisitsweng ke DCS gammogo le kemedi ya ga jaana e di e dirang ka DCS jaaka setheo mo Aforikaborweng wa temokerasi.

Jaaka e theilwe mo mogopolong wa go tlhaloganya bokao jo batho ba bo amanyang le ditiragatso tsa bona (interpretivist), patlisiso eno e dirwa ka molebo wa thutopatlisiso ya tobiso le tokololo ya diteng. Karolo eno ya patlisiso ga e ise e batlisisiwe thata, e leng se se dirang gore go nne le tlhokego ya molebo wa thutopatlisiso ya tobiso, ka ntlha ya fa e kgontsha gore thutopatlisiso e dirwe go ya ka marara a yona, bogolo segolo ka ntlha ya fa e le kgetsi e le nngwe. Molebo wa tokololo ya diteng o dira mo diphithlelong tsa mekgwa e e latelang ya kokoanyo ya *data*: dipotsolotso tse di tsenelelang kwa teng, go lebelela dikwalo tsa DCS go bona dintlha tse di boelediwanng, gammogo le dibidio tsa DCS. Diphithlelo tsa dikwalo tsa DCS di bapisiwa go ya pele le diphithlelo tsa dipotsolotso tse di tsenelelang kwa teng. Tlhomamiso le go ikanyega ga diphithlelo go netefadiwa ka tiriso ya ditiori tse di farologaneng, mekgwa ya kokoanyo ya *data*, le mekgwa ya thanolo, gore go tilwe molebo o o sa akaretseng wa kokoanyo le thanolo ya *data*. Letlhomiso la tiori le akaretsa thanolo ya matshwao, tokololo ya maphatamantsi ya puisano (MDA), mekgwakgopolo ka ditshwantsho tse di tsamayang, tiori ya foreimi, le maitsholo a a siameng a go tlhagisa ditshwantsho tse di tsamayang. Bokao jwa dibidio tse di tlhagisitsweng ke DCS bo lokololwa ka mekgwa ya tokololo ya thanolo ya matshwao le tokololo ya maphatamantsi ya puisano.

Diphithlelo tsa botlhokwa go tswa mo diseteng tse di farologaneng tsa *data* ya DCS di bontsha tiragatso ya AV e e tlhaelang tiro e e lekaneng ya togamaano le botsamaisi jo bo nang le palo e e sa lekanang ya badiri, tlhalelo ya dikwalo tsa kaedi, le dibidio tse – gareng ga diphithlelo tse dingwe tsa botlhokwa – di tswelletsang baeteledipele ba sepolotiki go na le setheo ka bosona.

MAREO A BOTLHOKWA:

Ditirelo tsa Kgopololo; Lefapha la Ditirelo tsa Kgopololo; DCS; Lefapha la Dikgolegelo; tiragatso ya kutlopono; AV; thanolo ya matshwao; tokololo ya maphatamantsi ya dipuisano; thutopatlisiso ya tobiso; bidio; bokao jwa nnete; bokao jo bongwe; mogopolo o e seng wa nnete; mokgwakgopolo; tllhaeletsano ya setheo le tllhabololo ya pholisi

OPSOMMING

Hierdie kwalitatiewe navorsing ondersoek 'n gevallestudie van die Departement van Korrektiewe Dienste se oudiovisuele (OV) -eenheid en -uitsette. Die doel van 'n nie-sekuriteits-OV-eenheid binne die Departement van Korrektiewe Dienste (DKD) en hoe dit binne 'n streng en harde konteks van 'n korrektiewe dienste-omgewing funksioneer, is bepaal. Verder ondersoek, ontleed en bespreek die navorsing die betekenis en ideologieë wat ingebed is in die bewegende beelde wat die DKD geproduseer het en die huidige verteenwoordiging wat hulle van die DKD as 'n instelling in die Suid-Afrikaanse demokratiese konteks geskep het.

Geanker in 'n vertolkingsparadigma, is hierdie studie deur gevallestudie- en inhoudontledingsbenadering gedoen. Hierdie navorsingsarea is ondernagevors, wat 'n gevallestudiebenadering noodsaak, omdat dit die studie in staat stel om ondersoek te word vir sy ingewikkeldheid en kieskeurigheid as 'n enkel geval. Die inhoudontledingsbenadering is op die bevindings van die volgende dataversamelingsmetodes van toepassing: 'n diepgaande onderhoud, 'n tematiese oorweging van die DKD-dokumente en die DKD-video's. Die bevindings van die DKD-dokumente is verder met die bevindings van die diepgaande onderhoud vergelyk. Die geloofwaardigheid en betroubaarheid van die bevindings word verseker deur 'n triangulasie van teorieë, dataversamelingsmetodes en vertolkingsmetodes om 'n eng benadering tot beide dataversameling en vertolking te voorkom. Die teoretiese raamwerk sluit semiotiek, multimodale diskoersontleding (MDO), ideologie in bewegende beelde, raamwerktoerie en etiek in die produsering van bewegende beelde in. Die betekenis van die video's wat die DKD geproduseer het, is deur semiotiese en multimodale diskoersontledingsmetodes ontleed.

Die sleutelbevindings van die verskillende datastelle van die DKD toon 'n OV-praktyk sonder genoegsame strategiese werking en bestuur wat geken word aan te min personeel, gebrek aan leidende dokumentasie, en video's wat – onder ander belangrike bevindings – eerder aan politieke leiers as die instelling self publisiteit gee.

SLEUTELTERME:

Korrektiewe Dienste; Departement van Korrektiewe Dienste; DKD; Departement van Gevangenis; oudiovisuele praktyk; OV; semiotiek; multimodale diskoersontleding; gevallestudie; video; denotasie; konnotasie; mite; ideologie; organisatoriese kommunikasie en beleidontwikkeling.

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CHAPTER ONE: INTRODUCTION

1.1 Introduction

This research explores and provides insight into the audiovisual (AV) practice in the Department of Correctional Service (DCS) and its outputs. In conducting this case study two key factors are explored. These factors include firstly exploring this practice through in-depth interviewing one of the only two DCS AV practitioners and comparing the interview findings with DCS AV documents. Secondly, the researcher explores outputs of the DCS AV unit, which are videos. Through a semiotic approach, the meanings that are contained in these videos are analysed. These embedded meanings are explored in order to both gather and understand the kind of content that is produced in these videos, as well as the kind of representation of the DCS that is created.

This chapter considers the background to information-sharing, which includes exploring the concealment of prison-related information during the former Department of Prisons, now, the Department of Correctional Services. This is followed by exploring AV as medium, in order to create a topical background on this type of medium that forms part of this case study. The motivation for the research is then considered, followed by the significance of the research. Chapter One further discusses the main research problem, which is then succeeded by listing and discussing the assumptions and sub-questions of this study, discussing the objectives of this study, and last, the outline of chapters including Chapters Two to Six.

1.2 The background to information-sharing in South African prisons

In order to conduct a significant case study of the audiovisual practice in the DCS, and the underlying meanings of its internally-produced videos and other AV-related outputs, this study needs to explore an understanding of the background of the South African Correctional Services context. The *Prisons Act 8 of 1959* (Republic of South Africa. Union Gazzette Extraordinary 1959: sec 44.e (i-ii)) included closing the “prison system off from inspection by outsiders by prohibiting reporting and the

publishing of photographs”. The matter of video usage within correctional centres is not included at all within The *Prisons Act 8 of 1959* (Republic of South Africa. Union Gazette Extraordinary 1959), because video did not exist at the time. If photographs were not allowed to display prison life or activities, then it follows that there was no way a film or video camera would have been allowed to document this particular environment. There is, therefore, no historic material available about film, video or AV use in South African Correctional Services facilities.

Pretorius (2006:40) believes South African cinema was 100 years old by the year 1995. The National Archives of South Africa on the other hand dates the South African film industry to the year 1896 and mentions it to be the oldest in the African continent (Republic of South Africa. National Archives of South Africa 2019). Botha (2012:9) also dates South African cinema back to 1896 in alignment with the Anglo Boer War (now referred to as the South African War). Masilela (1981:2) dates the film industry in South Africa to the month of May in the same year. This brief consideration of the documented age of South African film was done to establish if the exclusion of film (and video) recording within the prison context as part of media in the *Prisons Act 8 of 1959* (Republic of South Africa. Union Gazette Extraordinary 1959) could have been the result of the fact that film might have not been a widely used medium within that particular period. However, this has proved not to be true. With a film industry whose time frame spans from the late-1800s, it becomes evident that if photographs were forbidden and film was not mentioned in this act, it serves as proof that film (and video) in the prison context was forbidden too. Another possibility in terms of the exclusion of film from the *Prisons Act 8 of 1959* (Republic of South Africa. Union Gazette Extraordinary 1959), is that there were no personal cameras at that particular time. Thus, there was no need for its inclusion in this act at that particular time.

1.3 The hiding of prison information in apartheid South Africa

There is a lack of literature on the audiovisual practice in South African correctional centres, which became evident during the development of this research. This has been verified by the Human Rights Watch (1994) in their deliberation of the fact that it was a norm for the hiding of any prison-related information emanating from fears of

security threats. Curtis (2015:16) also acknowledges the lack of published information on access to audio and moving images for incarcerated people in his study, in a work entitled *Unlocking Access for Incarcerated Communities* (2015), and upholds this area of research as “significantly under-researched”.

The researcher accessed online archives under *Archives Direct* through the University of South Africa’s EBSCOhost resource. The aim was to gain insight into the kind of information-sharing climate and conditions that existed in prisons under the former Department of Prisons, during the apartheid regime in South Africa. Apart from the fears of security threats, poor prison conditions were also a reason for the hiding of prison-related information in South Africa. This is a fact that has been proven by the following archived letters that the researcher explored from the *Archives Direct* platform entitled: *South Africa: Press Attacks on South African Prison; International Red Cross Report on Prison Condition, Ref: FO 371/188126* (Republic of South Africa. Foreign Office 1966:na); *South Africa: Police, Insurgent Groups and South African Prisons Ref: FO 371/188127* (Republic of South Africa. Foreign Office 1966:na); and *South Africa: Treatment of Political Prisoners in South African Prisons, Ref: FCO 45/724* (Republic of South Africa. Foreign Office 1970:na). These archived letters were saved from the South African apartheid era’s Foreign Office. The then *Rand Daily Mail newspaper* would consistently be involved in legal battles with the former Department of Prisons over a series of articles that reported on poor prison conditions and administration (Republic of South Africa. Foreign Office 1966:na).

John Vorster served as the Minister of Justice in the period 1961 and 1966, and later became the Prime Minister of South Africa from 1966 to 1978 (Balthazar Johannes Vorster 2011). Vorster continued the apartheid policies of his predecessor Hendrik Verwoerd, which included the institution of the legislation that allowed for the detaining, house arrest, or banning of all perceived threats to the state. This included white liberals who were then considered to be threats to the state. The then *Rand Daily Mail* experienced the confiscation of photographs, documents and seizure of passports of both the writer and editor for several “scathing” articles, especially for the article: *Behind Apartheid Bars* (Stracham 1965) which was in the spotlight in the previous year, 1965 (Republic of South Africa. Foreign Office 1966:sa). In this article,

Harold Stracham (1965:5-8) graphically details the incarceration experiences of the late former South African World War II pilot, and later art teacher and struggle activist, Benjamin Pogrund. In this article, Stracham details what Pogrund witnessed, including extreme brutality, as well as poor and degrading prison conditions of African prisoners. By producing this article, Stracham, and thus the *Rand Daily Mail*, had contravened a section of the *Prison Act 8* of 1959 (Republic of South Africa. Union Gazette Extraordinary 1959: sec 44 (f)) which prohibited reporting of any accounts of incarceration experiences. Stracham was incarcerated for several years over his contravention of this act (South African History Online 2019), which reveals the severity of sharing prison-related information during that particular period. Peté (2014:493) highlights that during the apartheid era, the Department of Prisons served the public with inaccurate information, and presented information that hid the brutal nature of the Department of Prisons. The little information that would be shared would be in official documentation such as annual reports, which were obviously inclined towards supporting positive perceptions.

In addition to the history of concealing most information of the DCS during the apartheid regime, the researcher found further evidence of the then prohibition of communicating and reporting on prison conditions. During the apartheid regime, the now late political activist and academic Fatima Meer produced several paintings while incarcerated at the Old Fort prison, now Constitution Hill (Constitution Hill 2021). These paintings documented prison conditions and were secretly smuggled out through the late South African struggle stalwart Winnie Madikizela-Mandela's lawyer for activism purposes (Dwamena 2019). An example of Fatima Meer's paintings is included as Figure 1 on the next page. This painting shows a very small and constricted space. It looks like a solitary confinement cell, with a locked cell door. It appears as though this cell has poor ventilation and very little space for movement. The researcher assumes that Fatima Meer's painting was communicating poor prison conditions and accommodation during the time of her incarceration. The fact that these paintings were produced secretly, bears evidence of the history of the prohibition of communicating any prison related information.



Figure 1: *My Cell*, Fatima Meer, 1976 (Constitution Hill 2021).

The researcher identified another photograph that shows a telling depiction of prison life during the apartheid regime in the *museums* section of the Constitution Hill's website (Constitution Hill 2021). This photo is included as Figure 2 on the next page. According to the caption of this photograph, it was secretly shot by Bob Gosani at the roof top of an adjacent building in 1954, with a view that can slightly show the recreational area of the then Old Fort prison (Constitution Hill 2021). In this photo, an African man is depicted naked, while a White correctional officer is watching him. According to Iconic Photos (2013) this image shows the *Tauza* jive, which Black offenders were expected to perform naked. The *Tauza* jive served to check if no contrabands were hidden inside their rectums upon returning from court appearances or external prison programs (Iconic Photos 2013). Other men in the photo are shown sitting on the ground in straight lines, with each facing the back of another. Some of them are not wearing their tops. This photograph reveals the interest that has existed in documenting prison-life, and the strict prohibition of doing so.



Figure 2: Offenders at a recreation area of the Number Four section at Old Fort Prison, 1954, now Constitution Hill Museum (Constitution Hill 2021).

The South African correctional system adopted a military approach in the 1950s (Dissel & Ellis 2002:1). According to Dissel and Ellis (2002:4), the South African correctional system still embodies a military-like approach even though a new non-military approach and policy were adopted post 1994. These authors also reflect on the effect or meaning of this military approach that persists. This includes, among other examples, the uniforms worn by the prison wardens, military-like ranks among correctional officials, and the fact that the liberation that is reflective in the post-1994 legislation is not filtering into the South African Correctional Service as fast as it should (Dissel & Ellis 2002:4). This study assumes that these examples of elements of a persistent military-like approach and other historical characteristics like the hiding of information within the DCS might be the reason for a seeming lack of literature on Audiovisual Practice in the DCS. Due to the lack of openness of how correctional facilities function daily, practices like the one under study continue to remain unnoticed and thus under-researched. It thus highlights the significance and relevance of this study.

It would be an injustice to this research problem if it is not considered under the democratic context in South Africa. According to Du Toit and Kotze (2011:1), South Africa's democratic experience has been hailed as one of the continent's unexpected and surprising successes, along with its counterparts in Mozambique and Namibia that obtained democracy in 1990 and 1994 respectively. By nature, this research area has a political dimension arising from *The White Paper on Corrections in South Africa* (2011), which was influenced by the new democratic dispensation. Along with democracy comes the freedom to do many things, which might have not been possible under other governance systems like dictatorship and authoritative, oppressive governments. At the root of democracy are participatory citizenship and consultative leadership (Midlarsky 1997:15-16). The freedom that comes with democracy gives birth to the revolution of existing systems and fields of work, as well as new ones. Concerning the research topic, democracy has allowed for media access and research within correctional centres. While this access remains controlled, as it should be the case in such a tight security environment, a certain amount of access is allowed if the necessary requirements and permissions are sought and met. Obtaining permission to produce media within a correctional centre context requires a detailed application for access to ensure acceptable behaviour by the media producer and crew as well as ethical standards. In addition, if offenders are required to form part of the media production, signed consent from the offender must be obtained.

1.4 AV as a medium

To avoid the possibilities of confusion throughout this dissertation, the use of the terms 'audiovisual', 'film' and 'video' are clarified here from the onset. 'Audiovisual' refers to a medium that produces content with both visual and sound properties at the same time. It has different streams, which include cinema, film, television (TV), and video. The four types mentioned above have many similarities and interdependencies. The similarity lies with the production principles, including the theoretical framework, the aesthetics, the equipment used, the planning and execution (Russel 1999:xvi). However, video is a digital, low-cost method of production, more independent, flexible and often requiring fewer resources, e.g. technical crew and production staff, as compared to film and TV.

In film, according to Carrol and Choi (2006:54), the viewer watches a world in which they are absent from, on a screen, through “a series of automatic projections”. In essence, the same applies to television. Television transmits audiovisual content over an analogue or digital satellite network to its viewers. It transmits diverse content, to diverse audiences, over diverse network channels. According to Condry (2009:2), television “for pictures” was developed during the mid-1920s, and became part of the American society between the late 1940s and early 1950s. According to Lotz (2014:22), the network functioning of radio stimulated the development of early television. Television as a medium gathers diverse audiences, over diverse content. Television is able to transform the past into the current and bring events that are happening further away closer to the audience (Scannel 2010:62). Television has the ability to create the feeling that viewers are actually present at events, which makes it a very powerful communication tool of great complexity. Viewers can be shown diverse formats including ‘live’ content like news, talk shows, sporting events and reality formats, educational content, pre-recorded sports, magazine programmes, dramas, comedies, films, etc. For Condry (2009:2), television can be considered a device and an industry. In this manner he highlights the physical technical medium, the way in which it is transmitted over a network, and the business side of it, which includes programming, advertising and other aspects such as audience ratings (Condry 2009:2).

The bulk of literature consulted, as will be evident in Chapter Two, is related to film studies, because video as a genre evolved from film. This research refers to film literature and theories because many video production principles, theoretical origins, production techniques, as well as the editing process, have a rooting in film and cinema studies. Dancyger (2006:xxii) assumes that discussions on various elements of film including the aesthetic choices, and the art and craft of the editing technique, can similarly be discussed in considering the medium of video. This is because these elements have a similar impact on video despite the differences in technology. The consultation of some film-related literature is relevant and consistent with the aims of exploring this topic, including the analysis of the meanings in the videos of the DCS.

While video may use relatively lower cost equipment in comparison to film, the application of the aesthetic choices and editing techniques tend to have a similar

impact, e.g. the close-up shot in film has the same effect in video, which is to intensify the viewer's emotion. While video can record the context as it unfolds, film is a carefully planned activity (Broth, Laurier & Mondada 2014:4). Because of the high cost of shooting on film, a great deal of planning is required. Decisions are made determining what the film will be about, along with its carefully planned story lines and plots. While the same amount of planning can apply to video, it can exist without any planning. Video can be produced by people that are not equipped with film production skills due to the current existence of digital technologies such as cellphones, Handycam and car videos (Barbash & Taylor 1997:222). Film, on the other hand, requires personnel that are skilled with technical production knowledge. Video is not always used for entertainment purposes and can be adapted to cater to diverse fields and purposes, such as the embedding of documentation, and research purposes (Broth, Laurier & Mondada 2014:1).

This study considers video as a liberated medium due to its ability to be adapted to many formal and informal contexts and workplaces, such as its use in specialised fields like in the practice of medicine, as well as for learning purposes in diverse fields of study (Broth, Laurier, & Mondada 2014:1). Also because of its ability to be shared on diverse platforms including through cellular phones, the internet and on social media. Filmic and video contexts make use of a combination of multiple signs and symbols to produce messages and meaning. For example, the dress code of an actor or individual represented can have a different meaning for different people, and thus presents a connotative interpretation or meaning to a sign (in this case, clothing). As a result, the study seeks to understand how this liberated AV medium is integrated and functions within the DCS context.

This research further probes into the outputs of the DCS AV service, which are videos. The underlying meanings in these videos are explored. In addition, the focus will be on why the DCS produces the type of content that it does, as well as the purpose for such content. The analysis of meanings within the context of this study is concerned with exploring a reality that becomes evident in the videos of the DCS, which are produced through its AV service. In film, meaning is conveyed to the viewers using a combination of image, sound, actors, music, action and sometimes text (Dunnigan [sa]). According to Gidal (2014:46), film presents cultural discourses

which include both material and ideological discourses. The same applies to video production. As a result, this investigation examines the extent to which the constructed meanings in the DCS moving images assist in advancing both the corporate communication element of this department, as well as in the rehabilitation and correction process of offenders. The focus on the meanings in the DCS videos will be elaborated upon within the literature review chapter.

Long before digital technologies became as vibrant and advanced as they currently are, many scholars and academics from different streams had predictions about how digital technologies – with the power of the internet – would transform how digital environments produce and distribute their content (Salokannel 1997:8). Indeed, many years later, the internet, together with social media, has become a tool for obtaining both information and different types of media. Examples of the different types of media that can be obtained from the internet include videos, photographs, different types of texts, online newspapers and magazines, documentaries, etc. These ideas have their origins in Marshall McLuhan's work of his predictions on how 'electric technology', which in some sections of his work he refers to as 'electric circuitry', would alter how society lives (McLuhan & Fiore 1967:8). According to McLuhan's predictions in his book, *The Medium is the Message: An Inventory of Effects* (1967), advances in electronic technologies would alter amongst others, the concept of neighbourhood, family relations, approaches to work, and give the minorities a platform to express themselves (McLuhan & Fiore 1967:8). McLuhan's predictions on the future effects that electronic cultures continue to be evident in his work on *War and Peace in the Global Village* (1968), where he discusses predictions on the future global village, influenced by the electronic revolution and electronic culture. The relevance of the advancements of digital technologies including the improvement of video cameras and ease of access, use, and distribution have not only led to a personal change in people's lives, but also to how people work and apply them to their work. The application of AV and its inclusion in the DCS is an example of that. While in the past this was an unprecedented idea in the past, it is now a reality, and forms part of the daily functioning of the DCS. This study thus explores the existence of this AV practice as a resident function in the DCS and its impact in the work of the DCS.

Some scholars had concerns over how the revolution of digital technologies would affect culture. These concerns are more inclined towards fear and negativity over the predicted technological revolutions. Communication theorist and critic Neil Postman had concerns over what he terms 'technopoly', and predicted that it would drain cultures of their symbolic significance (Postman 1993:165). In this view, the manner in which digital technologies tackle and represent cultural symbols in such a 'light' manner, reduces the significance of the cultural symbols. Postman (1993:108) views the advancement of technopoly as an advancement that would alter our general culture and worldview. The advancement of digital technologies and platforms developed a particular global culture of obtaining information as well as in the expectations of how information should be delivered. In consideration of Postman's predictions, this study considers how the AV practice in the DCS contributes to the cultural representation of this institution through exploring the meanings that are created in its videos.

AV is a very broad, diverse, and complex discipline. Video quality is a concern for AV research because film structures and meanings in films have historically been a central topic in film narrative research (Bordwell 2008:85). According to Newman (2014:1), video is one of the most adaptable mediums in history, while Bermejo (2012:v) mentions that video quality assessment has been one of the intriguing challenges to the media environment, with the focus and evolution heading towards higher resolutions in an attempt to increase quality. This research focuses on AV in light of the meanings that are created in the DCS moving images. This does not place less emphasis on the importance of good quality equipment, especially of the video camera. A video camera is an important tool in the production of any film. It is the primary tool for the production of any video-produced content in a film, cinema, video and television platform. A video production can be produced without the video camera, with an example being videos that may be produced solely through animations or images. However, this study focuses on the content of the DCS produced videos and the embedded meanings, and not the production equipment. Film and video are creative and technical mediums (Hubris-Cherrier 2012:xvii). Creativity is applied in how the meaning is produced, while the technical applications are in the equipment that is used for production, and the production techniques in which this is produced. This study chose to focus on the analysis of the meanings in

the DCS videos because it seeks to understand how the creative element of the video medium is applied within the constricted environment of a Correctional Services Department.

Film is considered a communication system, which produces meanings through a complex combination of technical and non-technical signs (Graeme 1994:119). Due to the similarities between film and video, the latter is also a communication system. The DCS videos present - and inevitably suggest - meanings to their viewers, and thus it is necessary to establish the meanings that the DCS conveys in these audiovisual texts. Importantly, this study also explores how various signs are used to create meanings in the videos, and how these meanings are constructed. A visual semiotic analysis of these videos provides a platform to explore the kind of representations of the social elements and contexts that are embedded in the moving images of the DCS. Kidd (2016:10) discusses the constructive nature that representation plays to our realities. Representations play a role in shaping how we perceive our surroundings.

This study assumes that the DCS videos fails to depict meanings which highlight what it represents as an organisation in the South African democratic context. This assumption stems from the fact that apart from the incarceration function of the DCS, many members of the public do not seem to have much knowledge of the DCS as an institution. This lack of public knowledge has been verified in the recent 8-days community outreach programme that the DCS undertook in order to publicise its work (Republic of South Africa. Department of Correctional Services 2021).

Exploring the meanings in these audiovisual texts is thus meant to identify and reveal the diverse representations that confront the viewers of these videos about the position of the DCS on various social discourses, beliefs, attitudes, ideals and ideas. The denotative and connotative meanings, as well as myth and ideologies in the DCS moving images are considered according to Ronald Barthes' semiological method (Barthes 1972:113), which is discussed in *Chapter Two*. In addition, this study also considers the meanings contained in the DCS videos from a perspective of representation as delegation, which according to Webb (2009:88), includes when an organisation or person stands for, and may also speak for the community of that

organisation. With their audiovisual approach, the DCS AV unit is representative of the DCS community through what is communicated in their moving images, which makes it necessary to identify the meanings that are communicated for this institution. Representation in media, in this case, the internally-produced moving images of the DCS, is characterised by competing influences from institutions, individuals and groups (Orgard 2012:7). What are the institutional factors that directly and indirectly influence the content production of the DCS videos? From an organisation with a historic lack of openness to communicating corrections-related information, this study intends to draw attention to a variety of elements including the verbal and non-verbal discourses, the representation of culture, power relations, and ideologies in the DCS videos. Power relations are explored by analysing the institutional relations between the depicted individuals in the videos. Indeed, the researcher established a multitude of meanings and ideologies that the DCS videos convey during the data analysis stage of this study. These findings are discussed in Chapter Five.

1.5 Motivation for the research

This research has been catalysed by the paradigm shift from the former Department of Prisons, to the current Department of Correctional Services (DCS) (Republic of South Africa. Department of Correctional Services 2011:75). This paradigm shift has meant many changes to how Correctional Services executes its mandate, as well as to how offenders are treated (Republic of South Africa. Department of Correctional Services 2011:75). In the light of this paradigm shift, the use of one of the most dominant and context-rich communication and storytelling mediums (Communication theory [sa]) is explored. The DCS has made great attempts to alter the general public perceptions of the correctional system through various changes in its legislature. This has been done so by, amongst other things, the altering of its *White Paper on Corrections* to suit the post-1994 democratic dispensation and the South African Constitution. By so doing it changed its strategic direction, as well as the commonly used terminology, and the approach used where correctional facilities are concerned (Republic of South Africa. Department of Correctional Services 2011:52). For example, what used to be 'prisons' are now referred to as 'correctional centres'.

Inmates are no longer labelled as 'prisoners' but are rather called 'offenders', and the approach to detaining offenders is no longer to 'punish' but to rehabilitate those that have committed social ills (Republic of South Africa. Correctional Services 2011:35-36). This is an attempt to change the thinking of offenders by rehabilitating them to be considerate and remorseful citizens that will not re-offend (Republic of South Africa. Correctional Services 2011:35-36).

If the aim is no longer to only punish and subject incarcerated individuals to harsh and in some cases unequal conditions, then it means there is now a different message that the DCS is presenting to society – a new perspective about corrections and the ideas associated with incarceration in South Africa today. Communication from the DCS is different from daily community stories, and those from other government departments which do not embody the history of hiding information from the public. Apart from correctional services-related legislature and governance matters, proactive messages, including audiovisual messages, depicting the general everyday environment of this institution remain uncommon. How are audiovisual productions and meanings from a notorious environment constructed? What is constructed? Why should they be produced? This research refers to the core function of the DCS as notorious on two levels: Firstly, from its history in the apartheid era, which included a harsh system that contained the unequal treatment of offenders of different races (Republic of South Africa. Department of Correctional Services. 2011:26). Lastly, because it houses people who have offended society in diverse ways. With a history of censorship, are South African correctional centres capable of transitioning to share what was hidden for many decades by the mere existence of a more liberated *White Paper on Corrections in South Africa* (2011)? Or is it merely an ideal? Can this transition be seen in the DCS-produced videos?

The DCS has an AV unit, which functions under its Communication Service's Chief Directorate. South Africa has one of the highest populations of offenders in the world (SA Prison Population... 2008). AV content has the potential to change the general stigmas attached to correctional centres because it is a powerful medium, that is able to simplify content for the audience which otherwise could not be easily understood in other mediums including in writing (Ireland 2017). In contrast, it has

the potential of posing security threats if not practiced with caution. Correctional centres are characterised by heavy security measures, which also extend to the production of information, content and knowledge. The security measures often found in correctional centres in South Africa and those from around the world are common in what Sykes (2007:40) characterises as being bureaucratic with rules, regulations and commands that are passed down through a hierarchy of power.

The topic presents a significant area for research because, in the case of the DCS, the AV function is being practiced in one of the most closed systems of our society. The intention for the AV content is a documentary and marketing one for the department, that takes place internally to the staff and externally because the distribution occasionally extends to its external stakeholders. This AV material is produced and edited together using a video editing technique. The fact that AV exists as a practice in the South African Correctional Services and the editing of the footage into an audiovisual product is known and confirmed by the researcher, as the researcher is a previous employee of the DCS in the AV section of the DCS communication service. This study serves as both an exploration and reflective exercise to some degree because being a former employee has actually not provided the researcher with adequate clarity about the purpose of an in-house AV practice. Before this study, the researcher had never done any critical research on the purpose of this unit within the DCS into any of the following:

- How the DCS AV unit is positioned in terms of content production, and what it should produce in light of the historical notorious information-sharing culture in the DCS.
- How this unit should be positioned in the current South African democratic dispensation, and within the vision of the *White Paper on Corrections in South Africa* (2011) for the DCS.

Whilst in the employ of the DCS, the researcher found the AV unit as an already established practice, which functions in a certain way. Within the three years and seven months that the researcher worked in the DCS' AV unit, questions of its existence and purpose have never been a subject of critical discussion or research. The lack of this particular type of AV practice in literature is also another factor that never became a subject of discussion or concern within this unit. These reasons

imply the necessity and relevance of this study. The exploratory element of the research has been encouraged by the lack of literature on the topic (Thomas 2011:44), namely the lack of literature available on the AV practice in prisons both locally and internationally. The study thus sought to understand AV practice in an environment where academic research on this research area is lacking, and it is also the primary motivation for this research.

The exploration of meaning in the DCS videos is another major motivating factor for this research. Analysing the core meanings in the DCS videos has been done in order to explore, describe and explain what the identified meanings in the DCS produced video texts represent about this government department. Meaning is a fundamental element of everyday life. According to Maloney (2015:2-3), meaning is one of the important needs for human beings, apart from shelter, food, security and comfort. Meaning gives a sense of identity, including with our relationship with various contexts, situations and with people (Hall 1977:3). To MacDougall (2006:1), “meaning guides our seeing”. The outputs of the DCS AV work are videos, which confirm that there are meanings that are being produced that can be explored, and thus it is an element that is embedded within the DCS video material. The film and cinema-inclined technical production elements are identified in the DCS AV moving images by the researcher because they include the following elements: camera, sound, editing and the time-space collapse of cinema (Kuhn & Schmidt 2014:1-28). Meaning is constructed for the viewers in AV through video editing, which in turn gives a sense of understanding and suggests a certain intended interpretation (although interpretation cannot be controlled completely) to the footage gathered.

Ancient communities developed most of their knowledge and meanings to their contexts from oral cultures (Griswold 2008:145). South Africa is very rich in oral cultures. This includes in most of the cultures that exist in the country including the Zulus, Tswanas, Xhosas, San and Khoisan, Northern Sotho, Southern Sotho, etc. (South African History Online 2019). In these cultures, knowledge would be shared in the following ways including, but not limited to, stories, poetry, jokes, rituals, etc. (Nogueira 2003:164). Oral cultures, of course, extend beyond South African borders. They are part of ancient traditions, which can historically be found in countries like Israel (Niditch 1996:6) and Cree Cultures in Greece (Cooper 2007:ix). Exploring the

internal AV practice and its outputs in this research are underpinned by three main diverse viewpoints. The first viewpoint is from the main elements that were disseminated and gained from oral cultures, namely “guidance, direction, instruction, and knowledge” (Dunnigan [sa]). In addition, Dunnigan ([sa]) views human beings as natural storytelling beings, and believes that filmmakers and screenwriters are the closest in various attributes to oral historians than any other narrative media. The second viewpoint is drawn from Schwartz (2013:6) who highlights that filmmakers, in this case, the DCS AV practitioners, do not just collect footage but also generate archives similar to oral historians. Importantly, the third and last viewpoint includes the fact that AV content can be understood by the educated, uneducated and can further be tailored for the needs of people of different demographics, thus making it a powerful, all-inclusive medium (Barry 1997:158-159). Dawkins and Wynd (2010:20) highlight the power that video producers have, as they control both the aesthetic and technical choices in productions. Thus, the signs in DCS videos embody a power of entrenching certain meanings, discourses and ideologies to the target viewers. This power of disseminating diverse meanings makes a visual semiotic analysis necessary. A semiotic analysis enables layers of meaning to be revealed in a text, and as a result, can unveil underlying ideologies, which are filtered onto the viewers. These messages, discourses, representations and ideologies present a representation of what the DCS currently stands for in the current century. In the face of the lack of literature on the AV practice in South African Correctional Services, it directly puts the DCS AV practitioners in a position of both creating and preserving history.

1.6 The significance of the research

What makes this research critical is that while *The White Paper on Corrections in South Africa* (2011) has elaborated in much detail on the background, context and strategic direction for the management and outputs of South African correctional centres, it lacks information of how the DCS intends to communicate its work from in South Africa. Although the DCS has a communication services function which is concerned with this element, South African prisons’ notorious past concerning communication with the media and the hiding of information, makes addressing this

element of critical importance to the DCS more than to any other government department in the country. Apart from the diverse interactions which include public and private partnerships and communities, it is important to understand where the DCS lies regarding the level of public communication or to what extent it communicates to the public.

The primary digital external communication medium that is used to communicate the work of the DCS to the public is its website (Republic of South Africa. Department of Correctional Services 2020). This website has been consulted in order to establish clues of how the AV practice in the DCS serves the AV unit. Through this tool, the communication methods that appear to be part of the DCS include its electronic newsletter. This means that some of the communication methods of the DCS include writing services and photography. The DCS further communicates through media engagement services, which are evident through the media statements that are currently archived on their website under the news tab (Republic of South Africa. Department of Correctional Services 2020). Furthermore, there is speech writing for executive leadership and marketing services, also archived under the news tab (Republic of South Africa. Department of Correctional Services 2020). The DCS website, like many organisational websites, communicates information on the diverse functions of the DCS, including on the offender visitation processes, and strategic documents that are available for public downloading like the Annual Report, Annual Performance Plans, etc. Between 2017 and 2018, there were three videos on the DCS website that have been produced by the DCS AV team. However, during 2020, these videos had been removed. The researcher assumes that the removal of the videos from the DCS website is because the videos were outdated. In October 2020, the researcher identified new videos that were uploaded on the DCS website.

These videos contained candid visuals of DCS officials from the different regions of the DCS competing for the *Jerusalema* challenge¹ (Republic of South Africa. Department of Correctional Services 2020). The videos have since been removed.

¹ The *Jerusalema* challenge became a widespread local and international dance challenge to South African artist Kgaogelo “Master KG” Moagi’s *Jerusalema* song. The viral dancing challenge to this song was at its peak between September and October 2020. During the period of the *Jerusalema* challenge, there was a viral sharing of, mostly, unprofessional cellular phone videos on social media

The inconsistent upload and removal of the DCS videos from its website suggest an uncertain plan for uploading videos. However, these videos fall outside the scope of the sampling time period for this study and will not be considered as part of this study. The sampling period will be clarified in Chapter Two under *Research design, methods and data collection*. From observing the electronic newsletters on the DCS website, the level of communication that becomes evident is primary communication focused on senior leadership within this organisation. The senior leadership, in this case, includes the work of the Minister, the Deputy Minister and the Commissioner of the DCS on activities that are related to the many different rehabilitation programmes for offenders that the DCS integrates. Examples of such programmes include education-based programmes, spiritual care, victim-offender dialogues, community imbizos², offender activities, and offender sports. With the video medium being such a liberated medium in conveying messages and its polysemic nature³ due to the multiplicity of signs involved, how does it fit into and become applied in a context that was previously so heavily censored? In exploring how the DCS communicates in its website, the work of the DCS AV unit remains unclear. While there is much clarity and background of other communication functions of the DCS, it is lacking for the AV practice.

This study considers it problematic that the AV Practice within the DCS and the analysis of meanings in its moving images, and other AV-related outputs are lacking in literature. When an area has not been explored in literature or other spheres of writing and research, several problems may result. These problems include, first,

platforms from from diverse groups, individuals, colleagues in different workplaces dancing to the *Jerusalema* song. This viral dance challenge was catalysed by a group of Angolan dancers who had posted their choreography to this song on a social media platform, which was then copied and emulated by local and international communities (Cape Talk 567 AM 2020).

² A community Imbizo is a communication engagement strategy characterised by holding community meetings in order to discuss community challenges, and planned community interventions that the South African government has adopted. It is a model that has been adopted and copied from the way traditional leadership in many of the South African indigenous cultures to address community challenges and community-based planning and interventions (Kruger & Ndebele 2014:58).

³ Polysemy refers to the ability of a text, in this case video, to produce multiple meanings (Nelmes 2001:256). A sign is polysemic, and a film is made up of signs (Kaplan 1983:17). Multiple meanings in film are produced through the many signs that make-up a film production including the look, feel and theme of the production, the technical choices which include how the production is shot and the editing decisions, the scripts for the characters, the topic and discourses that are tackled etc. all of which contribute to the meaning of the film (Gibbs & Pye 2005:10).

that its challenges can remain without solutions. Second, it might also lack the documented operating standards, guiding policies and frameworks, and there might be a lack of documentation in books, archives and other knowledge management sources that place a certain function within a certain historical context for future generations.

A case study of the DCS's AV unit and outputs is viewed within this context with consideration for knowledge management and knowledge preservation. Zack (1999:125) mentions knowledge to be the most valuable and strategic organisational resource. Knowledge management systems are central to the discipline of knowledge management. They are often primarily information-technology focused and enable archiving, categorising and ensuring the accessibility of the knowledge in an organisation (Halawi, Aronson & McCarthy 2005:77). This study expands on the knowledge management perspective in Chapter Two of the *Literature Review*.

This lack of documentation can disable the DCS' AV service from maximising the benefits of documented knowledge that can enable the future sharing, re-use and innovative use of knowledge (Pasher & Ronen 2011:117). Exploring the underlying meanings in the DCS videos can play a significant role in creating an understanding of the DCS as an institution from its internally produced audiovisual material. Ensuring that this previously hidden part of society is brought forth in literature presents an opportunity to define a non-security AV practice within South African correctional centres, to place it within a historical context, and to redefine correctional centres within a democratic context. This can enable the following:

- Enlighten the parts of society that are poorly informed about correctional services as a function of South African society. This serves, more importantly, the youth, and thus provides insight into the possibilities of incarceration and what incarceration entails if they engage in crime and other forms of law offending anti-behaviour(s).
- Research and knowledge about the different elements of functioning within the DCS AV unit such as its production of content through AV methods and outputs becomes a platform to heal what has been a historical practice of the concealment of any prison-related content. When attempts are made to undo

negative practices such as the historical concealment of prison information by researching into such areas, it allows more freedom to correctional centres that had been historically conditioned to hide every piece of information. It also allows this study an understanding of what is communicated by the DCS in these videos.

- Redefining the DCS within a democratic context will further allow society to start becoming accustomed to the idea that correctional centres have other functional areas that support incarceration, and thus broadening the viewpoint of South African correctional centres as being more than just incarceration. Examples of other supporting functions within the DCS include, but are not limited to, human resource management, agriculture, spiritual care for offenders, sports, arts and recreation, policy development and support, etc.

This study further considers the research problem from an advocacy point of view. The most important elements of advocacy include system improvement (Hitchcock, Schubert & Thomas 2003:460), as well as speaking on behalf of an entity, to correct identified problems, to change the status quo and improve society (Masner 2007:19). It thus becomes necessary for the DCS to advocate its new mandate so that society starts to view correctional centres as democratic institutions, that are no longer punitive. Although the concept and nature of incarceration will always be punitive, advocating for the current mandate of corrections will create a pathway to the view of correctional centres as institutions that rehabilitate offending behaviour.

Through advocating and heightening efforts of communicating to the public about the current mandate of the DCS, society can both question and understand this mandate. This communication will encourage open dialogue by enabling a platform for discourse rather than just implementing this mandate, of which its existence may be unclear to some members of society at large. By opening a platform for discourse some problems might be identified and be corrected as mentioned by Hitchcock, Schubert and Thomas (2003:460). An open discourse will also allow society to actively engage and be critical of the mandate of the DCS. It will further enable a platform for the questioning of the expectation of the nature of correctional environments to transform by the mere virtue of the change in terminology, and through a revised *White Paper on Corrections* (2011) by the DCS.

By nature, video has advocacy characteristics. Caldwell (2005:2) credits video for being a powerful advocacy medium that can illustrate contrasts with visual pieces of evidence that has the ability of reaching a wide audience and challenging stereotypes and various issues. For Wood (2014:4), the strength of audiovisual media lies in its ability to transcend written texts and influence a new way of thinking. Audiovisual productions such as documentaries, strengthen social cohesion through stimulating dialogues on different subjects, and also contribute to the negotiation of identities, cultures, and various environments (César, 2019:1-4). Under the new mandate of the DCS, AV productions become an advocacy tool by contributing to setting the tone, the messages, and the level at which the DCS communicates with its target audiences. However, in the same breath, the DCS produced videos can advocate messages and meanings which may be undesired, some of which are negative. Both positive and negative meanings become representative of what the DCS and its mandate in the current democratic dispensation entails.

The practice of AV in the DCS is also considered with the perspective of propaganda. Power is exercised and manifested through communication and communication systems (Robinson 2019:1). The DCS AV service can be used as a tool of propaganda for its mandate. According to Robinson (2019:5), the act of propaganda is currently given terms such as “strategic communication, public affairs, political marketing, perception management and psychological operations etc”. These terms are used by diverse organisations to refer to tailored communication, often with persuasive objectives. Propaganda is historically known to refer to manipulative communication (Robinson 2019:5). Because the AV practice is an internal tool of the DCS, it can easily be used to communicate the successful management and achievements of this department, although it might not necessarily be the case.

Exploring the meanings contained in the DCS videos, and the overall audiovisual practice within South African correctional centres is of special significance as it explores a niche stream within the audiovisual practice field, which is worthy of being researched, explored and formalised within the academic literature space. Probing this research area is paving the pathway for the necessary laws, regulations and the attainment of the legal protection for the audiovisual practice in correctional centres.

1.7 The main research problem

This study explores and describes a non-security AV Practice within the South African Department of Correctional Services (DCS) by conducting an in-depth interview with a member of the AV staff, considering the existing guiding documents in the DCS, and by conducting content analyses of the videos it produces. This will be done in order to establish the purpose of the AV function in the DCS and to analyse the underlying meanings in its videos, in light of the new paradigm and democratic approach to corrections as outlined by the *White Paper on Corrections* (2011).

1.7.1 Assumptions and sub-questions of the research

Assumption 1: The DCS does not have a documented long-term strategy for its AV practice, which details its purpose and approach for executing this service.

Question 1: Does the DCS have long-term strategies in place for its non-security AV practice?

Assumption 2: The DCS is failing to exploit its AV function to its full capacity.

Sub-question 2: Is the DCS exploiting its AV function to its full capacity?

Full capacity in this context refers to maximising what AV has to offer as a medium, including exploiting its communication abilities as discussed earlier, as well as its ability to pass on ideas and messages very quickly to audiences. Maximising what AV has to offer as a medium by the DCS in the context of this study includes four elements, namely:

- Having clarity on the target audiences for these productions and thus being consistent with producing the content that is relevant to these audiences.
- The visibility and marketing of these videos to the targeted audiences with a strategy that details how it plans to improve and/or grow its AV service in the future.
- The DCS-produced videos should be an important tool for imparting its post-1994 mandate as detailed by *The White Paper on Corrections in South Africa*

(2011), which includes ensuring that correctional centres embody humane conditions.

- To market, the mandate of *The White Paper in South Africa* (2011), not only internally to the DCS, but also externally to society. These videos would then assist in achieving this vision, using the advantages of technological advancements in distribution mechanisms.

Ascertaining what the 'full capacity' of an AV unit in the DCS means is addressed through qualitative questions that contribute to understanding the four areas of concern for maximising the DCS AV unit and its outputs. These questions are answered through in-depth interviewing and exploring the DCS AV-related documentation. A long-term plan is important in determining the capacity for the DCS video service. This will enable determining the purpose for the production of these videos, establishing whether there is an adequate archival plan for the produced videos, and most importantly an overarching plan for the DCS video service, apart from supporting the DCS' internal engagements and events.

Assumption 3: The DCS communicates diverse meanings through its internally produced videos.

Sub-question 3: What kind of meanings are embedded in the DCS-produced videos?

Assumption 4: Video is heavily exploited as public education and perception-altering tool, as well as a rehabilitation and correction tool in the DCS.

Sub-question 4: How does the DCS use its video function? Is video used to assist in public education on the DCS, rehabilitation, corrections, and for altering public perceptions?

Assumption 5: The DCS AV unit is not well-capacitated to assist/implement/materialise its post-1994 mandate.

Sub-question 5: Is the DCS AV unit well-capacitated to assist its mandate through its AV service?

1.8 The objectives of the study

The objectives of this study are exploratory, descriptive, and explanatory. These objectives follow below.

Objective 1: To explore and establish how the DCS uses its Communication Service's AV unit. This includes considering elements such as what the DCS AV service does daily, what the DCS expects from this service, whether these expectations are realistic or not, and whether this unit can meet these expectations. The researcher establishes answers to these concerns through the in-depth interviewing of one of the DCS AV practitioners.

Objective 2: To explore and establish how the outputs are packaged and disseminated to their target audiences, including the reasons for the logistical methodology, etc. In addition, this study explores the research question in light of continuous technological advancements and evolutions in the media communications landscape (Albaran 2013:251). The technological evolutions and advancements in this context refer to the distribution mechanisms that are part of the AV production process, which the study cannot ignore in exploring the DCS' AV practice. While the world is moving towards digital methods of distribution (Hagel & Brown 2008:93), the question of how the DCS distributes its AV material arises. When it comes to the packaging of the content, the dominant genre is identified and the reasons therefore are probed.

Objective 3: To explore and establish whether the AV unit is executing its function effectively in line with the broad departmental strategy and with the current paradigm of incarceration in South African correctional centres. This includes questions concerning what an effective internal AV service entails in this particular department, and the extent to which the constructed and communicated meanings through AV assists both the departmental mandate, as well as the rehabilitation and correction process.

Objective 4: To explore and establish the underlying meanings in the DCS videos, according to Roland Barthes' (1972:113) semiotic method which is concerned with

the levels of meaning including denotation, connotation/myth, and ideologies. This method is discussed in Chapter Two.

1.9 Limitations of the research

A lack of literature and research on a similar research area are limitations of this study. The lack of literature has resulted in too few sources to compare and contrast this study against. However, it allowed this research to fill a gap in the literature, concerning the in-house AV production within the correctional services. There are only two AV practitioners in the DCS country-wide. Only one participated in the in-depth interview, therefore a very small sample size is a limitation. This study collected data from the current AV practitioners and not those that may have worked in previous years. The research is limited to the chosen sampling period of January 2019 to December 2019, its research design, data collection and the data interpretation processes and methods.

1.10 Outline of chapters

This section discusses an outline of chapters. These provide an overview of what each chapter discusses and the approach to the discussion. An outline of Chapters Two to Six now follows.

Chapter Two reviews the literature and provides a theoretical framework for this study. The literature review considers three key elements including first, AV practice and purposes in South African and international correctional centres. Second, understanding video as a medium. Third and last, the information-sharing context in local and international correctional facilities is reviewed, including film and video in the relevant legislation. The theoretical framework of this research, on the other hand, include semiotics, multimodal discourse analysis (MDA), ideology in the videos, framing theory, as well as ethical considerations for moving images. The multimodal elements and their contribution to discourse will also be analysed through an analytic method presented by Carter-Jolivet and Rowley-Jolivet (2013:10) on the parameters involved in the multimodal analysis. How the two models are applied to analyse the data in this study is elaborated upon in Chapter Two. Content analysis of

the videos is enabled through the Barthesian method which analyses the levels of meaning including denotation, connotation/myth, and ideology as presented in his essay *Myth Today* (1957). Barthes's semiological method is discussed in-depth in Chapter Two under the Literature Review.

Chapter Three details and discusses the research methodology for this study, which functions in a qualitative paradigm of research involving qualitative methods. It further discusses how the validity and credibility of the findings are ensured. This is followed by a discussion of the research approach, which includes a combination of a case study and content analysis approaches. The data collection and sampling are discussed next, which includes in-depth interviewing, the DCS AV-related documents, and the DCS videos. Chapter Three then discusses population sampling. This includes a sampling of participants, documents, and videos as well as the sampling period. The ethical considerations of this study are discussed in this chapter, which provides a detailed discussion of the steps followed to ensure the ethical conduction of this study. These include ethical approval for conducting this study from both the University of South Africa (UNISA) and the DCS, participant consent for the in-depth interview, data recording, handling and safety, and ensuring the confidentiality of participant information. Last, Chapter Three discusses data analysis, interpretation, and reporting.

Chapter Four presents, discusses and interprets the research findings of the in-depth interview and the DCS documents. The in-depth interview data is analysed through open, thematic coding. The researcher codes the data according to themes and utilises a coding tree to enable a grouping of the data into themes. The findings of the in-depth interview are followed by a comparison of the DCS AV unit's documentation with the findings of the in-depth interview.

Chapter Five contains content analyses of the DCS-produced videos. This is done by first discussing the multimodal analysis in the sampled videos, followed by a semiotic analysis, which identifies, discusses and analyses the levels of meaning including denotation, connotation/myth and ideology (Barthes 1972:113). This is followed by a section that interprets the findings.

Chapter Six summarises the findings of a Case Study of the Department of Correctional Services' AV unit and outputs. This summary includes the key findings and the limitations of this research. It then discusses the recommendations for future research, and the policy implications.

CHAPTER TWO: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Introduction

The literature review explores two main avenues. These avenues include first, exploring the literature that is related to this research area. Secondly, it discusses the theoretical framework underpinning this study. For the first avenue, because of the lack in literature on similar research areas, the researcher starts by exploring literature on the current uses of video in South African correctional centres, as well as in international correctional services. The research problem is then broken down into its varying dimensions to ensure that its main components are adequately conceptualised. This is done through exploring literature that considers the following: the depiction of meaning in moving images, video as a medium and its application to the research problem, and last, film and video within the relevant South African legislation.

In exploring the audiovisual practice and meaning in the DCS produced videos, consideration of human rights becomes a prime element for this study. It is important because this research focuses on a government department and service that deals with offenders who are considered a vulnerable group in society. Once someone is incarcerated, their human rights of freedom become reduced and controlled by the state for as long as they are serving their sentences, which have been handed down by a court of law. This is confirmed by Scraton and McCulloch (2009:2) in their discussion of the correctional facilities environment, and through their focus on a certain offender highlighting that her incarceration resembled her being property of the state. It thus becomes important that this study takes note of the human rights of the offenders concerning media use in an environment that houses offenders. The key focus is on internal media in the DCS as this would also be relevant to the DCS internal audiovisual practice. Although this study focuses on the non-security AV practice and its outputs within the DCS, an understanding of the conditions, the set standards and regulations of internal media within correctional centres will shed light on this research problem.

The second avenue of this chapter focuses on the theoretical framework of this study. It delves into the theories which include:

- Semiotics.
- Multimodal discourse analysis.
- The framing theory.
- Ideology
- Ethics in moving images.

Using these theories as an anchor to this study enables the researcher to analyse the meanings that are contained in the DCS videos. Lastly, this chapter will also consider ethics in moving images.

2.2 Audiovisual practice and the purposes of video in South African and International correctional services

There is minimal literature that can guide and facilitate this research in how non-security focused AV should be practiced in the DCS. The researcher resorted to searching for international literature that can offer insight into a similar research area since there appears to be a lack of local literature on the research topic. The findings of this review concerning the use of video in prisons worldwide are detailed below.

The South African government has been considering the installation of Close Circuit Television (CCTV) cameras in prisons to assist in curbing various prison challenges (Camera Inside Prison 2011; Spy Cameras for... 2011). By the year 2018, about 1800 CCTV cameras had been installed since 2005; many of these cameras are reported as not working (Fuzile 2018). During this review, it was also found that video is used in the form of surveillance cameras in correctional facilities in the rest of the United States of America (Video Surveillance for Correctional Services 2017), a phenomenon that is taking place in many countries. In Richmond, Texas, the utilisation of the “video-visitation” system has been adopted in its prisons (Mic 2016). The system in Richmond was adopted to replace face-to-face visitations. Inmates and their “visitors” communicate through a monitor. These are used to assist prison wardens with the monitoring of inmates. In the year 2011, the South African DCS

was allocated R 22,8 million by the Cabinet to install the audiovisual system in 52-parole boards country-wide (Correctional Services 2013/2014). This audiovisual system is a time-space collapse system, which allows parole boards to conduct parole-focused sessions beyond distance limitations. The United Kingdom government approved a similar “prison video links” system, which functions similarly to a video conferencing system (United Kingdom Government 2017). This system acts as a time-space-collapse system where “defendants, solicitors, barristers and probation officers can hold interviews without having to visit the prison” (United Kingdom Government 2017).

The DCS has security focused AV including the use of CCTV cameras which are meant to be monitored through security control rooms. The use of CCTV cameras applies to only some of its correctional centres. In the year 2012, a R480-million tender was awarded to ensure the installation of high technology fences that have CCTV cameras at twenty-seven correctional facilities (South African Government News Agency 2012). The use of CCTVs in the DCS has remained mostly ineffective due to many cameras that are not working. Despite these various security AV initiatives, there appears to be a lack of strategic communications-focused AV. The lack of academic knowledge and research on non-security AV and the analysis of meaning in the internally-produced moving images in prisons both locally and internationally, makes it evident that this research is exploring a niche of the AV discipline.

The additional information that was found relating to the video use or video produced in prisons includes leaked unprofessional correctional centre videos from inmates on the YouTube social media platform, and professional videos produced by news agencies. The leaked videos by offenders appear to be shot through cell phones. These leaked unprofessional videos, and the professional ones by news agencies mostly contain stories of South African correctional facilities. These videos include *Prisons Community in South Africa* (4flagga 2008), *Inside South Africa’s Notorious Pollsmor Prison* (Wallner 2016), *Pollsmor Prison South Africa – Full Documentary HD* (Discojohngoku 2017); *Life in a South African Prison* (Benson 2013), *Inside South African Prison – Gangs in Juvenile Detention Facility* (2017); and *Art of living: South African Prison Inmates* (Shankar 2009), *South African Prison* (Shirinda 2007).

The researcher has established that these videos have since been removed, which is considered particularly strange, as they had been available during four years of this study (between 2018 and 2020). The researcher assumes that perhaps the DCS is regulating the relevant platforms and ensuring that leaked videos on the DCS are not accessible.

The few international African correctional centre videos that were found during this review include videos from Nigeria, namely *African Worst Prison* (Nairaland Forum 2016), Kenya, *Inside Kenya's Worst Prison* (BBC News 2008) and from Zambia (Akwei 2017). These three videos are, however, from news agencies and not produced internally by the respective national correctional facilities in Nigeria, Kenya and Zambia. Similarly, in all prison-related videos that have been found as part of this review, none are proactive video productions or distributions by the correctional facilities concerned. Most of these videos are also no longer accessible online. The researcher presumes that they have been removed. This phenomenon of removal of correction-related videos establishes a pattern, which creates an impression of the strict control of correctional services-related video content, including in the different countries.

This leaves the study with a further gap regarding a documentary video practice in South African correctional facilities as a medium. This research approaches the use of AV with an educational and informative view and function, a notion supported by Rice (2017:50) who discusses the need for media practice in addressing social questions and productions that are not profit-oriented. 96% of prison systems in Dallas County in Texas distribute and use audiovisual materials that are aimed at educating offenders on HIV/AIDS (Moini, Hammet, National Institute of Justice (U.S) & Abt. Associates 1990:36). This shows the use of AV for information and education in a similar manner and approach as Rice's (2017:50). Mkozi (2013:34), however highlights the lack of audiovisual resources for informational and educational purposes in South African correctional centres.

The South African Constitution is limited in discussing the Department of Correctional Services as a whole. As such, there are no indications of how correctional services and offender-related audiovisual content should be approached

and documented. Prison is a high security enforcement agency. With this in mind, great caution has to be exercised in disseminating the related internal information. What appears to be a closer but yet unrelated study on a creative professional function and its role in the South African correctional system is Twani's (2011) thesis focusing on *Music behind bars*, which explores the role of music as a tool for rehabilitation and empowerment of offenders at Mthatha Medium Correctional Centre. Twani's research is not similar to what this research aims to explore here, however, it is one of the few studies that exist and has been conducted about the contribution that "art" makes in the offender-rehabilitation processes of the DCS.

It appears that the AV application of a filmic and storytelling nature in correctional service content is something that is never considered in literature. There are, however, many films and dramas that have been produced about correctional centre contexts, for example, the South African *Lockdown* fiction television series (Mandla 2018), which focuses on the daily lives of a few female offenders and their relationship with correctional officials within a correctional centre. *Lockdown* (Mandla 2018) further depicts an impersonation of the South African correctional officials through the wearing of similar uniforms by the actors. There has also been *Yobe* (Thwala 2018) which was a docu-series made up of thirteen episodes, which attempts to bring offenders and victims into a dialogue. This dialogue is aimed at enabling the victims of different forms of crime the space to engage with the perpetrators of these crimes and to further express the inflicted damage. In this way, the victims seek closure. From the side of the perpetrators, who are now offenders serving their sentences, it serves as a platform for expressing remorse and seeking forgiveness from the victims. This dialogue is facilitated by the *Yobe* (2018)'s presenter Siyabonga Thwala with the assistance of the DCS and social workers for mediation purposes, due to the sensitivity of this process. There are however no television programmes that are related to the AV practice in the South African DCS. Through exploring, describing and explaining AV practice within South African prisons, this study seeks to ensure that this niche practice is documented in literature.

2.3 Understanding video as a medium

The understanding of video as a medium and the overall practice of AV with cinema and film production characteristics, is crucial in exploring and interpreting its place as a creative medium and its outputs within the DCS. It becomes important for this study to consider the place of video in society, its value as a communication medium as well the discourses surrounding it in academic literature. Cubit (1993:xviii) argues that video does not necessarily rely on the camera or microphones for its sound and that even though it may use the camera as a tool it can be produced without a video camera. Therefore, in exploring the AV Practice in the DCS, it is important to find out the different types of videos that the DCS produces during the in-depth interview that is conducted as part of this study.

Cubit (1993:xvii) further argues that to study video practice, multiple elements must be considered including culture and history because of the operation of video in the many domains of social life. It thus becomes important to consider the historical context and the information-sharing context that characterises the South African Correctional Services in exploring the AV practice in the DCS. This is an element that was considered in both obtaining the DCS AV produced material that this study explored, as well as in analysing the content that is found within these videos. As a result of this literature review, it becomes clear that exploring any video content is a complex process, because there are many elements to consider including:

- The contribution that this medium has to the message because of its content presentation.
- Exploring the ideology(ies) that are embedded in the video. It is a complicated process because of the multiplicity of signs that are contained in the video. In addition, the polysemic nature of signs adds to the complexity of analysing and understanding a video.
- How a video is framed shapes how it is understood.
- How a video is edited, and the influencing cultural and historical context.

The framing theory and other influencing theories will be discussed later in the theoretical framework of this study.

Cubit (1993:xv), in his discussion of video as a medium, highlights that, “video is neither an autonomous medium, free of all links with other forms of communication nor entirely dependent on them”. It further becomes clear that video is a medium that seems to include, but not conform to the barriers that are part of different media. This is because video can integrate elements of other mediums at the same time including film, sound, narrative, history, storytelling, culture, acting, text, photography, music, etc. This is a medium with the ability to break all the rules, and that is where its power may lie (Cubit 1993:xv).

The question then arises: How does a medium that is able to integrate all different types of mediums within one output (video) – and one that does not conform to the rules that go hand-in-hand with these different media – then become part of a highly structured and rigid environment of a correctional services department in a meaningful way? This is one of the questions that are explored in Chapters Four and Five.

While it is not the case with all videos, most videos in the 21st century provide a digital experience for their viewers. Signes (2010:1) argues that firstly, the two important elements that constitute digital storytelling are its combination of multimedia with traditional means of storytelling. This combination of storytelling through the convergence of traditional and multimedia includes, but is not limited to video, text, audio, and images, all of which contribute to the meanings of the story. Secondly, Signes (2010:2) identifies digital storytelling as a form of a sub-genre constituting traditional means of oral and written narratives with television documentaries and personal stories. According to Rule (2010:56), the power of this storytelling experience involves the combination of sound, image, narrative, music, characters, the layered context that can be displayed through emotions, experiences – all elements of making video a modern display of the ancient art of storytelling. Storytelling is valued and acknowledged for its ancient ability to translate and convey complex ideas and information in a manner that can easily be grasped by the recipients or audiences (Savita, Hazwani & Kalid 2011:262). This study needs to identify what the DCS produced videos contain, and the meanings that they convey. If they do provide a digital storytelling experience, how do they do that, and what is the motivation that underlies the production of these types of videos?

Villaverde (2016:65) encourages productions that represent cultural clashes as these present audiences with an “intellectual exercise”. The DCS’s mandate is a type of cultural clash with the expectations of society because communities often feel betrayed by the fact that so many government resources and privileges attained through public funds are dedicated to people who have caused societal harm, while ordinary citizens lack basic resources (Motala & McQuoid-Mason 2013; MEC Spend R60 000.. 2017). Thus its productions are a great platform for stimulating debates on its mandate and the current approach to corrections.

Video recordings present society with the preservation of “permanent visual elements, including material objects and artefacts, bodily configurations and built spaces, furniture, walls, buildings, instruments, clothes, spectacles or hairstyles” (Flick 2014:444). To a certain extent, it therefore creates an archive. Flick (2014:446) highlights video as an approach that has proved its applicability in diverse fields. These functions and abilities of video inevitably position it as one of the most powerful means of communication currently in the world. Video can convey messages and meanings more easily than other mediums as it does so combining the message with entertainment. Unlike in print media, there are no lengthy pages to read through, and neither literacy levels nor the language barrier is an issue. Unlike with radio, audio is supported by visuals, which enhance meaning as so aptly put in the adage ‘a single picture paints a thousand words’.

Video is a communication medium that conveys messages with a certain objective. A video is never “just a video”, even if it may be an amateur video, as it always communicates something. Video can be used to communicate education, sports, documentaries, news, etc. They are currently being distributed through both traditional and digital means and methods (Black 2014:3). It is important in this study to always consider video in relation to a specific communication context. Christians and Traber (1997:9) emphasise that communication and its mediums are in dialogue with its receiver rather than just transferring content to the receiver or audience. They present more than just the sending of a message but rather the co-creation of this message and its meaning with the audience. This is a view that is also supported by Cloete (2017) who discusses the inevitable relationship between film

and culture, the audience and ideology. Thus it is important to establish the various elements that are analysed in the video data that was collected by the researcher.

Chapter Five will elaborate on elements such as the various representations, artefacts, cultural codes, etc. that have been identified and analysed in the DCS videos. Identifying and analysing these elements will help establish the different levels of meanings that the DCS videos convey, how the videos convey these meanings, and the ideologies that are communicated. The co-creation of meaning between the sender and receiver discussed by Christian and Traber (1997:9), also highlights the importance of awareness of the situatedness of the researcher. This includes the awareness that the meaning derived from the analysis of the videos has also, to some extent, been altered by the researcher's perspective and frame of reference. This perspective and frame of reference are shaped by, among other things, personal and professional background, culture, language interpretation, experiences, etc.

Another interpretation of what video is as a medium – as well as its meaning and place in society that is important for this study – is one by Newman (2014:1), who argues that the video medium reflects history. He reflects on what video has been to society at different periods and the social needs that have given rise to the various evolutions of the video medium (Newman 2014:1). Newman (2014:1) also considers the changes that have taken place in terms of the development of technology, such as different cameras, changes in editing software and methods, changes in supporting equipment (e.g. receivers and transmitters), and in the distribution tools and mediums including the move from tapes to discs, etc. In light of these evolutions of video, and his consideration of video as a powerful tool, how does such a liberated¹ tool become a resident functional tool into a restricted environment such as that of the DCS? South African correctional facilities form part of some of the most notorious histories of prisons in the world (Dissel & Ellis 2002:1). This resulted from both the poor treatment of prisoners and the restriction of information-sharing to media of any kind during the apartheid regime (Dissel & Ellis 2002:1).

¹ Video is considered a liberated medium because of its ability to accommodate aspects of all other mediums, and its ability to be used differently by different producers.

This research explores whether there are some elements and characteristics of the history of the DCS depicted in the video productions' elements, e.g. infrastructure, corporate culture, management styles, discourses, verbal utterances referring to history, etc. If these historical elements are depicted, the task then is to identify and describe how these depictions are made and the reasons for this historical depiction. The sample of the videos is a recent one, as will be discussed in Chapter Three of the *Research design, methods and data collection*. In terms of the historical reflection of the technological advancements of the video medium as discussed by Newman (2014:1), to what extent does the DCS value integrating technological advancements in their AV work? An identification of the degree to which technological advancements are valued in the work of the DCS is done by asking these questions during the in-depth interview conducted with one of the AV staff members.

The 21st century has demonstrated the idea of the democratisation of the video medium. Rapid advancements in digital technologies, the ease of access to cameras such as through cellular phones and handy cams, as well the boom in social media platforms have challenged the hierarchy in which video content is produced and distributed. One of the key factors that have led to the democratisation of the video medium is the relatively low cost of production, because of the availability of user-friendly cameras, cellular phones and the low costs of access and use of social media platforms (Rosenblum 2012).

Before advancements in digital technologies and social media platforms, video content was mostly produced and distributed by professional video producers and media organisations. Social media platforms such as YouTube have revolutionised the production and sharing of videos by ordinary members of the public, enabling them to have their own YouTube channels, as well as giving audiences the ability to share comments with their opinions on the videos (Curry 2012:141). Due to the revolution in digital technologies and platforms, video has become an everyday tool that ordinary members of society use to express numerous social elements such as jokes, strange events, happy moments, political rallies, complaints, etc. According to Curry (2012:141), this process is democratic because anyone can participate through producing, sharing and also commenting on the video content that is being

viewed, provided that they have access to a computer or a digital mobile device with a camera and data or the internet.

The production of video by ordinary members of society has also shown a dimension of video that spans beyond entertainment, but rather contributes to the daily discourses and events that take place. Examples of these daily occurrences that have been captured by ordinary citizens include natural disasters, corporal punishment in schools, police brutality, etc. which were traditionally a function of news agencies only. On digital platforms, the quality of unprofessional and amateur video is not frowned upon or questioned, as the content in these amateur videos becomes the focus. The production of videos by ordinary members of the public and the expansion in the distribution platforms have decentralised public discourse as a preserve of the elite and media agencies (Zhang 2016:38). This decentralisation of discourse has also widened the public discourse. It is not an uncommon phenomenon for national debates and discourses to take place as a result of amateur video content which had been shot through a cellular phone and gone viral on social media platforms.

A further demonstration of the evolution of having ordinary people producing their video content now includes their ability to bring the video conversations to themselves and their daily interests. This personalised video production includes sharing these personal videos to various platforms. With mainstream media, ordinary members of society barely get significant coverage. Significant coverage is reserved for politicians and other famous and prominent people. The democratisation of video has opened space for ordinary people to share subjects of their interest without mainstream media. On social media platforms such as YouTube, Twitter and FaceBook, strangers view each others' videos and comment on them. In some instances, news agencies also gather some of their content from these amateur videos that may be trending (Middargh & Kirshner 2015:3). Therefore, the trend of the democratisation of video is also influencing some of the content in news organisations.

Chapter One and the discussion above on understanding video as a medium, have cemented the notion of video as a powerful and revolutionary medium of communication. It is important to establish the meanings that are communicated through the audiovisual depiction as produced by the DCS AV unit, in light of the historic preservation of information on the operations of the former Department of Prisons along with its correctional facilities within South Africa. Elements that this study will consider by analysing the DCS produced videos will range from the subject matter covered in the videos, the settings that are depicted, identified discourses and ideologies, the type of formats that are used for these moving images, genre(s), etc. Flick (2014) establishes how video has proven adaptability to diverse fields. It is one of the goals of this study to identify and describe how the AV production process has been adapted to the DCS environment with its security restrictions, notorious history of poor information-sharing, and treatment of offenders. Furthermore, it will explore how the strange combination of a highly creative area of work and a highly restricted security environment co-exist.

2.4 The former role of South African correctional facilities and the nature of correctional centres

The former role and the centrality of correctional facilities in South African politics is highlighted by Buntman (2003:3). Many current political figures that are dominant in the South African government leadership including all democratic presidents since 1994 have a history of incarceration. This incarceration history was due to opposing a system of apartheid, including its various laws that were to the detriment of Black South Africans. As an example, Robben Island is pointed out by Buntman (2003:3) as one of the most historically prominent correctional centres in South Africa to have incarcerated political prisoners, many of whom were African, including former president Nelson Mandela. Incarceration at Robben Island reflected what Alexander (1994:4) considers the “official attitude” of the apartheid South Africa concerning law offending citizens. This was characterised by brutality. Alexander expresses this attitude as reflecting a consideration of the deprivation of freedom as not enough punishment, which was then enhanced through brutal and poor treatment of offenders including through: inedible food, lack of clothing and beds for africans, and poor accessibility for visitors because of the location of this prison, which is in an

island (Alexander 1994:4-5). This highlights the historical ability of correctional facilities in dominating and playing a role in shaping discourse. Prisons, along with police stations, were entities that were central to oppression in apartheid South Africa. The transition of South African prison conditions from the 1860s is outlined by Singh (2005:19-22), who discusses the different phases which have characterised the South African corrections system over time, including moving from unhygienic conditions, corporal punishments, different treatment of offenders according to the classifications of race, solitary confinement and class-related bias in regards to offender treatment. Although these notorious activities took place in negative circumstances, they were an additional catalyst to fighting apartheid along with its brutality-infested systems like correctional services, by those who experienced their brutality.

In his book *Discipline and Punish: The Birth of the Prison* (1975), French philosopher Michel Foucault explores the nature of punishment and prisons. Foucault's exploration of prisons again bears evidence of the ability of prisons in both shaping and becoming a subject of discourse. In comparison to the earlier methods of prisons which included trauma as punishment, in now what he terms 'modern penal systems' the punishment is that of the offender being subjected to a system of "constraints, privations, obligations and prohibitions" (Foucault 1975:20). In addition, the offender is objectified, which is then observable in acts such as categorising the nature of the crime and deciding for the offender appropriate remedial strategies (Foucault 1975:135). This is an element that is applicable and characterises the DCS as well, although it seeks to distance itself from this punitive nature of correctional facilities.

Importantly, the architecture of most correctional facilities is consistent with exercising power over offenders, which is in essence, punitive. In support of this statement, Foucault (1975:254) draws attention to the concept of panopticism. Panopticism is an ideology that is influenced by Jeremy Bentham's architectural figure *panopticon*². The panopticon is a building that was intended as an 'inspection house' (Bentham 1995:33). It was intended as a multi-purpose surveillance or

² Further reading on the development of the plan of the panopticon from the 17th century, can be done on (Bentham 1995).

inspection building for individuals that were deemed as deviating from acceptable social standards, such as prisoners, sick and mad people, idling people, people being that were being corrected etc. The *panopticon*-like architectural build of most prisons, including in South Africa, is characterised by elements such as having bright lights switched on all the time, and a central tower for seeing the entire facility with a spotlight over-looking the cell windows. This is aimed at making offenders feel guarded or watched all the time, although they cannot see within the tower (Foucault 1975:260-262). Panopticism thus results in offenders 'guarding' themselves, because they think they are being watched all the time, even though it may not always be the case (Foucault 1975:263). In this manner, power executes itself. These strategies of offender management as explored by Foucault (1975), including the earlier listed restrictions and the objectifying of the offender, are similarly currently applied in the South African penal system. These are also punitive in nature, despite the elimination of torture. The mere fact that corrective measures are decided for the offender, is a punitive act. Power relations underpin the punitive or corrective nature of correctional facilities (Foucault 1975:135).

If used correctly, the non-secure AV practice in South African Correctional centres can re-shape the narrative of the DCS from a notorious one to correctional centres as centres of correction and rehabilitation. The documenting and bringing forth of the AV practice in the DCS presents an opportunity to correct the historical prohibition of depicting (in the past through photographs) and communicating information about the functioning of South African correctional facilities. Exploring AV practice and the underlying meanings in the DCS videos presents an opportunity to further highlight the presence of this unique area in the broader AV field, as well as the unique experiences that have been, and continue to be gained, by the DCS AV staff.

2.5 The information-sharing context in local and international correctional facilities

2.5.1 Film and video in relevant legislation

Exploring literature on the information sharing context and conditions in South African correctional centres is an important element in this study. The aim is to

understand the conditions of information-sharing in the DCS. Investigating historical knowledge enables understanding of the current context to information-sharing. Towards this goal, local and international prescripts have been reviewed to explore if there is prison-related legislation that guides information-sharing in prisons, as well as to identify the media access and conditions concerning correctional facilities in general. These prescripts include: *The Constitution of the Republic of South Africa* (1996), *The White Paper on Corrections in South Africa* (2011), *Correctional Services Act 111 of 1998* (1998), *The Correctional Services Act 8 of 1959* (1959), *The Indecent or Photographic Matter Amendment Act 37 of 1967* (1967) and its amendment of 1983 (1983), *The Film and Publications Act 65 of 1996* (1996), *The National Film and Video Foundation Act 65 of 1996* (1996), *The Standard Minimum Rules on the Rehabilitation of People under Corrections, the United Nations Standard Minimum Rules on the Treatment of Prisoners, Guidance on the Mandela Rules* (2018), and the *European Convention of Human Rights*.

Throughout the entire *White Paper on Corrections in South Africa* (Republic of South Africa. Department of Correctional Services 2011) there is no guidance on the conditions for media information access for either internal or external media in correctional facilities. The *Prisons Act 8 of 1959* (1959) was then consulted with the same aim of gaining an understanding of the type of information sharing environment that was allowed within the period in which it was adopted. This Act was later amended to become the *Correctional Services Act 111 of 1998* (1998). There is a brief, yet detailed account of the information sharing environment under a section of the Act, entitled: "Penalty for loitering in the vicinity of the prison" (Republic of South Africa. Union Gazette Extraordinary. 1959:sec 44). It discusses the prohibition of sketches or photographs of any prison or portion of the prison, including what takes place within the prison (Republic of South Africa. Union Gazette Extraordinary 1959:sec 44). This section of the Act gives us a sense of the information sharing context that existed within the period of its activity in the former Department of Prisons. Although indirectly, the Act addresses information-sharing by implication, stating that sketching, photography and the publishing thereof is prohibited without the written authorisation of the commissioner. At the time in 1959 those were some of the dominant types of media. Film and cinema existed, as they can be traced back to the late 18th century in South Africa, but few people had access to its production

means. Television only dates back to 1974 and video to the 1980s in South Africa. Lawston and Lucas (2011:196) highlight that videography and photography are often not allowed in prisons in the United States of America (USA) reflecting a similar trend to the historical exclusion of these mediums as in South African correctional centres.

Although the *Department of Prisons Act 8 of 1959* refers to loitering near prisons and the prohibition of taking photographs or sketches thereof, it makes no mention of video recording. The researcher, however, assumes that a similar prohibition was extended to the media in general although not mentioned specifically. Importantly, the Act does not refer to any videography used either in the internal communication of the prison, or through external media. Lastly, this Act prohibited the publishing of false information by any prisoner or former prisoner of their incarceration experiences and for doing this they may be liable to a fine mentioned in the Act or imprisonment (Republic of South Africa. Union Gazzette Extraordinary 1959:sec 44).

In 1983 *The Indecent or Obscene Photographic Matter Amendment Act* inserted an amendment in the initial *Act 37 of 1967* (Republic of South Africa. Union Gazette Extraordinary 1983:sec 1) to now include “cinematographic film”. Cinematographic film is defined by the Act as “any magnetic tape or other object consisting of material of whatever nature, on which an image or images will be capable of being exhibited as a moving picture or otherwise through a mechanical, electronic or other device” (Republic of South Africa. Union Gazette Extraordinary 1983:sec 1). Through the inclusion of cinematographic film in this Act, it becomes evident that moving images were acknowledged as part of the country’s media at that time. It proves that the presence of the film medium was recognised by the South African government during this period.

The *Films and Publications Act 65 of 1996* makes use of the term “film” extensively. This Act defines film as “visual images recorded on any substance, whether a film, magnetic tape, disc or any material, in such a manner that by using such substance such images will be capable of being seen as a moving picture” (Republic of South Africa. Government Gazzette 1996:sec xii (a)). Video is similarly recorded on a substance, and its captured images are nowadays digitally edited and are then

watched as moving images. As such, the *Film and Publications Act* defines film similarly to the definition of cinematographic film as provided in the *Indecent and Photographic Act 72 of 1983*. Film is further referred to by the *Films and Publications Act* to include any moving picture that will be exhibited through one or more of the following mediums: Electronic or mechanical and other possible forms of viewing moving images (Republic of South Africa. Government Gazette 1996:sec xii (c)). The *Films and Publications Act 65 of 1996* does not provide guidance on film material produced for correctional facilities, or film material produced internally by the correctional facilities.

The *Films and Publications Act 65 of 1996* regulates the distribution of certain publications, the exhibition and distribution of certain films through classification that can include age restrictions related to contents of concern (like the display of gratuitous sex, excessive violence, the use of strong language etc.). The act thus ensures consumer advice and protection in terms of exposure to different films. The definition of publication includes “any recording, magnetic tape, soundtrack, except a soundtrack associated with a film, or any other object in or on which sound has been recorded for reproduction” (Republic of South Africa. Government Gazette 1996:sec xv (e)) as well as the packaging or cover of a film (Republic of South Africa. Government Gazette 1996:sec xv (g)). Video is thus included by virtue of the properties that have been included in the definition of publication as it contains a sequence of visual images that have been digitally recorded through a video camera, that is then electronically edited through editing software and techniques leading to an audiovisual output.

The *National Film and Video Foundation Act 73 of 1997*, supports and provides financial funding for film and video-related activities to local producers for their productions, which include, but are not limited to, television shows, local documentaries and films (Republic of South Africa. Government Gazette 1997). Its primary focus is supporting a national film and video culture, which can also address the imbalances of the past through providing funding to film and video productions of previously disadvantaged groups as well as providing funding for film-related studies.

The *Correctional Services Act 111 of 1998* addresses all the minimum human rights standards that all South African correctional facilities are required to uphold for inmates as per the agreed-upon international standards. These include the rights to basic conditions of human dignity which address standards of accommodation, nutrition, hygiene, clothing and bedding, healthcare and community contact conditions (Republic of South Africa 1998:sec 7-13). There is no information included in this Act that speaks to or addresses internal and external media information-sharing standards or conditions for correctional services. The only reference to information-sharing that is covered includes the prohibition against the sharing of any accounts of prison life experiences which may lead to the identification of a certain prisoner(s) unless permission has been granted by the particular prisoner(s) (Republic of South Africa 1998:sec 123 a-b). The *Correctional Services Act 111 of 1998* does not address information-sharing concerning external sources such as in: the media (internal and external), in academia, by independent researchers, or by any other person(s) or entity that may have interest. The closest that the *Correctional Services Act 111 of 1998* comes to addressing information-sharing is in relation to the publishing of accounts of offender experiences in correctional facilities that may identify an offender, only permissible if an offender has granted consent.

The *Guidance Document on the Mandela Rules* (2018) makes one reference to video concerning prisons. The *Mandela Rules* are a revised and renamed version of the *Standard Minimum Rules for the Treatment of Prisoners* (Republic of South Africa 2015:8). The Rules are not new and were adopted in Geneva by the member states of the United Nations in the year 1955 (Republic of South Africa 2015:10). The purpose of these Rules is to guide prison services on the treatment of offenders through several methods. These methods include ensuring adherence to the human rights of offenders, maintaining public awareness on the continuous part of offenders in society even under incarceration, guiding the correctional services' staff, and ensuring sound and ideal administration of correctional services in the member states (Republic of South Africa 2015:8-10). The Rules were revised and adopted in 2015 and were renamed the *Mandela Rules* in honour of South Africa's former president Nelson Mandela who spent twenty-seven years in prison, and for his values which include equality, and the advocacy of human rights for all including for

offenders (Republic of South Africa 2015:8). The *Guidance on Mandela Rules* (2018) is a publication that clarifies the implementation of these revised rules.

The *'Promising Practice'* section of the *Guidance Document on the Mandela Rules* (2018), discusses how a Scottish Prison Service produced a series of videos that guide their correctional officials on how to search transgender prisoners (OSCE Office for Democratic Institutions and Human Rights 2018:64). However, this section does not expand on how these videos were produced which details, inter alia, who produced them, the process, as well as the standards and conditions of production. It raises questions of whether they were produced by the Scottish Prison Service itself, or outsourced. Further reference is made to CCTV footage that can be used for responses to incidents such as an offender's death and other incidents (OSCE Office for Democratic Institutions and Human Rights 2018:94). CCTVs are security-based cameras not of a filmic nature and thus do not provide much assistance to the topic at hand. Those are the only two times that reference was made to videos and cameras in correctional facilities.

The concept of media use for either internal or external purposes in a correctional service context is lacking in the *Guidance on Mandela Rules* (2018). This document is still fairly new and therefore it shows that the prison service system worldwide is still not taking cognisance of the phenomena of video being an increasingly widespread tool for communicating various social issues including prison administration related matters (Miller 2010:4). It further reflects that the production of messages and the depiction of meanings through moving images in international correctional facilities remain functions that are not allowed for in correctional regulation.

The next document considered as part of this review is the *United Nations Minimum Standards for the Treatment of Prisoners* (United Nations Office on Drugs and Crime 2004). The minimum standards do not refer to internal or external audiovisual practices of a filmic nature within prisons. In terms of this review, it was important to consider the UN standards because these are rules that have been agreed upon by the member nations regarding the treatment of offenders in line with agreed-upon human rights standards. Importantly, these rules do not only address the treatment of offenders but also the surrounding conditions, including prison administration

related matters. The DCS regularly makes references to and quotes the *United Nations on its Standard Minimum Rules for the Treatment of Prisoners* in its various prescripts including in its *White Paper on Corrections in South Africa* (2011) which has been approved by the South African Parliament. Therefore, these rules are influential in the DCS' legislation and management practices. Article 2 in the *European Convention on Human Rights* emphasises the protection of basic human rights including those of offenders (Nickel 1987:187). However, there is no guidance on media usage in correctional facilities either.

The existence of an internal AV practice in the DCS has several implications. The AV Practice in the DCS reflects significant legacies of South Africa challenging history in various areas. These include: First, the challenging of the common ideology that has historically constituted local and international correctional services including being places of punishment that have no positive elements. Prisons have historically been considered to be the undesirable parts of a civilised society (Gottschalk 2006:1). Gready (2003:2) on the other hand, discusses the common and historic association of oppression and resistance where prisons are concerned. Second, AV practice in the DCS places the spotlight on the lack of coverage in the relevant South African legislation, and in the lack of coverage in the broader AV stream as will be discussed shortly. Haase and Raufflet (2016:631) view ideology as having an objective dimension, and that it also reflects the belief in certain ideas. Freedon (2006:21), on the other hand, discusses the different ways in which ideology reflects and is disseminated in non-verbal ways including through art and film. Freedon (2006:21) further highlights the ambiguous ways in which ideology is disseminated. The relevance of ideology in this context will be discussed shortly. The DCS AV practice, through its videos, presents a platform for exploring the ideologies that are intrinsic to the DCS as an institution in democratic South Africa. Third and finally, AV within the DCS suggests an ideological change within both the DCS and in society by the virtue of its presence and practice within a context in which it was formerly prohibited. As already conveyed, the history of South African and international correctional centres is a negative one characterised by poor human rights conditions and the poor treatment of offenders_(South African Human Rights Commission 1998:13-14) – a view also shared by Sarkin (2008:na).

As demonstrated through the literature discussed earlier, the history of South African correctional facilities took a societal place that mimicked the dumping of people who have offended the law, keeping them in spaces where they can be forgotten, and in some cases could be subjected to the death penalty for political and non-political prisoners alike. Information-sharing had been limited severely as demonstrated by the consulted legislation, which indicated the exclusion of both photographic and filmic media. The current inclusion of a non-security AV Practice as part of the functions under the internal communication service of the DCS reflects a sharp ideological change on the former Department of Prisons. Not only is external media currently allowed within the DCS and its many correctional centres (with prior permission), but the DCS produces its own media including internal videos as a professional practice. It further reflects the progression from correctional centres as places of the rejected members of society, to centres of dynamic elements that support and play a significant role in the incarceration process.

The discussed legislation of the DCS and the United Nations corrections prescripts do not outline any guidance on how non-security AV should be integrated and practiced within the DCS. This lack of guidance reflects the fact that a full-time existence and functioning of an AV practice that exhibits film and cinema production techniques within the DCS is not a concept that is recognised as part of correctional facilities. As a result, it continues to be excluded from all relevant, necessary guiding legislation and thus possibly lacks the necessary legal support. The existence of a non-security AV practice in the DCS as an internal practice thus challenges and necessitates the expansion of South African Film and Video legislation, as well as the Correctional Services Act to include a guiding framework of AV and the depiction of meaning through moving images in the constricted environment of correctional service management and within its facilities.

2.6 Theoretical framework

This section details the theoretical framework for semiotics, multimodal discourse analysis, the analysis of ideology in the DCS videos, the framing theory, and a consideration of the ethics of moving images.

2.6.1 Theories concerned with meaning and meaning-making

2.6.1.1 Semiotics

Semiotics is the main theoretical framework underpinning this study. Semiotics is considered to be the science of signs (Kaplan 1983:15). Moving images are also interpreted as signs and symbols (Santas 1992:75). The terms semiotics and semiology have historically been used to refer to the study of signs and the interpretation of signs. The difference between semiotics and semiology is that semiology is a term preferred by the Europeans, and semiotics by English speakers (Hawkes 1977:124). Moriarty (2005:227) however, argues that semiotics and semiology are both related to the theory of signification, yet their approach to the study of signification differs. Semiology originates from the linguistic tradition of Ferdinand de Saussure, which considers the components of the linguistic sign including the relationship between the signifier and signified. These result in a sign. Whereas semiotics is a legacy of Charles Peirce, which extends the theory of signs beyond linguistics to include other modes of representation. These theorists and their legacy to the study of signs are discussed shortly in this section.

According to Kim (1996:3), semiotics focuses on the interpretation of signs and their creation of meaning. It is further concerned with the way a signifying process is structured through certain rules and the relationship between signs and ideology. The focus of semiotics and its concern as described by Kim (1996:3) is supported by Moriarty (2005:232) who mentions that the aim of analysing signification is to determine the meaning or a set of meanings that are embedded in both the general construction of meaning in the everyday lives of society and narrative texts. One of the most important ways that this study examines and explains the meanings in the DCS videos is through exploring how the various signs and processes of signification are used to construct meanings in the videos. Semiotics is further necessary to view and analyse the ideologies that are embedded within these sampled videos.

The field of semiotics has been shaped and influenced by the work of the following theorists who will be discussed shortly: Ferdinand de Saussure, Charles Sanders Peirce, Roland Barthes, and Christian Metz whose work is specific to film. Ferdinand

de Saussure is widely regarded as the founder of modern linguistics and structuralism (Bouissac 2004:240). The theory of a linguistic sign is discussed in the book entitled *Course in General Linguistics* (1959). This particular book contains Saussure's lectures, which were collected, compiled and published after his death. According to Saussure (1959:66), in a linguistic sign, meaning develops from the union of a concept (signified) and a sound-image (signifier), instead of a thing or object, or name. Thus, the linguistic sign (which is the whole) results from the relation between the signifier and the signified (Saussure 1959:67). It is from this semiological relationship that humans gain meaning from language. Saussure argued that the nature of the linguistic sign is arbitrary, and also that there is a linear nature to signs. By arbitrary, he means that the linguistic sign "has no actual connection with the signified" (Saussure 1959:69). The many theorists on the subject of semiotics that followed after Saussure expanded their theories on semiotics from the foundation that Saussure laid with the linguistic sign.

Charles Sanders Peirce expanded semiotics to include other forms of language that extend beyond linguistics, such as other representative modes like photography. Peirce was an American Philosopher who brought forth the concept of 'semiotics', while the French intellectuals primarily referred to the concept 'semiology' (Bouissac 2004:240). Currently, semiotics and semiology are used in a similar sense, unless specified otherwise (Bouissac 2004:240). For Peirce, "a sign is an object which stands for another to some mind" (Peirce 1991:141). Peirce's key contribution to the field of semiotics included distinguishing the types of signs to encompass the icon, the index and the symbol (Peirce 1991:241). The iconic sign is a sign that remains recognisable even if the original sign had no existence, such as signs in a photograph and video or film (Saussure 1959:241). Indexical signs relate to objects or things which are signified through reference, e.g. a symptom which becomes an indicator of a certain illness or disease. According to Peirce (1991:241), an indexical sign "would lose character which makes it a sign if its object were removed". The symbolic refers to the cognitive thoughts or representation of the sign, which would otherwise lose their character if there was no one interpreting the sign (Peirce 1991:247). It is important to note that signs can belong to more than a single category (Burks 1997:515). Moving images are often a good example of a medium that can depict signs belonging to all categories of signs at the same time including

iconic, indexical and symbolic. For example, a film can show a photograph (iconic sign) and background music, and a character with certain emotions when looking at the photograph (indexical sign) at the same time. The combination of the photo, music and emotion of the character leads the viewer to connect all of these elements which results in a certain interpretation.

2.6.1.1.2 Semiotic myth

Roland Barthes was a French intellectual, philosopher and theorist (McQuillan 2011:29). Barthes has influenced theory and practices in disciplines such as semiology, cultural studies, and post-structuralism (Allen 2003:1). The Barthean approach to semiotics is a key method for the analysis of video data for this study. For Barthes “semiology is a science of forms since it studies significations apart from content” (Barthes 1972:112). Barthes added the concept of connotation/myth and ideology to semiotics. The Longman Dictionary of Contemporary English defines myth as “a widely believed but false story or idea” (Longman Group 1996:689). This definition provides an everyday, limited view of myth. The view of myths as stories echoes in Buonanno’s (2019:6) definition of myth, which views myths as stories that are mostly related to religious traditions. This is a problematic view because myths extend beyond stories of religion. Barthes (1972:108) on the other hand, argues that myths extend beyond just being ‘stories’ but are conveyed in sophisticated methods such as the media, works of literature, politics, etc. Barthes’ view thus challenges the simplistic view of myth as obvious stories. The view of myths as extending beyond just obvious stories is also discussed by Casey (1989:11), who highlights that some myths are hidden, and contain philosophies and ideologies.

The term myth developed from the Greek word “mythos” (Phillip 2004:8). According to Bolle (1968:164), there is a lack of clarity on when human beings first experienced myth. In the mystical documents Bolle (1968:164) has consulted, there is always a form of background to how myths started. Thus, various myths are stimulated by various backgrounds and history. Myths carry and convey ideologies and concealed elements in a culture (Austin 1990:23). As result, myths can reveal concealed elements in diverse cultures, environments and systems. To Barthes (1972:159) a mythologist is concerned with uncovering the meanings and ideologies that are

concealed in myth. Barthes discusses the concept of connotation/myth and ideology in semiotics, as well as the semiological pattern of myth in his essay *Myth Today* in the book *Mythologies* ([1957] 1972). According to Barthes (1972:109): “Myth is a type of speech”. It thus communicates meaning. Barthes (1972:111) identifies myth as a semiological system. Discourse is necessary for myth to be conveyed (Barthes 1972:109). Barthes (1972:110) highlights that as a type of speech myth is not exclusive to oral speech, and that other modes of representation such as photography, sports, writing, cinema, etc. can convey and support mythical speech. According to Barthes (1972:110) the characteristics of myth include: first, that human history “rules the life and death of mythical language”. Thus, history plays a significant role in the production of myths. Second, myths can exist without truth in them (Barthes 1972:110). Unlike Saussure’s notion of the linguistic sign as arbitrary, myths require motivation for their duplicity, however, even the lack of motivation becomes the reason for their re-establishment.

According to Barthes (1972:107): “Myth is not defined by the object of its message, but by how it utters its message”. Through the arrangements of codes and signs myths in the DCS videos can be revealed. The different vehicles for mythical speech such as objects, writing, film, language, writing, etc. are reduced to a mere signifying function at the level of myth (Barthes 1972:114). Barthes (1972:117) highlights that myth “points out and notifies. It makes us understand something and imposes it on us”. Thus, from myth, we can be informed, understand and be enforced with meaning and understanding of our contexts. These are characteristics that the researcher seeks to identify and understand from the videos of the DCS, which include extending beyond the denotative (literal) meanings, to exploring the underlying meanings, and ideologies.

For myth, meaning is changed into form (Barthes 1972:131). Myth thus naturalises meaning into reality. What could be suggested or even imagined as a meaning, is naturalised in myth. Barthes (1972:145-149) highlights the existence of myths on the left, and those on the right. The myths on the left deviate from the accepted and dominant myths (Barthes 1972:145). These myths on the left never dominate in society because they are not produced by the bourgeoisie, neither are they a concern to them (Barthes 1972:148). It thus means that what society deems

important is determined by the ruling class, even on the level of myth. This means that the dominant social myths are inclined to the ruling class. These myths on the left, also lack sufficient channels of communication expression, thus they never dominate the discourse, but they nonetheless exist.

The myths on the right are the opposite. They are those either produced and/or supported by the bourgeoisie. These myths proliferate quickly in society and have the benefit of multiple proliferation methods such as diverse communication channels, the law, literature, etc. (Barthes 1972:148-149). Barthes (1972:142-143) also considers myth as “depoliticised speech”, characterised by reducing and simplifying historical facts, contradictions and challenges. Myth seeks harmony in society, which may not necessarily exist (Barthes 1972:156). Facts and rationality are thus not necessarily at the core of myth. Barthes (1957:114) argues that myth has two semiological systems. Myth follows the “tri-dimensional pattern” which includes the signifier, the signified and the sign. Myth forms from the sign of the semiological chain from the first level of meaning (denotation), which is followed by another semiological chain that forms the second level of meaning, connotation/myth (Barthes 1957:114). The two semiological chains of language and myth are demonstrated by Barthes in the below diagram.

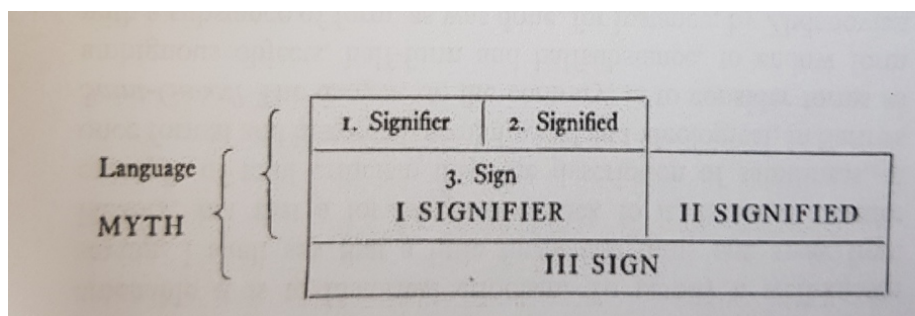


Figure 3: The second-order semiological system (Barthes 1972:113).

In the diagram in Figure 3 the denotative meaning (the first level of meaning) is formed in the first semiological order which is identifiable as 1. Signifier, 2. Signified and the 3. Sign. The sign from the first level of meaning becomes the signifier for the second level of meaning. The second level of meaning (connotative level/myth)

follows its own semiological chain, identifiable in Figure 3 as the I. SIGNIFIER, II. SIGNIFIED and III SIGN. It is at the connotative/mythic level of meaning that underlying meanings and ideology are revealed. The researcher adopted and utilised Barthes' tri-dimensional pattern to establish meaning in the analysis stage of the DCS videos. In these videos, the researcher starts by establishing the denotative meaning (first level), followed by an analysis of the connotations/myths. It is in the third level of meaning that the researcher establishes the ideologies that are revealed in the DCS videos. The Barthesian model of semiotics is most appropriate for establishing meaning in the video data for this study, as significant connotations/myth and ideology can be established.

2.6.1.1.3 Visual and film semiotics

Cullum-Swan (1994:466) describes semiotics as “the science of signs, which provides a set of assumptions and concepts that permit systematic analysis of symbolic systems”. To Lavers (1982:111), all social usages turn into signs. In addition, at its most basic level, visual semiotics considers visual modes of representation as a form of language (Nöth 1990:px). Thus in this visual language, meaning can be revealed. Trifonas (2001:28) affirms this by mentioning that the visual image consists of semes that communicate different levels of meaning, of course, with a dependence on where the semiotician focuses (Trifonas 2001:28). Nöth (1990:419) also echoes similar definitions of visual semiotics as concerned with other modes of meaning apart from language and expands on the disciplines which are included under visual semiotics, which include “aesthetics (including theories of art), music, architecture, image, film, design, painting”. With these views, the broadness of visual semiotics becomes evident. Film is a sign system through its many filmic narrative elements. The semiotic approach to film has been the concern of filmologists for many years because of the enormous complexity of the film picture (Peters 1981:7). According to Redmond (2013:13) a text, including moving images, has a degree of polysemy which makes it necessary to interpret the differing meanings that can emerge.

More specific to film, French film theorist Christian Metz (1931-1993) extended Saussure's theories on language and the linguistic sign to the film medium in his

book *Film Language: A Semiotics of the Cinema* (1974) (Translated by Michael Taylor). Reviewing Metz's work is necessary to understand how semiotics as a field is viewed and applicable to film studies, apart from the initial views of Ronald Barthes. In his discussion of whether cinema is a language or language system, Metz (1974:92) speaks of "cinematographic language". Metz (1974:75) considers film as "partly a language system", and as not a language system, but rather as a language in itself. In this view, cinema has a unique language.

Metz highlights the complexity that characterises the film medium and its communication. He describes film as having "a rich message with a poor code, or a rich text with a poor system, the cinematographic image is primarily speech" (Metz 1974:69). Thus, film can convey its meaning impactfully without a singular formula. Different producers can produce impactful and entertaining films differently, hence it is described as having a poor code and poor system by Metz (1974:69). An example of this phenomenon can be considered in montages. Montages convey rich messages, but yet are dependent on the decisions of the individual producers or directors including through their choice of images and how they are juxtaposed. Two producers can create montages with the same film images, but produce different meanings through how they are juxtaposed (Metz 1974:68). As a rich text with a poor system, another example provided by Metz (1974:69) is that in film language, the smallest unit, which is a shot or image, is considered a sentence (Metz 1974:69), but only in relation to its contribution to discourse, and not in relation to its underlying structure (Metz 1974:69). In this way, its failure as a language system is reflected.

One of the greatest strengths of film is its ability to be easily grasped by diverse audiences, unless if their perceptive ability is affected by such challenges as medical conditions like blindness (Metz 1974:72). In addition, cinema communicates through basic material (Metz 1974:69). As a result of film's communication strength, it can easily communicate and convey ideas and ideologies, and entrench them in the minds of the viewers. It thus can be considered as a system of representation. In this view Metz (1974:75) highlights that the semiological process of film is elsewhere, as it connects unrelated images to create ideas. In creating ideas, the image gradually becomes a sign, by losing its original purpose and then "acquiring its informative function" (Metz 1974:84).

The cinema language can bring together other systems of meaning such as culture and beliefs (Metz 1974:106). In this Metz establishes similarities between how film communicates meaning in comparison to the linguistic approach to semiotics. Metz argues that linguistic methods can be derived to study cinematic expression (Metz 1974:97). To justify this argument, he highlights that even in its methods of denotation, cinema is a specific language (Metz 1974:97). All films share the basic semiotic elements including camera, montage, shots, sequences, the relationship between images, etc. (Metz 1974:94). Metz identifies the denotative and connotative levels of meaning as inherent to film, and thus it reflects elements drawn from the work of Barthes and the semiological system of myth. The denotative level in film can be identifiable through elements such as the plot, the characters, *mise-en-scène*, the setting, dialogue from the characters, etc., that form part of the narrative; while the connotative level focuses on questions related to casualty, relationships between the different cinematic elements, consequences, etc. (Metz 1974:98). The denotative and connotative meanings brought about by cinematographic expression are identified and analysed. Although Metz theorised film semiotics, this study will focus on the Barthesian semiotic method. According to Pick (1981:199), film is an art form that encompasses social phenomenon and at times is also a political project. In light of the change in the approach to the South African corrections, it is crucial to identify whether the DCS produced videos have an evident display of the current mandate of corrections. If these videos display this current approach to corrections, this study establishes how this mandate manifests in the videos of the DCS.

Just like literary fiction, the language of film communicates assumptions that include social and cultural relationships (Stam, Burgoyne & Fitterman-Lewis 1992:218). The multiplicity of signs in film is what makes film a medium with multiple meanings, a concept referred to as the polysemy of signs (Kim 1996:29). Further argument on the language of film includes that even with the absence of verbal language, internal speech continues in the minds of the viewers where moving images are concerned (Stam, Burgoyne & Fitterman-Lewis 1992:66). It thus becomes obvious that multiple discourses and meanings from the sampled videos can reveal significant knowledge about the DCS as an institution in the current century.

2.6.2 Multimodal discourse analysis

The multimodal discourse analysis (MDA) approach is an emerging paradigm of discourse studies that extend beyond language in a text, to include multimedia texts (Hyland & Paltridge 2011:121). MDA explores how the integration of diverse communication elements such as images, gestures, language, graphics, sound, etc. into one medium contribute to a discourse (Hyland & Paltridge 2011:121). It is relevant for this study because video presents a multimodal context in which meaning can be derived from the combination of various elements and discourses that it conveys. MDA is concerned with how multimodal resources are produced and according to Van Leeuwen (2008): “MDA is concerned with the design, production and distribution of multimodal resources in social settings”. For Iedema (2008:40) multimodality is “concerned with the multi-semiotic complexity of a construct or practice”. In addition, Iedema (2003:29) also speaks of the concept of resemiotisation, which considers how the meaning creates perspective, is shaped by the social process, and influences multimodal representation. Thus, exploring audiovisual practice in the DCS from a multimodal approach will enable analysis of how the different modes contribute to the discourse(s) and the diverse representations of people and the DCS, in addition to a semiotic analysis. MDA is concerned with how the different modes of meaning-making such as speech, technology, the language of film, body languages, etc. can work together within a single text, e.g. on video and film (Jewitt, Bazemer & O’Halloram 2016:2-3). The current boom in the use of digital technologies is a significant example of the convergence of modalities, all communicating a certain message (Jewitt, Bazemer & O’Halloram 2016:3).

MDA serves to analyse and understand how different elements as brought together by the different modalities contribute to a “complete discourse” (Bo 2018:132). The distinctive element that a multimodal approach offers is the identification of how the different modes work together (Burn 2013:8). Therefore, while a semiotic approach enables the analysis of meaning-making through the study of sign systems and processes as well as the levels of meaning in a single text, multimodality enables a researcher to analyse the contribution of the combination of different modalities within a single text to discourse and the meaning thereof. The multimodal analysis of

video clips is concerned with the interplay of verbal and non-verbal elements and their contribution to meaning-making and is further concerned with how different semiotic resources create meaning in a video text (Camiciottoli & Bonsignori 2015:145).

A multimodal analysis will be done by identifying all the different modes that are evident in the DCS videos, and describing how they are used, and what they communicate and contribute to the overall discourse that is communicated by each video. To analyse multimodality, the researcher has adopted certain aspects of the analysis method presented by Carter-Thomas and Rowley-Jolivet (2003:10) on the parameters involved in the multimodal analysis. Figure 4 presents their model in a graphic form.

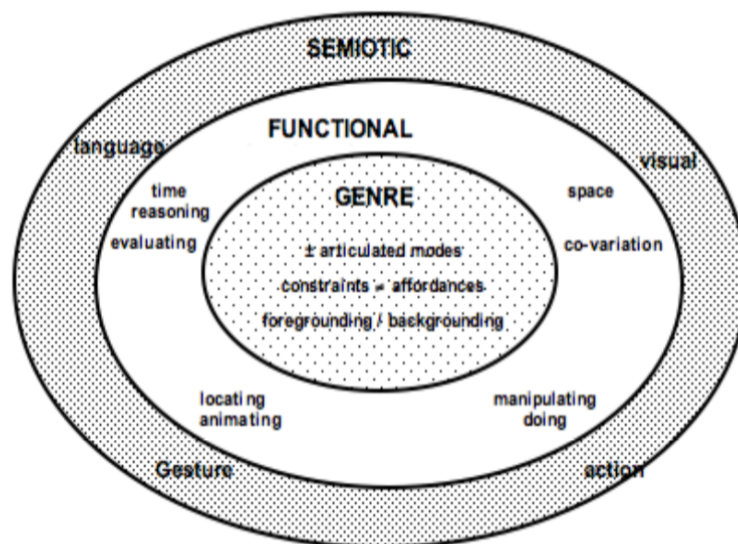


Figure 4: Parameters involved in multimodal analysis (Carter-Thomas & Rowley-Jolivet 2003:10).

This method analyses multimodality according to semiotic parameters, functional parameters, and genre parameters. The semiotic parameter evaluates the following elements: Language; visual; gesture and action (Carter-Jolivet & Rowley-Jolivet 2003:10). The functional parameter evaluates time, space, animating and manipulation (Carter-Jolivet & Rowley-Jolivet 2003:10). Lastly, the genre parameter identifies the articulated modes in a text and evaluates their affordances and constraints to a text according to their background (Carter-Jolivet & Rowley-Jolivet

2003:10). However, for this study, the multimodal application of this framework will only analyse the functional and genre parameters. The Barthesian semiotic analysis as the main theoretical framework addresses the semiotic parameter through the analysis of the levels of meaning. Thus analysing the semiotic parameters under multimodal analysis will be an unnecessary repetition.

The multimodal approach has at its core elements rooted in discourse studies. During the 1970s, Michel Foucault emerged as the most influential figure in the development of an agenda for discourse analysis (Andersen 2003:1). The remainder of this section will consider Foucault's thinking and legacies in discourse theory. Foucault was a French Philosopher, academic and theorist (Mills 2003:12). According to Mills (2003:1), Foucault's theories focused on concepts relating to knowledge, power and discourse. The emergence of discourse theory was a result of criticism of the structuralist theories on language and their influence on culture and society, as well as the critique on Marxism by neoliberals and neo-conservatism scholars (Mills 2003:1). Discourse theory presented a new perspective that paid attention to the meanings and rules that influence cultural, social and political identity (Mills 2003:1). For Foucault (1970:53), discourse is not a transparent nor neutral element. The lack of transparency and neutrality in discourse thus implies that there is always an agenda to the conveyance of discourse. Inherent to discourse are desire and power from those conveying the discourse, irrespective of how the discourse appears to be of little account (Foucault 1970:53). Apart from discourses being conveyed, there is always a struggle to dominate discourse (Foucault 1970:28), thus reflecting the power dynamic of discourse. Those who control discourse can control what and how people think.

Foucault (1970:66) highlights that discourse is often passed onto society through ambiguous ways, often leaving the interpretation to the receiver(s) through the signifying process. Foucault's views on discourse demonstrate the relationship between discourse and semiotics. Through the workings of signs and different levels of meaning in discourse, meaning is overtly or covertly communicated. Foucault (1970:59) also views discourse as passed through a grouping of institutions into disciplines, which allows for further discourses to be developed, yet within "narrow confines". Examples of these disciplines include medicine, architecture, design etc.

Discourses are not equally penetrable or accessible, they are controlled by their producers who either limit or permit access to them depending on the subject matter. The impenetrability of discourses implies that discourses that are conveyed to society are done so only to a level that is permitted by the producers. As an example, the discourses that are conveyed by the media to society might include influencing or supporting certain actions, but may not convey the disadvantages that are associated with those particular actions or ideas. The discussed discourses in the media, demonstrating competition over power and dominance of discourse, are examples of discourses that “operate from the exterior” according to Foucault (1970:56). The discourses that operate from the exterior function as methods of exclusion (Foucault 1970:56). These are influential in determining and limiting discourse.

In contrast to an earlier view of discourses characterised by power and dominance, discourses have the power to control themselves, and this ability is termed by Foucault (1970:56) as the “internal procedures” of discourses. In this view, some discourses in society develop without a particular producer. Such discourses can be found in some of society’s major narratives, and are preserved over time by society, over beliefs of their value (Foucault 1970:56). How these discourses are engrained in society is through diverse activities such as daily conversations, religion, commentary over diverse subjects, and to a certain extent scientific texts, etc. (Foucault 1970:57). Importantly, “the differentiation of the internal procedures of discourses are neither stable, nor constant, nor absolute” (Foucault 1970:57). Therefore, it becomes clear that the patterns of these discourses are self-regulating and are ever-changing. In addition, it is evident that diverse ideologies operate discourse. Ranciere’s (2000:70) idea of “power as structurally empty” is related to this notion. These discourses in society are manifested and kept alive by ideologies, without any specific person ensuring the circulation of these discourses. Discourses communicate language, beliefs and contextual information (Van Dijk 1997:2).

Through the grouping of statements and the repetition thereof, discourse influences how people act or think and further acts as an archive reflecting the rules and the limits of memory and conservation, of a given period (Foucault 1970:151-156). This discussion of discourse is relevant to this study because, as demonstrated earlier in

the history of the former Department of Prisons, various discourses on the DCS were produced within narrow confines by the relevant legislation and as could be narrowly allowed for media. The communication on any DCS related matters had to be strictly monitored and controlled. The discourses on the DCS continue to be produced within narrow confines, which is evident in the fact that permission must be sought for media entry and coverage. This control of information continues due to the nature of its function, which has a strict focus on ensuring that high security levels are maintained and the privacy of inmates is protected.

Grant (2007:30) argues that in their mythic capacity, films and other moving images provide a means, which allows a cultural dialogue to take place through shared discourses. Through content analysis, this study identifies the type of messages that are communicated in order to reveal the discourses that are produced through the DCS audiovisual material. It further establishes the multimodals that assist the DCS AV team in audiovisually conveying these particular discourses. The researcher establishes how the DCS AV unit functions within the strict requirements and confines of the DCS. The degree of impenetrability of discourse varies. For example, most people can engage in the debates of certain subject matters e.g. radio talk shows where callers can call in with their opinions, whereas most cannot engage meaningfully to specific disciplines such as science and medicine. These are thus penetrable by those with in-depth knowledge of these disciplines. So what discourses are conveyed in these DCS videos? and how do the different modes employed aid this depiction of discourses? What representation do these discourses present to the audience about the DCS?

2.6.3. Ideology

The term ideology was originally considered as the science of ideas (Rehmann 2013:15). The concept of ideology originates in the 17th century, pin-pointed to the work of French scholar Antoine Destutt de Tracy, in his study on Enlightenment (Baradat 2016:8). Ideology is associated with the discipline of politics (Baradat 2016:8). According to Rehmann (2013:15), the concepts associated with ideology are ever-changing and are not fixed to a single definition. Thus, several factors influence ideology including economic, political, social, historical, and cultural factors,

etc. For Merzaros (2005:10), we cannot get rid of ideology, as it is embedded in every component of society including in moving images.

Karl Marx and Friedrich Engels' views on ideology include the fact that the ideology embedded in a text, can be found in either its context or its form (Marx & Engels 1846:16). In addition, context influences the ideas that develop (Marx & Engels 1846:16). Thus from the ideas produced, one can draw a sense of the kind of context in which they have developed. To Marx and Engels (1846:16), ideology is also a historical element and reflects the given period in which it has or was produced. Therefore any text inevitably carries a certain ideological stance, and that its ideology can be found either in the context or form of the text. According to Bateman and Schmidt (2012:1), in the piecing together of audiovisual content, film tells the audiences which information is important and when. With the idea of cinema as discourse, it is seen as a powerful vehicle of ideology transmission in society (Prince 1993:18). Discourse is shaped by ideology and in turn shapes ideology (Johnstone 2018:8), an idea with its origins from the work of Foucault (1970). For Foucault (1970:53), discourse manifests in society, and in turn, is an object/thing whose production is competed for by various systems of domination. This highlights the inevitable interrelatedness between discourse and ideology.

Those who control the means of production, control the ideas that are distributed within a given period in a society (Marx & Engels 1970:64). Considering this view, the DCS AV productions convey and reproduce certain ideologies. In his concept of myth, Barthes (1972:142) describes it according to some characteristics that are related to ideology. Like ideology, myth constructs and preserves history, and Barthes (1972:142) also mentions myth to be an instrument for ideological dissemination which thus plays a role in defining a particular society. For Barthes, myth thus serves ideology. While ideology comprises power dynamics, with those in power being the primary producers, myth too is constructed by those with power, and is passed on and proliferated in society (Barthes 1957:142). Myth is proliferated in society through discourse using various methods such as different modes of representation including moving images, photography, writing, etc., and in other forms such as through politics. The DCS videos too are a platform of mythological and ideological exploration.

This study will identify the type of ideologies that are embedded in the DCS videos. This will be achieved through identifying the common mythic and ideological messages present in the produced audiovisual material. Foucault (1995:04) examined how some truths are accepted as normal and unquestioned, while they are created and formulated by certain groups and people in society, a concept referred to as naturalisation of discourse. The videos in this study are an example of the naturalisation of discourse to their specific target audience. According to Giannetti (2008:448), every film has an ideological perspective that gives privilege to certain institutions, characters, motives and behaviours and presents them as positive or attractive. This study identifies the dominant ideas behind the DCS videos.

2.6.4 Framing theory

The ideas that govern the framing theory include the way in which information is organised within a communication text and how it influences the way people think about a certain subject. Framing also enhances certain aspects of a situation even if elevating that particular subject may not be necessary (Albers 2012:330). Bryant and Oliver (2009:24) mention that in framing, chosen aspects of a perceived reality are made to be more dominant in this way, giving prominence and priority to a certain way of defining, interpreting and perceiving a certain subject or reality. Framing alters the interpretation and preference of audiences and viewers by highlighting problems, suggesting a moral judgement of how something is said and promoting certain rules (Entman 2007:164). Framing has the power to influence how audiences perceive public affairs, and framing is in turn also shaped by the surrounding cultural and social norms and organisational pressures (Moy, Tewksbury & Rinke 2020:8-9). Therefore, even in the production of framing, producers do so with references that are familiar to the target audience, otherwise, the ability of the framing to influence might not be successful (Moy, Tewksbury & Rinke 2020:8). The moral compass of the producers can also play a role in framing content. As much as content can be framed positively, it can also be framed negatively. The producer's perceptions, beliefs, and moral values can easily pervade audiovisual content and contribute to how content is framed. This study needs to investigate and create an understanding of how the videos that are produced by the DCS AV team are framed.

The framing theory is applicable to the DCS videos to analyse how the videos influence the viewers to think about various subject matters that are tackled. Through identifying how the DCS frames its audiovisual content, this study is equipped to understand the goals of the DCS in having an AV unit. Considering framing will further assist in identifying the messages that are contained in the videos through analysing the types of discourse(s) that appear, as well as the ideologies that become evident.

2.6.5 Ethics in moving images

According to Plaisance (2014:07) ethics are “a branch of moral philosophy that is rooted in the writings of Aristotle, Epictetus and other ancient Greeks who were concerned with the nature of goodness”. He further mentions the significance of subjecting media to a certain ethical code of conduct to ensure accountability, especially in a democratic country due to the power that media holds economically, politically and ideologically (Plaisance 2014:99). The ethics of moving images are particularly important to this study because of the sensitivity of the correctional services environment, which primarily focuses on security as has been highlighted previously. In addition, a set of ethical standards is important and necessary for film, television and video (Dancyger 2006:xxi). Platinga (2018:3) emphasises that the ethics of moving images are not aimed at diminishing their entertainment and aesthetic value, but rather acknowledges that because of their power of influencing and contributing to various societal cultures in positive and negative ways, it becomes important that their ethical elements are analysed and discussed. Ethics in cinema look into details such as how subjectivity can manifest into productions and the implications thereof (Hagin, Meiri, Yoself & Zanger 2011:xx).

The applicability of ethics in moving images to this study lies in investigating what the steps that the DCS AV Service follows are in ensuring that their work is ethical and able to ensure sustained security of the DCS. It further seeks to determine what the DCS has defined as ethical conduct in AV production. With its enormous range of benefits, video is often unintentionally misused (MacKay 1995:138). This can occur in various ways, such as enforcing ideas that can be harmful to society or the institution itself, as well as in the misrepresentation of reality. In their research

conducted on the ethical challenges that face filmmakers, Aufderheide, Jaszi, and Chandra (2009:2) highlight that the common frustrations often experienced by moving images producers include the lack of clarity on ethical practices, and the lack of platforms for ethical deliberations during work pressures. Aufderheide, Jaszi, and Chandra (2009:2) also highlight the need for public discourses on the ethical challenges that face filmmakers and other audiovisual producers to enable a broader agreement on ethical standards. This element of ethics is explored in the in-depth interview part that is conducted with the DCS AV staff member (as considered in Chapter Four) and involves identifying the measures that are followed to ensure an ethical approach to the DCS video productions.

The study will further establish whether there is any documentation that is used for ensuring ethics or guides ethical conduct of the DCS, e.g. requiring offenders to sign consent forms before being filmed or appearing in DCS videos. Prosser (2005:142) highlights the fact that film-making is often faced with ethical dilemmas which include that of informed consent, arguing that it ensures consent to filming from the subject, but cannot guarantee the subject how the story will be told and the possible repercussions thereof. Furthermore, Wiles, Prosser, Bagnoli, Clark, Davies, Holland and Roland (2008:na) mention that issues of anonymity and confidentiality are primary concerns in the production of moving images.

The primary purpose for correctional services worldwide is security, as well as the efficient management of the incarceration of offenders that have been sentenced by a court of law to imprisonment. The security function of the DCS extends beyond protecting society from offenders only, but also includes protection of the staff including the DCS AV unit when filming, and visitors. However, in the face of the lack of any correctional services documentation on guiding support functions within correctional facilities, including the audiovisual practice in South African prisons, this research views a consideration of ethics an important element to explore in the AV practice of the DCS and its outputs.

Various institutions develop organisation-specific ethical conducts, and it is emphasised that as these codes of conduct do not always cover every element, the

practitioners in a field must continue to make judgements for every situation (Edmondson 2004:60). In addition, and in support of this view, this study draws its ethical theoretical grounding from the field of anthropology with its influence on video documentary production. According to Danto, Hashmi and Isabel (2017:19), the lessons that can be drawn from anthropological documentary production are relevant to media practitioners and scholars with its primary emphasis being to ensure no harm to the subjects, as well as on the importance of obtaining informed consent. The anthropological approach to video documentary further emphasises three main things to the researcher and documentary producer in this context. These include the recognition of the power that is held by the anthropologist or media practitioner over their subjects, the inevitable altering of the lives of the people being affected by documentary production, and the relationships that are entered into due to the research and the documentary production which require a moral obligation (ethical obligation) (Danto, Hashmi & Isabel 2017:19).

Medoff, Fink and Tanquary (2007:295) highlight the importance of accuracy and the acknowledgement of when the producer has integrated the work of others in their work. Steps that can be undertaken to ensure accuracy and honesty can be achieved through acknowledging the integration of archival work, obtaining consent, obtaining permission for non-news production, and avoiding misrepresentation of the context, avoiding trespassing, the importance of always assessing the context to avoid capturing material that could cause problems, avoiding copyright violations as some of the ethics that should guide documentary and Electronic News Gathering (ENG) for videography and photography (Medoff, Fink & Tanquary 2007:294-304). With the lack of documentation on the AV practice in the DCS, the above elements become relevant in guiding some aspects of the production of the DCS videos because they apply to the production of most media.

According to Christians and Traber (1997:viii), the challenge facing communications ethics lies in having to adapt to rapid globalisation and sociocultural identities. In addition, these ethics need to be adapted to by the relevant communication practitioners. The adaptation to the changing ethics can take a while for these practitioners before they become the norm. Furthermore, in addition to the challenge of rapid globalisation, a further challenge that faces communication ethics now

includes the rapidly changing technology, and its offerings, e.g. social media, and the power of media production which no longer just lies with media houses but is now held by ordinary citizens as well. The amateur videos that were discussed earlier in this literature review are an example of this phenomenon. Through cellular phone cameras, media can now be created and shared by anyone. However, for controlled media such as in the context of this study, it becomes very important for the relevant governing ethics and laws to be established and agreed upon by the organisation and all other relevant stakeholders

2.7 Conclusion

In this chapter, the historical practice of the concealment of correctional services information was highlighted through a consideration of the literature consulted regarding local and international prisons services, as well as in prison literature and legislature. Even though the DCS is no longer as restrictive as it used to be in previous years concerning information-sharing with various types of media, it becomes evident that this practice persists even though it might not be intentional. This can be attributed to a long-term practice of concealing this information that spans over many decades. Thus even in the face of the new and revised legislature, the use and purpose of both the internal and external media in correctional facilities is an element that is not viewed or considered as a critical element by the DCS. This literature review established that the practice of AV within the DCS is an under-conceptualised activity in general AV practice, documentation and legislation.

Most importantly, in of all the documents and prescripts in prison management in the treatment of offenders and all the other relevant literature considered in this chapter, none of them makes note of, or recognises the possibility of, including a non-security video practice as a support system for correctional services. The most that were mentioned concerning AV involves the inclusion of CCTVs, of which the footage is considered only important for the resolution of prison-related incidents by providing evidence, i.e. for security or surveillance purposes. This lack of recognition, consideration and inclusion of video practice in correctional facilities in documentation brings with it several challenges. These include first, a lack of documented conditions of access for each type of media. Second, it results in a lack

of documented standards and expectations. Third and last, the lack of documentation results in a lack of media policies related to media production in correctional facilities. This is a challenge that may persist for a long time unless it is addressed, in a consideration of the context of South Africa as a transitional society with its notorious history of correctional services. Mubangizi (2004:1) describes transitional societies as those that are “emerging from oppressive regimes”. South Africa has emerged from the rule of apartheid. Thus, practices that would have never been considered within a prison context, like an internal audiovisual practice, are now becoming part of the system. Documented guides of AV practice as described in the context of this study are necessary, because they should co-exist within the DCS system that has documented most elements of corrections management, but failed to document co-existing systems of support within this service.

The theoretical frameworks for this study discussed semiotics, including a consideration of semiotic myth and visual semiotics. It further included multimodal discourse analysis, the analysis of ideology, the framing theory, and lastly, the ethics in moving images. Moving images are viewed as a “sign system” (Cullum-Swan 1994:466) and further interpreted as signs and symbols by Santas (1992:75) as discussed earlier. Film has been argued to have mythic capacity as viewed by Barthes whose work on *Mythologies* ([1957] 1972), became a dominant text for creating an understanding of the sign processes through his model of the levels of meaning, namely denotation and connotation/myth and ideology. The key aims and relevance of this theory have been explored and include identifying how sign processes are used by the DCS in the depiction of meaning through its moving images, as well as identifying the underlying myths and ideologies. To establish how, as well as what, signs are used to create meaning, this study will look into how ideas are presented and expressed audiovisually through signs.

The purpose of MDA for this study has been discussed to be significant in exploring how the different modalities in the DCS videos are used, and their contribution to the discourses that are communicated. Where the identification of ideologies is concerned, it has been argued that the DCS videos are embedded with ideologies, which this study establishes. The relevance of framing theory has been outlined to identify and understand how the DCS videos are framed. It thus will enable this study

to distinguish the aims and overall goals of the DCS in having an AV unit as described in the context of this study. Lastly, this study draws on the ethical approach in consideration of the security-focused context of the DCS. This study seeks to establish the ethical guidelines and principles that the DCS AV Practitioners abide by, that guides audiovisual creativity within the DCS context.

Facing the lack of literature in terms of policies, in audiovisual and moving images literature, legal acts, local and international standards, and a lack of ethics guiding a non-security audiovisual practice in the DCS (and the lack of a similar practice internationally), this study views a consideration of the ethics guiding the DCS AV as an important element to explore. Through a consultation of the South African film legislation, the relevant South African film and AV bodies, policies, ethics studies, a consideration of the DCS legal acts and guiding principles such as the United Nations Declaration on the Treatment of Offenders and other related ones, the documentation of a non-security focused AV Practice within the DCS can begin. This documentation will enable a pathway to how audiovisual practice of a filmic nature can be practiced effectively, within a civilian institution. This will be achieved through a consideration of all its strict practices and barriers. Nevertheless, it can become the tool that can benefit the DCS as a starting point to conveying various messages about its function in the current century and possibly filter through to other prisons around the world.

CHAPTER THREE: RESEARCH DESIGN, METHODS AND DATA COLLECTION

3.1 Introduction

This chapter discusses the research design, methods and data collection. This is done by first discussing the research methodology and data collection techniques. It will be followed by a discussion on data collection, which will outline the sampling techniques for the in-depth interview, the videos and the DCS AV related documents. The ethical considerations of the study will then be considered. Finally, the data analysis and interpretation methods will be discussed.

3.2 Research methodology and paradigm

This research is conducted through a qualitative approach. This research approach has been stimulated by the nature and purpose of this study, which is exploratory, descriptive, and explanatory. The nature of a qualitative methodology includes seeking in-depth explanations to address research problems, unlike its counterpart, quantitative methodology, which uses numerical data to address problems. Press (2005:155) mentions that qualitative research is concerned with the richness of the data. Indeed, as highlighted in the first two chapters, the type of questions that this study seeks to explore require rich answers that are explanatory, and that will enable the researcher to probe further for clarity when necessary. Quantitative data will not be able to answer these research questions, as they need contextual information, which could not be achieved through the numerical approach that is undertaken by a quantitative method. Some of the advantages of qualitative research include its flexibility, and its attention to contextual details, which contribute to meaning (Ospina 2004:3). This methodology is suitable for this research study as it enables the examination, description and explanation of the research concerns and questions. These research questions include finding out how the DCS uses its AV function within the DCS context, the meanings and ideologies in the DCS-produced videos, as well as examining if the DCS is exploiting this AV function to its full potential.

This study is conducted from an interpretist paradigm. Interpretivism emphasises the view of multi-perspectives of society in research (Burton & Balette 2005:22), and

also considers multiple interpretations of a research phenomenon (Pham 2018:3). As a result, interpretivism considers multiple sources of data in research. Interpretivists also tend to focus on small scale studies (Burton & Barlette 2005:22), similar to this study. A consideration of the multi-perspectives and multiple interpretations of a research phenomenon make interpretivism appropriate for this study.

3.2.1 Validity and credibility

Triangulation is applied. Triangulation helps to increase the validity and credibility of research findings through the use of a combination of research methods, theories, or observers (Noble & Heale 2019:67). The researcher applied theoretical triangulation as demonstrated in the literature review of Chapter Two, as well as a triangulation of research approaches and methods as will be evident in the progression of this chapter. According to White (2012:520), theoretical triangulation is one of the ways to avoid a narrow approach to the interpretation of data. This study has triangulated the following theories: multimodal discourse analysis, semiotic analysis as the main theoretical framework, framing theory, and ideology. A triangulation of research approaches includes: a case study and content analysis approaches; while the triangulation of methods includes: in-depth interviewing, the DCS documents and the DCS videos. A triangulation of methods has been integrated into the research, as a method of answering the different objectives of the research – all of which require different data sets – as will be evident throughout the discussion.

The AV practice and its outputs in South African correctional facilities and meaning in the internally-produced moving images of the DCS is an under-researched area, thus a narrow approach to both data collection and interpretation had to be avoided. The advantages of triangulation include:

- Due to its combination of different data sets, the research can be enriched (Noble & Heale 2019: 67).
- The research is enriched with a holistic view of the discourse, instead of that which would be achieved through a single method (Egbert & Baker 2016:201). Thus, the research benefits from various viewpoints.

- Triangulation reduces the research deficiencies that result from a single method (Denzin 2009:300).
- Triangulation enables alternative findings to the research, and in turn, reduces the initial assumptions and biases of the researcher. Thus, triangulation as a method can play a significant role in reducing bias in research.

3.2.2 A case study approach

This study makes use of a combination of a case study approach and a content analysis approach. A case study approach, as a qualitative methodology, has been applied to this research to explore and understand how the AV function is practiced within the confines of the DCS, as well as the meanings that are constructed in the video texts of the DCS. Case studies have a long history and usage in diverse fields including humanities, sciences and sociology. Mills, Eurepos and Wiebe (2010:xxxi) highlight that in the field of sociology there is evidence of the application of the case study method from as far back as the 1920s, whereby sociologists attempted to shed light on the experience of immigrants in the United States of America. The case study method is “the study of the particularity and complexity of a single case, coming to understand its activity within important circumstances” (Stake 1995:xi). It applies to this study because the research area is considered by the researcher to have a certain level of originality, which has been proven by the lack of literature on the topic.

AV practice in the DCS is a niche support function, which is practiced by a small team of AV professionals within the complex environment of the DCS. This necessitated the need for it to be studied for the particularity and the complexity that it embodies as a single case. The notorious history of information-sharing in the former Department of Prisons – now the DCS – with the media and the public, made a case study approach necessary. It enabled the researcher the platform to explore and understand the sharp contrast and transition of not allowing much information to be shared, to integrating a medium of which the outputs are rich in polysemy. Polysemy refers to multiple and simultaneous meanings that are drawn from a text (Ben-Shaul 2007:9) – in this case, the video texts of the DCS.

The multiplicity of signs that make up a video production inevitably lead to multiple meanings and thus multiple interpretations in representing what the DCS stands for as a corrections government institution in South Africa. The integration of AV as a medium is a critical decision for the DCS because it becomes a representation of what it stands for in the 21st century. The outputs that are produced by the DCS AV unit, which are videos, directly represent the messages, meanings and discourse(s) that the DCS proactively sends out to its target market. However, these videos also represent the unintended messages, meanings and discourses that inevitably result from an audiovisual medium with its ability to convey multiple meanings. In addition, the institutional practices and culture within the DCS also inevitably influence the meanings, the discourses that result from those meanings, and the ideologies that are produced in the videos. The case study method allows the researcher to understand how the context influences the behaviour and the decisions of individuals (Orum, Feagin & Schoenberg 1991:9). This method was further necessary for enabling the exploration and understanding of the sharp contrast and inherent tension between a medium with high creativity levels and the rigid, tight security environment it is positioned in and the integration of the two.

Through case study research, a researcher can gain insight into the reasoning, intentions and context that guide the behaviour of the participants and organisations (Gerring 2007:45). First-hand experience of what the AV practice in the DCS entails, its purpose, as well as its goals and objectives can be gathered. The method has several advantages, including the fact that data can be explored in its 'natural' settings and further enables the researcher to gain insight into complex environments and situations which can be obtained through a qualitative method (Zainal 2007:4). According to Mitchell (2000:174), the use of a case study will allow for the exploration of a case along with its context and for its findings to be related to theoretical propositions.

With the many diverse changes discussed in Chapter One concerning the current goals of corrections, changes in policies, principles, etc., subtle elements such as the levels at which communication is executed in the DCS are not discernible through documentation alone. Even though the approach to corrections has been altered from punishment to rehabilitation, the DCS remains one of the most closed systems

in South Africa, and it is not easily penetrable. As such, many of its dynamics – including the motivations that guide certain decisions such as having an in-house AV practice at all – remain unknown or misunderstood. Case studies focus primarily on the development of understanding, judgement and intuition (Scholz & Tietje 2002:259), and enables this study to probe into some of the motivations that underpin the practice of AV in the DCS. Exploring the motivations, judgements and decisions that guide the DCS AV practice enables understanding of this practice within its context.

A case study approach is best suited to understanding the DCS AV practice and its outputs in relation to its context, because of its flexible nature. One of its advantages is to allow the researcher to explore the study without precise knowledge of the boundaries of the case (Reichardt & Mark 1998:238). The precise boundaries were unclear for several reasons:

- Because the practice lacks documentation in literature.
- Due to the nature of the closed system that characterises the context of the DCS.
- Because of the lack of comparable cases.

Through enabling the researcher to continue the case study without the precise clarity on the boundaries of what constitutes this practice, the study gained insight into the contextual conditions and elements that are key to understanding how decisions are made for a particular case, in this case, the AV practice and its outputs within the DCS, and the motivations thereof (Reichardt & Mark 1998:238).

The case study method enables this study to:

- Gain insight into the factors that influence the kind of meanings that are produced in the moving images of the DCS, the motivations behind this AV practice, and in the related planning.
- Further enables the exploration of whether the DCS is exploiting its AV practice to its full capacity.

The researcher explores this objective through probing into questions that enquire into whether the DCS has defined what its AV service entails, the influences, and motivations thereof. The case study method further allows the researcher to explore if the DCS AV unit is well capacitated to materialise the audiovisual depiction that is in line with, or demonstrates, the current paradigm of Corrections as outlined by the *White Paper on Corrections in South Africa* (2011). AV as a practice in organisations is not a rare phenomenon. However, its use as a resident function in the DCS is rare considering the environment that historically characterised correctional centres in South Africa before and during the apartheid regime. As such, answers to why the AV medium is a resident practice within the DCS, the attitudes that are upheld by the AV practitioners and the motivations behind the work, necessitate the case study method with its flexible nature.

Case studies also enable researchers to explore how individuals or groups develop “definitions to a situation” (Orum, Feagin & Sjoberg 1991:11). Only one out of the two DCS AV practitioners participated in the in-depth interview of this study, so from here onwards reference to only one DCS practitioner is made. What are the context-driven motivations for the decisions that are undertaken by this AV practitioner, which influence both the productions and the outputs? Such information cannot be achieved through documentation and the videos alone but can be obtained through both in-depth interviews and understanding the context in which this practice functions. Approaching the exploration of this study as a case capacitates this research to explore this practice through the lens of a DCS AV practitioner and the influencing context of the DCS. There is currently a lack of documented experiences, motivations and understanding on the integration of the creativity-driven AV practice within the DCS. An exploration of how the DCS AV member who participates in this study interprets his specific role can provide a significant window into what AV in the DCS is. The rich exploration of such experiences is best suited with the case study method, which does not intend to generalise the findings, nor compare this case with another.

The case studies of a few or one particular individual are common in the medical field, e.g. such as those on personalities by psychologists (McAdams & Pals 2007:5). The same phenomenon is considered applicable to this research area as well, due to

its characteristics of being under-researched and with very few individuals that can offer insight. According to Wallace (1989:27), case studies of individuals should not be considered necessarily unscientific, as valuable insights can be gained from their subjectivity on a particular phenomenon. In addition, it can be advantageous to conduct case studies that focus on specific individuals. One of these advantages includes understanding the experiences and views of policies and programmes through the people who implement them (Simons 2009:69). This advantage is particularly important in the case of the AV practitioner of the DCS. According to Almaric and Banuri (1995:6), cases of individuals can shed insight into how their particular organisations influence their perception of their functions and duties.

This case study does not only focus on one of the AV practitioners in the DCS. This study also focuses on the analysis of videos produced by the DCS, and the DCS AV-related documents. Audiovisual texts and documents can reveal significant information about their producers and contexts (Howells & Matson 2009:3). They can also reveal the purpose of the non-security AV function in the DCS as explored further in the content analysis section of this chapter. The key characteristic of the case study method is its usage of multiple sources of evidence (Gillham 2002:2). This research incorporates multiple methods of data collection and thus multiple sources of evidence, as will be discussed in this chapter.

The limitations to using a case study approach include that the findings cannot be generalised beyond the parameters of the case (Hodkinson & Hodkinson 2001:9). Mustafa (2008:6) points out that the findings of the case study method often cannot be compared with other cases. As highlighted earlier, this study does not intend to generalise the findings, nor make them comparable to another case. The purpose is to provide insight and knowledge into an undocumented and under-researched area within the AV discipline. Further limitations include the possibilities of bias in the data collection, as well as in the interpretation (Mariano 2006:55), because the researcher is the primary data collector and interpreter. However, possible bias on data collection and interpretation is a reality in most scientific methods and is not limited to the case study method only. According to Norris (1997:173), error and bias cannot be completely eliminated from any scientific research including in both qualitative and quantitative methods.

3.2.3 Content analysis as a method

As an additional approach to this study, content analysis is a method that has its roots in media analysis and communication science (Kuckartz 2014:32). This is further supported by McMillan (2009:60), who highlights that the content analysis method has been used for many years to decipher communication messages through exploring the underlying meanings in communication texts. Content analysis also has a history in art, history and cultural studies. Kuckartz (2014:32), argues that content analysis should not be considered as a method of data collection, but rather as a data analysis method. Content analysis has been applied to the following: thematic analysis of the in-depth interview, to the discussion of AV-related documentation of the DCS, and to the selected videos discussed later in this chapter. The majority of this study's research questions and objectives necessitate a content analysis method, because the researcher seeks to understand the kind of meanings underlying the DCS moving images. To identify and interpret the constructed meanings, the researcher needs to analyse the content of these videos and conduct a comparison of the contents of the DCS AV documentation with the findings of the in-depth interview. The content analysis method – from a media studies perspective – enables the researcher to understand how media languages create meaning in a text (Rayner & Wall 2008:31). In addition, qualitative content analysis enables a systematic way for the researcher to interpret data in order to describe meaning of qualitative data (Schreier 2012:1-2). Undertaking this method enabled the researcher to analyse and identify the underlying meanings in the DCS video texts, as well as in the comparison of the DCS AV-related documents with the in-depth interview findings. In these videos, the researcher establishes the levels of meaning, messages, discourses that are produced and identification of the type of genre(s). The contribution of the different modes and ideologies that are embedded within these videos are instituted as well.

Some of the advantages that make content analysis relevant to this study according to Weber (1990:9) are:

- Patterns of institutions, groups and society can be identified.

- Trends in the communication content can be identified and consequently be described.
- Elements such as the intentions and other significant characteristics of the producer can be identified.

In seeking to understand the relationship in the inclusion of an audiovisual production medium in the DCS, which historically restricted most media, the content analysis method – through systematic methodologies that will be discussed later in this chapter - can unveil significant patterns. The identification of these patterns enabled this study to gain an understanding of the institutional behaviours and changes that are embedded into the DCS-produced audiovisual material, which in turn, influence the types of videos and the meanings that are produced. Through identifying the various elements that influence the content in the DCS videos, the researcher was able to interpret, describe and discuss how the evident organisational behaviours, changes, intentions and context influence the messages, meanings, the resultant discourses and ideologies that are evident in the videos.

Another advantage of the content analysis method is that one person can conduct it and that it can be an inexpensive method (Andler & Clark 2008:376). According to Weber (1990:9), the application of a set of procedures that are used in conducting content analysis can enable valid conclusions that are based on evidence and reasoning on the meaning of a particular text. The limitations of the content analysis method and its interpretation are influenced by the perspective of the researcher shaped by various factors such as culture, personal experiences, and professional background. The challenge for video content analysis is that it can be time-consuming as retrieval and access of video content requires researchers to rewind and forward the video content for analysis (Ibrahim & Gross 2012:183). Indeed, this challenge has been experienced during the development of Chapter Five, of presentation and interpretation of the findings of the DCS videos.

3.2.3.1 DCS videos

Through visual content analysis, which is a systematic and observational method (Van Leeuwen & Jewit 2001:14), this study establishes how meaning is produced in the DCS videos. Content analysis of the DCS-produced videos is conducted through a multimodal analysis and semiotic discourse analysis. These methods enable a sufficient analysis of the produced meanings, including how various semiotic elements and modes are used, and the levels of meanings that can be identified in the DCS content.

This study integrates the multimodal approach by identifying which modalities the DCS uses in its video content and how they are used to contribute to the discourse(s) that are created. Multimodal analysis is conducted by identifying the different modes evident in the DCS videos, and describing how they are used, what they communicate, and their contribution to the overall discourse that is constructed by each video. To analyse multimodality, the researcher adopts an analytical framework presented by Carter-Thomas and Rowley-Jolivet (2003:10) on the parameters involved in multimodal analysis. This multimodal method has been discussed in Chapter Two, under the literature review, and thus will not be discussed again in this chapter.

The semiotic analysis of all the sampled videos focuses on:

- How the signs (comprising signifiers and signifieds) (as discussed in Chapter Two under the literature review) are constructed in the videos. This study focuses on the various ways that the videos create meaning through the usage of various signs.
- The levels of meaning, namely denotation, connotation/myth and ideology as discussed in Chapter Two, under the literature review.

This study acknowledges that the implicit framing of the videos that are sampled and analysed, contributes to the meaning and the discourses communicated by these videos. The content of all the videos produced were analysed through the following elements: The surrounding context, the usage of the various signs, codes, the

different modes and their contribution to the meaning and the discourses that are created. The study further analyses video editing, the use of sound, speeches, and other elements that appeared on the videos. These elements contribute to the overall understanding of the meanings in the DCS videos, as well as in the understanding of Audiovisual practice in South African correctional centres. It is crucial to identify whether the DCS produced videos have an evident display of the current mandate of corrections and if so, how this mandate is embodied audiovisually. The researcher expands on this subject in Chapter Five. Through a semiotic analysis, this study can determine, describe and explain the identified meanings, including myths, sub-myths that are revealed in the sampled videos. Framing and ideology are identified following the analysis of the different levels of meanings in the videos.

The following questions are explored in the DCS videos:

- What content is contained in the DCS videos and how is it presented?
- What meanings can be identified, i.e. denotation, connotation/myth ideology?
- What kind of representation of the DCS becomes evident in the analysis of each DCS video?
- What ideologies become evident in the videos produced by the DCS?
- Does the video content reflect the current mandate of the DCS? If yes, how does it do it? If no, why not?
- What are the different modalities that can be identified in the videos, and what contribution do they make to the discourse of the DCS?

3.2.3.2 In-depth interview

The content analysis method is also applied to the interview data. This is done through identifying themes enabled through coding. Coding is discussed later in this chapter. Identifying themes in this data assists to identify patterns, and as a result, provides insight into some of the elements of this practice.

3.2.3.3 Comparison of the DCS documents with the interview findings

For the DCS documents, a comparison with the findings of the in-depth interview takes into account amongst other things, patterns in the information that is contained in the different documents, i.e. contradictions, similarities, differences, the goals and objectives of each document, etc. A consideration and comparison of the DCS documents with findings of the in-depth interview assisted this study to understand how the DCS defines its AV practice, its expectations, and how it plans to achieve these goals.

3.2.4 Data collection and sampling

Data is collected through various qualitative methods and techniques. This research makes use of primary sources which refer to first-hand experience account of phenomena or experiences e.g. of an “event, object, person, or work of art” (Ithaca College Library [Sa]). Data is collected by conducting an in-depth interview with one of the DCS AV practitioners, by collecting the DCS AV focused documentation, and by collecting the DCS produced videos according to the selection criteria described below.

3.2.4.1 In-depth interviewing

According to Johnston and Rowlands (2012:102), in-depth interviewing in qualitative research is an “irremediably commonsensical (or intersubjective) enterprise”. Qualitative research is commonsensical because it relies on the expressions, perceptions and context-based information by the interviewee, which include their own daily interpretation of the daily activities that guide and play a role in their decision-making. The researcher, on the other hand, is constantly in the process of recording, interpreting and making sense of the information that is being communicated by the interviewee. Interviewing DCS AV practitioner on the various dynamics of how their AV work is conducted, as well as on their understanding of what AV in the DCS entails, opens a window to understanding the underlying issues, contexts, perceptions and reflections. In conducting a semi-structured interview, the researcher can guide the interviewee in the direction of the research concerns. This

is a process that is enabled through the interview questions which are included in the interview schedule, under Appendix C.

The in-depth interview process is also flexible and receptive to emerging themes that are not covered by the initial research questions. The emerging themes and the researcher's need for clarity in the answers provided by the interview respondents have been addressed through posing follow-up questions telephonically. Johnston and Rowlands (2012:102) also highlight that through in-depth interviews, research can benefit from the multi-perspectives that can be grasped from the responses of the interview respondents. The in-depth interview method is beneficial to this study with its various advantages as outlined by Ritchie, Lewis, Elam, Tennant and Rahim (2003:141) to include its interactive nature, and the ability to employ multiple probing techniques to elicit further answers from the respondents - thus enabling the research to benefit from enriched answers.

A semi-structured interview is conducted through an interview schedule that has been developed by the researcher - included as Appendix C. The in-depth interview method and the semi-structured approach are appropriate for this study because they can adequately address the immediate objectives which include establishing the purpose of the DCS AV unit and outputs, and the reasons for its existence. In-depth interviewing enables this study to discover contextual information such as: what being a member of this unit entails daily; the motivation behind the work; the challenges that the participant faces in doing their AV work and the motivation for how the videos are produced and packaged. These questions cannot be answered by the documentation or the videos, but can only be answered through an in-depth interview.

The target populations for this research are the DCS head-office AV staff, the DCS AV unit videos produced countrywide in South Africa, and the DCS AV related documentation. The accessible population for this study is one AV staff member, the documentation handed over by the one DCS AV staff member and nine DCS videos. The overall goal is to gain an understanding of the various dynamics of how AV is practiced in South African correctional centres and the outputs. As such, the focus is not on generalising any findings as highlighted under the discussion of the case

study method, but rather on exploring a niche function in the DCS context, as well as to identify and propose areas of exploration for future studies (transferability) where this research might lack. Non-probability purposive sampling has been applied in this study for all data collection types mentioned above.

In terms of the in-depth interviewing, non-probability expert opinion sampling has been used, which means experts of a certain field are chosen because of their relevance to the study, and their opinions are considered reliable (Davkota 2018). There are only two AV practitioners of the DCS countrywide, and only one agreed to participate in this study. For this research, the sampled AV practitioner of the DCS Head Office serves the part of expert opinion because he practices this function daily in the context under study, and is one of only two current practitioners with an understanding of the AV practice in South African prisons.

The criterion for sampling the in-depth interview participants was that the participants have to all be employed in the DCS head-office Communication Services' AV unit. The questions that the research participant is asked seek to establish what the DCS AV practice does, what it produces, its goals, as well as the purpose for its existence. The questions used during the interview can be found in the interview schedule attached as Appendix C.

3.2.4.2 DCS documents

Purposive sampling was applied to the DCS documents. The sampling criteria for the DCS documents include that these must be documents that the DCS AV staff members refer to for guidance, such as documents on the quality of the expected work, that detail the goals for this unit, standard operating procedures and motivations for the existence of this unit. The sampling of these documents can address Assumption 3 of this study (as discussed in Chapter One), which is concerned with:

- Finding out if the DCS has any documented long-term strategies for this unit.
- If the possibility exists that these documents do contain long-term strategies - Assumption 3 is concerned with finding out what the long-term plans are, and

their implication for both the AV unit and the DCS as an institution.

The researcher collected the following documentation electronically via email as provided by the DCS AV unit: *The DCS Approved Communication Policy* (2005), *Government Communication Policy* (2018), *Operational Targets for the New Financial Year 2018/19*, and the *SABC Technical Standards for Television Programme Delivery (SABC 1, SABC 2, SABC 3 AND SABC AFRICA)* (2004).

3.2.4.3 Videos

The sampling period for the videos is one year. The reason for this time frame is to limit the scope of the study for the purpose of a Master's programme, and also to ensure that there are enough videos for analysis. Data was collected by the researcher in the first half of 2020. Purposive sampling was applied to the data collection of the videos. The sampling criteria for the DCS produced videos were as follows:

- The videos have to be produced by the DCS's internal AV unit.
- The period for the videos must be between January 2019 and December 2019.

The videos have been selected to enable the identification and understanding of the content of the DCS videos, the intended impact of the productions, and whether they are effective in doing so. The DCS AV staff member who participated in the in-depth interview also provided the researcher with the videos that have been produced by this unit. The DCS AV unit provided nine videos that matched the above sampling criteria. The researcher requested and received digital copies of the DCS produced videos from the DCS AV practitioner who participated in the in-depth interview, because as stated earlier he is one of only two DCS AV practitioners in the country and the only one that agreed to participate in the study. The videos were received

via the WeTransfer online platform.¹ Digital copies of the videos were helpful, because content analysis of videos requires constant rewinds, and the ability to go back-and-forth through the audiovisual content is crucial. A digital copy of the videos can withstand the constant rewinds and fast-forwards without sustaining much damage as opposed to a DVD.

3.3 Ethical considerations

This study applied for and received ethics approval from the University of South Africa's College of Human Sciences Research Ethics Committee and from the DCS Ethics Committee. The UNISA ethics certificate is included in Appendix A1. The DCS Ethics Committee (REC) gave provisional approval for the research to be conducted within the DCS premises with DCS subjects and the DCS content, provided that this study makes changes to the initial terminology used in the application, to include the post-apartheid terminology as documented and required by the *White Paper on Corrections in South Africa* (2011). The DCS required changes in the uses of the terms 'offenders' instead of 'prisoners', as well as 'correctional centres' instead of 'prisons'. These changes were made throughout this study, with the exception of the applications of the terms as discussed by the literature consulted. This is the case because the required changes in terminology by the DCS are applicable in the South African context post 1994, however, the terms 'prison', 'prisoner' or 'inmates' are still widely used in international literature, including the international bodies that guide and draw international standards for corrections management, e.g. the United Nations Office on Drugs and Crime (UNODC) and the International Corrections & Prisons Association. The researcher submitted the amended proposal with the corrected terminology to the DCS as required by them. The DCS then granted this study express written permission (see Appendix A2) for the following: to approach and interview the DCS Communication Service's Audiovisual (AV) staff willing to participate in the study during working hours; to make audio recordings of the interviews: to access the DCS premises, use and analyse videos that have been

¹ Digital copies were requested via WeTransfer because it is one of the easiest and most efficient ways to transfer large digital photographs and other moving images (WeTransfer 2020). It is also one of the most secure platforms for large digital document transmission.

produced by the DCS' AV practitioners; to use the data gathered in the form of transcriptions and extracts thereof in academic presentations and publications arising from this study including, but not limited to conference presentations, seminars, symposia and workshops, researcher's Masters' dissertation, books, journals, articles and conference proceedings. It further granted this study express written permission to collect the documentation from the DCS for research purposes and to analyse the AV related documentation.

A consent form was given to the in-depth interview participant, who signed it and granted permission. The researcher explained the significance of this study to the participant, what their expected role was, and the significance of their contribution. The researcher further reminded the participant of their right to withdraw from the study at any time they may wish to. After the interview, the researcher contacted the participant several times telephonically to clarify some details, which contributed significantly to the data analysis.

Recording the in-depth interview ensured that more time was spent listening attentively to the participant and focusing on all the interview context related observations. These observations included paying attention to the interviewee when he answered questions, his reactions in response to various questions, his body language during the interview, as well as his surrounding working space. The researcher's mobile phone was embedded with a security password, which ensured that the interview data could not be accessed by anyone except the researcher. The digital voice recorder did not contain a password, however, no one had access to it except the researcher and the backup recording was not stored on the device for the long term. The interview recordings were downloaded to the researcher's password protected laptop after the completion of the interview and immediately deleted from the two devices. Again, this method of working ensured optimum data protection and security.

The research exercised the highest levels of confidentiality of participant information, interview data and secure data storage methods. All data gathered is stored on a password protected and encrypted laptop/computer. The copies of interview transcripts that were printed for analytical purposes are kept safe and secure in a

location that is locked, and to which no one else has access. Special care has also been taken to maintain the privacy of the personal information of the participant, where applicable, such as phone numbers and email addresses. The researcher ensured that the information from the interview presented does not contain identifiers such as names and personal information and is thus completely anonymised. To protect the personal data of the participant, the researcher followed what Kaiser (2009:4) refers to as the “dominant approach” in sociology for the protection of participant information. This method of data protection includes collecting, analysing and reporting data without compromising or revealing participant identities (Kaiser 2009:4). The participant is referred to according to the order of the interview, namely Participant One.

No offenders were interviewed as part of this research. Offenders are, however, depicted on the videos collected. The DCS ensures that offenders sign informed consent before any video recording involving offenders takes place. As a result, consent for depicted offenders is an area that is handled by the DCS AV unit - as a standard expectation within the DCS. Links to these videos have been included for examination purposes only, and will be de-activated after the examination process is finalised.

3.4 Data analysis, interpretation and reporting

The units of analysis for this study include the following: the in-depth interview, along with the interview recording and the coding tree. The researcher expands on the coding tree later in this chapter. The units of analysis further include four documents provided by the DCS AV unit, and nine DCS-produced videos.

3.4.1 In-depth interview and a discussion of the DCS documents

The researcher uses coding to categorise data. The researcher coded the interview data as soon as it was collected, ensuring that there is little time for the meaning and context of the data to be lost. A similar, but light-touch method of analysis has been applied to the DCS documents. Qualitative research often results in large masses of data during the data collection stage (Davidson, Edwards, Jamieson & Weller

2018:365). Coding enables these large masses of data to be mapped or indexed, which helps the researcher to make sense of the data (Elliot 2018:2851). Elliot (2018:2852) mentions that coding enables meanings to be attached to data by assigning labels to the data collected. Coding is aimed at reducing data in quantitative research; while in qualitative research it should strengthen the data (Riviera 2010:1302). Coding in qualitative research enables the strengthening and retention of data by enabling the researcher to draw out key information but excluding other pieces of information that might not be important or add any value to the research data from the vast amount of data collected. Coding enables the researcher to discover patterns in the data that cannot immediately be seen or identified from the large amounts of data acquired (Auerbach & Silverstein 2003:31).

Qualitative data is strengthened through coding because it provides the platform for the categorised data to be explored beyond the surface, and thus strengthens the ideas that are related to the topic. The analysis of coded data can also reveal new perspectives to the research problem which were not evident from the onset, and thus enrich the approach and knowledge of the researched topic. The coded elements become an overview of the entire data set collected, which can be revisited as many times as the researcher wishes. Undertaking qualitative coding enables the researcher to revisit key elements noted in the data collected, which consequently strengthens understanding of the following: Relations between the different categories; identification of the key dimensions of the project, and the revisiting of categorical information for clarity and re-analysis (Richard 2009:118-119).

Data is coded for the interview for a thematic analysis. From the codes, the researcher derives the emerging themes from the gathered data. To enable thematic coding, the researcher uses *a streamlined codes-to-theory model for qualitative enquiry* by Saldaña (2009:12). This method includes assigning codes to the interview data and deriving themes from these codes. The researcher also constructed a coding tree. A coding tree is an informal method the researcher uses to align the codes and establish sub-themes and major themes from the coded data. The process of coding the in-depth interview data included producing a descriptive transcript, which was then followed by coding this data with the aid of a coding tree. Coding the data allows the researcher to “progress towards the thematic, conceptual

and theoretical” (Saldaña 2009:11). With this view in mind, the coded data and themes are then followed by an interpretation, which anchors the findings in theory. For the DCS AV unit’s body of literature, the researcher considers the contents of the documents and compares them with the findings of the interview. Figure 5 below presents Saldaña’s *Streamlined codes-to-theory model for qualitative inquiry*.

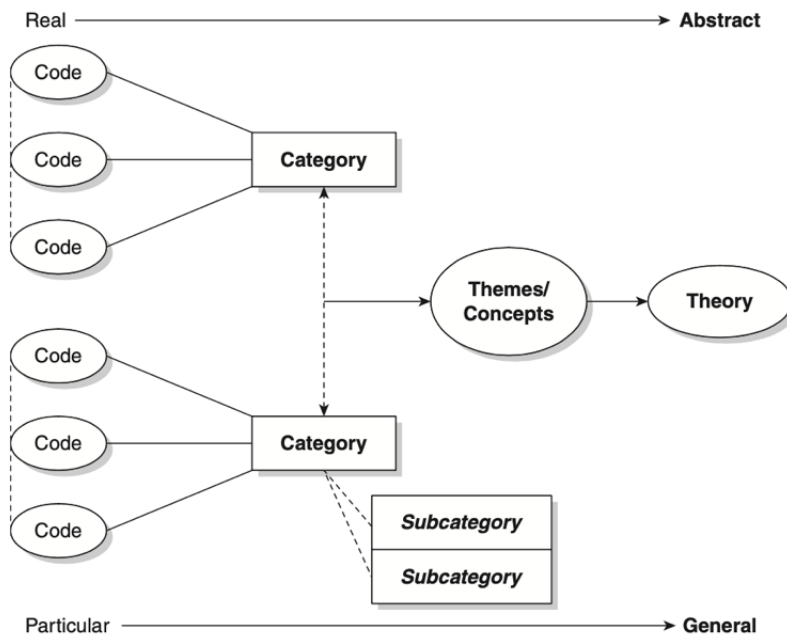


Figure 5: A streamlined codes-to-theory model for qualitative enquiry (Saldaña 2009:12).

Komori (Sa) mentions that thematic analysis helps assist “researchers [to] move from a broad reading of the data toward discovering patterns and framing of a specific research question”. For the documents, the researcher also applied a light-touch comparison and relation of the identified themes with the interview findings.

3.4.2 Semiotic and multimodal analysis of the videos

For the videos, analysis is done according to the analytic methods of semiotics and multimodality that have been adopted in this study. An in-depth discussion of these methods is offered in the literature review under the theoretical framework for this study and has also been briefly discussed earlier in this chapter. As mentioned before, the researcher identified the codes and themes which revealed the levels of

meanings, the discourses that are created by these constructed meanings, the framing, the multimodal contributions to the produced discourses, and ideologies in the DCS-produced videos. The analysis of the identified codes and themes provided insight into the kind of representation that the produced meanings in the DCS videos reveal about the DCS as a corrections institution in the South African democratic context. Such coding has been applied for the DCS videos.

The argument that is put forth by Drisko and Marschi (2016:84) is that the challenges that often face qualitative analysis include the fact that coding may be challenging if the meaning in the analysed data is not literal, as well as the fact that there may be differences in interpretation if the meaning of the text, is complex. Semiotic analysis is the method that enables the process of the peeling away of layers of meanings and messages which may not be overt in a text, and thus an appropriate approach to understanding the embedded meanings of the DCS in the two sets of videos. To mitigate the challenges of coding as described by Drisko and Marschi (2016:84), the researcher ensured that in-depth descriptions of the levels of meaning that are observed from the DCS videos are provided. The provision of these in-depth descriptions ensured that each meaning that has been observed is appropriately described and that the observed phenomena can be gauged against relevant literature at a later stage.

3.5 Conclusion

In this chapter, the research design was considered. This was done by discussing the research paradigm that guides this study. A qualitative approach to this study has been necessitated by the nature of this research, which is focused on exploring, describing and finally providing insight into the research problem and the related research concerns. A combination of a case study approach and content analysis were discussed as the chosen approaches, which are appropriate to addressing the research concerns. The choice of these approaches was motivated by the key objectives of this research which are not to generalise the research findings, but rather to understand the DCS case for its particularity as a case.

The benefits of the case study method were considered, and include its strength in

being able to study a case for its particularity, within its context, and to allow the exploration of a case in which the boundaries are not yet clear. The elements of analysis for this study were discussed to include an in-depth interview, the DCS videos, a comparison of the DCS documents with the interview findings, and the DCS videos. The nature of the research necessitates a content analysis approach, which would allow in-depth analysis of the interview, documents and videos. Data analysis methods were discussed. These methods were expanded upon to explain how analysis will be made according to the different methods of analysis discussed in this chapter.

An in-depth discussion of the data collection methods was provided. The methods for this study include an in-depth interview with the DCS AV unit member, and a consideration and comparison of the DCS documents with the interview findings. Further methods that were discussed include the analysis of the DCS produced videos.

This chapter deliberated on the ethical considerations of this study. To ensure the ethical conduction of this research, this study obtained an ethical clearance certificate from UNISA and further obtained conditional ethical approval from the DCS with conditions that were detailed above.

How the analysis of the videos is performed was discussed, which is conducted through semiotics and multimodal approaches. Identifying how the DCS produced videos are framed is also an important element of analysis because it will enable insight into the DCS messages and meanings, what discourse(s) are created, as well as the ideologies. The Barthesian approach to understanding textual meaning has been described as this study's pathway to analysing the videos, and was discussed at length in Chapter Two. For analysing multimodality, the researcher adapted an analytic framework presented by Carter-Thomas and Rowley-Jolivet (2003:10) on the parameters involved in multimodal analysis, also discussed in-depth in Chapter Two.

The sampling of participants was discussed. Expert-opinion sampling is applied in sampling the DCS AV practitioner employed in the DCS head office, who granted

permission for the in-depth interview. The sampling of the DCS videos was discussed under 3.2.4.3 of this chapter, with a sampling period of between January 2019 and December 2019.

The process that was followed for the in-depth interviews was elaborated upon under 3.2.4.1, including the process that the researcher followed in conducting the interview. This chapter further discussed data interpretation. The interpretation discussion elaborated upon the data interpretation methods, and how they will be applied to the data collected for in-depth interviews, for videos and any AV related documentation from the DCS. To conclude, coding and the relevant analytic method have been discussed as a method that will be used for establishing codes and themes from the collected in-depth interview data.

CHAPTER FOUR: PRESENTATION OF THE FINDINGS: IN-DEPTH INTERVIEW AND DOCUMENTS

4.1 Introduction

Chapter Four presents and discusses the findings from the materials analysed including data from the in-depth interview and from the documents that guide the AV practice within the DCS. The analysis of the DCS-produced videos will be discussed in Chapter Five. For the in-depth interview, coded data from the participant's responses, as well as the identified major themes and related sub-themes are presented. This is then followed by a section that interprets the overall findings from the in-depth interview. The second section of this chapter discusses the comparison of the contents of DCS documents with the findings of the in-depth interview.

4.2 Presentation and discussion of findings from the in-depth Interview

The over-arching method used for a thematic analysis of the in-depth interview is Saldhaña's (2009:12) *streamlined codes-to-theory model* which has been described in the previous chapter of *Research design, methods and data collection*. This method enabled a systematic process of drawing codes from the in-depth interview data, followed by identifying sub-themes and major themes. Lastly, the *streamlined-codes-to-theory model* enabled the researcher to underpin the in-depth interview findings in theory. In the process of coding the in-depth interview data a coding tree is used and is included under Appendix D. The coding tree provides a summary of the findings, an overview of the structure of the themes derived from the coding, and also fragments of evidence from the interview. The discussions presented below are an expansion and interpretation of the codes in the coding tree.

The in-depth interview findings have revealed three major themes including operational features, the challenges and attempts to overcome them, and the possibilities for improvement. Findings of the themes under each major theme are listed and discussed. Table 1 (see next page) has been developed to make it easier to track the discussion of all the three major themes and the related sub-themes in the order in which they are discussed by providing an overview summary.

Operational features	Challenges and attempts to overcome them	Possibilities for improvement
<i>Purpose.</i> <i>Daily activities of Participant One.</i> <i>Expectations of work or deliverables.</i> <i>Unique functioning of the DCS AV unit.</i> <i>Target audience.</i> <i>Content produced and elements guiding content creation.</i> <i>Dissemination.</i> <i>Obligated to make good impressions of the DCS.</i>	<i>Misunderstandings and disadvantages.</i> <i>Constraints on the AV practitioner.</i> <i>Professional standards.</i> <i>Elements that affect the quality of work produced.</i> <i>Lack of guiding documentation.</i> <i>Strategies to clarify guiding principles.</i> <i>The effectiveness of the AV unit within the DCS.</i>	<i>The perceived actions for improvement.</i> <i>The perceived advantages for improvement.</i>

Table 1: Major themes and sub-themes that emerged from the in-depth interview data.

4.2.1 Operational features

The major theme of operational features is formed by eight identified sub-themes. These sub-themes include:

- Purpose
- Daily activities of the AV staff
- Expectations of work or deliverables
- Unique functioning of the DCS AV unit
- Target audience
- Content produced
- Elements guiding content creation

- Dissemination
- Obligation to make good impressions of the DCS

The sub-themes are all discussed below. Each sub-theme includes a list of the codes that have been developed through coding the in-depth interview data.

4.2.1.1 Purpose

Purpose is the first sub-theme under the major theme of *Operational features*. The following codes that have been derived from the coding process describe the purpose of the DCS AV unit:

- To produce audiovisual material for the DCS.
- To market the DCS through audiovisual methods and outputs.
- To produce AV content through capturing video footage of departmental activities and events.
- To produce AV content of the diverse DCS programmes.
- To cater to diverse requests of AV material.
- To produce teaching and learning material for DCS officials and offenders.

According to the coded functions of the DCS AV unit, its purpose is primarily a documentary function of departmental activities, programmes and events. The documentary purpose of the AV unit suggests that the DCS seeks to produce evidence of the work that the DCS produces. The different activities and programmes of the DCS are the content that the AV unit documents and produces. Secondary to the documentary function, a marketing function is revealed by the code of the requirement to market the DCS through AV methods. The marketing function indicates that the AV unit is expected to produce a certain image of the DCS to its target audience. The evidence of a marketing objective makes it obvious that the produced content is tailored to produce a certain view of the DCS. The third purpose of this AV unit is to serve as a cost-cutting teaching and learning method for the officials and offenders in the DCS by producing audiovisual content that contains diverse teaching material. The

material is then distributed to the targeted officials or offenders in the many correctional centres countrywide, instead of the relevant units travelling to the 243 correctional centres to teach and impart learning – which would annually be very costly. The AV service is, therefore, instrumentalised to achieve departmental operational objectives, as opposed to employing the video medium for its optimum creative and communication strength.

4.2.1.2 Daily activities of Participant One

The daily activities of Participant One are characterised by:

- Capturing video footage for the DCS.
- Extensive travelling to capture video footage.
- Editing the recorded video footage.
- Taking responsibility for individual work.
- Supervision of a junior colleague.
- Administrative responsibilities, including financial, stock-taking and disposal of obsolete equipment.
- Executing all phases of AV production, including pre-production, production, post-production and distribution.

Extensive countrywide travel to the different correctional centres around the country forms part of capturing video footage for the DCS by the participant. The daily activities of Participant One demonstrate a sense of separation or isolation in the production of audiovisual work. There does not appear to be indicators from the interview that reflect teamwork in the production and execution of duties except for the supervision of a junior colleague. Each member is responsible for producing and executing their work from start to finish. It becomes evident that when each member is unavailable to perform their duties, such as when on leave, the progress of the work halts. The AV work in the DCS extends beyond the production of the AV content to include administrative duties as well. It thus becomes obvious that when an AV unit member is deployed, the administrative expectations lag behind. The weaknesses in the expectation of work from this unit start to emerge.

4.2.1.3 Expectations of work or deliverables

The expectations that Participant One experiences in his AV function include the following:

- To publicise the DCS mandate through AV methods.
- To produce video content.
- To create good impressions of the DCS through AV productions.
- To produce work that is biased towards the positive and good work of the DCS.
- To profile successful offender programmes.
- To profile departmental work.
- To produce and showcase content on the work that is being done for offenders by various departmental units, and correctional officials occasionally
- To profile the perceived successful work of the DCS.
- The work approach is inclined towards public relations.

The public relations purpose of the work of this AV unit is evident in this sub-theme. The AV work is expected to paint the work of the DCS positively. AV content production and its outputs do not objectively cover all work of the DCS, but rather showcase the positive activities and outcomes in the DCS. The researcher considers the code on coverage of offender programmes and the occasional portrayal of correctional officials problematic as will also be considered in Chapter Five where the analysis of the DCS videos, show that offender programmes and DCS officials have not received significant audiovisual coverage by the DCS AV unit for the sampled year of 2019. Audiovisual content is dominated by the political leaders of the DCS and their activities which is discussed in detail in the following chapter.

4.2.1.4 Unique functioning of the DCS AV unit

The DCS AV unit has a unique way of functioning. It is characterised by the following:

- Too few staff members.
- Too many expectations of work.

- A sense of separation or isolation in performing daily tasks.

The composition of the staff in the DCS AV unit reveals its unique way of functioning. Most AV practices in private institutions are composed of several staff members that are dedicated to each phase of production, whereas in the DCS AV unit both members are expected to carry out all phases of production, administrative duties, and extensive countrywide travel. It appears that in allocating the number of personnel to work in this unit, the DCS lacks an understanding of the diverse and lengthy processes that are involved in producing quality audiovisual content. This misunderstanding indicates that the DCS assumes this unit should function like any other administrative task, yet it is a unique, creative function with completely different operational requirements and skills sets.

4.2.1.5 Target audience

AV products are expected to be developed for internal stakeholders, as well as external stakeholders. Thus the work of the DCS AV unit targets the following internal and external audiences:

- The internal audiences, i.e. the DCS officials and offenders.
- The external audiences, i.e. members of the public, media agencies, trade fairs, media, diverse non-governmental organisations, academic institutions, and all other organisations of interest and relation to the work of the DCS officials concerning offenders.

4.2.1.6 Content produced and elements guiding content creation.

Where the question of the type of content that is produced by the DCS is concerned, the following was established in this study:

- Content on diverse events and activities of the DCS are produced.

- Diverse departmental engagements guide content production of the AV unit. These include content on ministerial activities, training of staff and offenders, departmental news, departmental activities, teaching and education, partnership initiatives, and instructional content production.
- Content production is flexible and depends on the type of requests that are made by the diverse units within the DCS.
- Departmental activities of the DCS are documented positively.

AV content and productions are driven by activities taking place in the DCS. Diverse internal service requests guide the type of content that is produced. It is also evident that the internal stakeholders also determine what is produced for external audiences. Content production as instructional rather than proactive is further highlighted under this sub-theme. Proactive content includes e.g. identifying interesting internal content to be covered, that would contribute meaningfully to the DCS, without necessarily being instructed to do so first. In addition, content that is distributed to external stakeholders is also not proactive but instead guided by internal activities.

4.2.1.7 Dissemination

The dissemination of the AV unit outputs is characterised by the following:

- Dissemination of AV products targets both internal and external audiences.
- Dissemination methods to internal and external audiences include the use of Digital Versatile Disc (DVDs) and digital transfer methods such as WeTransfer.
- Distribution targets many external organisations and members of the public.
- Social media is occasionally used to distribute to external audiences but is not always strictly controlled.
- The need for the distribution of audiovisual content to social media in the DCS is irregular and is required only occasionally.
- There are no official social media sites of the DCS.
- The DCS relies on the social media platforms of the Government Communication and Information Systems (GCIS) for the social media distribution of AV content.

- Only two regions in the DCS have unofficial social media sites. These are not institutionally approved social media sites.
- These unofficial social media sites share content that celebrates the perceived successes of these regional offices. Some correctional officials also use them for informal complaints according to Participant One.

This sub-theme reflects the lack of a clear distribution strategy and approach of disseminating audiovisual products. The DCS uses multiple methods to disseminate its moving images. However, it does not appear to have full control over some of its distribution mechanisms, especially that which happens on social media. This is because the DCS AV unit relies on the GCIS, and has no institutionally approved social media sites of its own. According to Participant One, the DCS AV unit requests the GCIS to share audiovisual content when there is a need. The GCIS only shares the audiovisual content of the DCS when requested to do so. However, the DCS does not have full control of the social media applications, which they should ideally have. If the DCS had its own social media sites, there would be no need to make requests to the GCIS for sharing social media content. It is also interesting and concerning that two regions from the DCS have unofficial social media sites which are not approved, and that operate without an approved social media policy. The dissemination methods and the target audiences discussed in the coded data reveal a marketing and public relations intent as some of the key objectives of the DCS AV unit.

4.2.1.8 Obligated to make good impressions of the DCS

The sub-theme of the obligation to making good impressions of the DCS has emerged from the following codes:

- The AV content focuses on making good impressions of the DCS.
- Informal ethical guidelines and strategies are followed to ensure those good impressions are maintained.
- An approval process is followed to ensure ethical production, and thus ensure those good impressions are maintained.

- There are different levels of the approval of audiovisual productions. There is a hierarchical management structure within the Communication Service Chief Directorate for approving the internal audiovisual productions (hierarchical approval structure).
- The interviewee avoids (informal) ethical misconduct in the audiovisual content that they produce, in order to ensure those good impressions of the DCS are maintained.

The issue of ethical guidelines and ethical conduct emerges prominently in relation to “making good impressions” of the DCS in this interview. Participant One appears to be upholding the view of maintaining “good impressions of the DCS” as related to ethical conduct and guidelines. The participant’s view of the relationship and connection between these two concepts suggests that the motive for ensuring that ethical principles are upheld is to avoid drawing negative perceptions and publicity to the DCS and maintain good impressions as opposed to the neutral awareness of the importance of maintaining ethical conduct and guidelines. The relation of these two concepts also suggests a sense of loyalty of the participant to the DCS. This sense of loyalty is not a phenomenon exclusive to Participant One only but presumably extends to the relevant individuals who occupy the different levels of approval that he is referring to because of the hierarchical approval structure of internal audiovisual productions, which checks for possible “unethical” elements. “Unethical” in this context then means content that does not create good impressions of the DCS. It appears that loyalty to the DCS and the commitment to creating a good impression of the DCS is a phenomenon that is engrained within the DCS staff. Over time these ethos have been ingrained and are passed on to the new staff members as well.

4.2.2 Challenges and attempts to overcome them

The second major theme of challenges and attempts to overcome them is formed by seven sub-themes and include the following:

- Misunderstanding and disadvantages
- Constraints on the AV practitioner

- Professional standards
- Elements that affect the quality of work produced
- Lack of guiding documentation
- Strategies to clarify guiding principles
- The effectiveness of the AV unit to the DCS

These sub-themes are discussed below.

4.2.2.1 Misunderstanding and disadvantages

The sub-theme of misunderstanding and disadvantages has been revealed by the following codes from the interview data:

- The DCS AV unit is characterised and disadvantaged by understaffing.
- The staff experience an overload of work, due to understaffing.
- It is disadvantaged by being a support function and not a core function.
- It is disadvantaged by annual low budget allocations.
- It is disadvantaged by the institutional misunderstanding of the complex and lengthy processes of AV productions.
- The DCS AV unit is disadvantaged by its context.

The relationship between the DCS AV unit and its context becomes evident. It is a relationship that is characterised by misunderstanding AV as a function, and the effort that each of its phases of production requires. The challenge of its context becomes evident as well. It is not a core function of the DCS, hence adequate staffing and budgeting are not prioritised. Core functions of the DCS are those that directly support incarceration and the incarceration processes such as policy-related units, frontline correctional staff and management in the DCS. Thus most resources, including financial and staffing are directed to the core functions of the DCS. In addition, it now becomes evident how other non-correctional or non-incarceration-focused functions interact within the DCS context. There are possibilities that some of these functions may be suffering similar challenges to the AV unit as non-core functions. These

challenges would include low operational budgets and understaffing. The instrumentalisation of AV to achieve organisational objectives is also reflected in the *misunderstanding and disadvantages* theme. It shows that the DCS AV is expected to be a vessel for internal and external organisational documentary, marketing and public relations, but is not considered in terms of expanding its footprint and purpose within the DCS.

4.2.2.2 Constraints on the AV practitioner

The constraints experienced by Participant One include:

- Unrealistic workload.
- Understaffing in the AV unit.
- Constraints of the non-prioritisation of the needs of the AV unit, because AV is not classified as a core function of the DCS, but rather as a support function.
- Excessive country-wide travel.
- Constraints in work hours. The daily eight hours are perceived not to be enough to cover the workload by the participant.
- Constraints of having to request assistance from unprofessional AV regional communication staff. Some regional communicators are occasionally requested to assist with videography or to translate some AV content into the local languages of offenders in those regions. These officials are not professional videographers or translators. The request for assistance from these officials is irregular and AV production standards are compromised.
- Unprofessional methods are used to achieve some AV objectives.

The codes under this sub-theme reflect some of the similar challenges to those under the sub-theme of *misunderstanding and disadvantages*. For staff support purposes, requests for AV production support are sought through unprofessional methods and unprofessional AV staff. These include methods of temporarily mitigating staff shortages through means that are not officially prescribed by the DCS by seeking assistance from some regional communication officers for audiovisual support – in particular, videography and AV content translation to offenders. These are not

prescribed methods by the DCS. One of the challenges of utilising non-AV staff for AV work is that these officials cannot be held accountable for not producing content that fails to adhere to certain professional standards since they have not been hired for AV work. These officials also cannot be held accountable for having a minimal understanding of the required videography and translation standards. In addition, the quality of the AV products cannot be guaranteed.

There does not appear to be a strategic solution to these constraints, which is concerning. Many of the constraints suggest the fact that numerous problems are not addressed or at least attended to, simply because AV is a non-core function. The fact that unprescribed operational methods are used to meet some of the needs of the AV unit in the DCS show a significant challenge. The above measures of ensuring that the work expectations and targets are met are commendable in the sense that it is the only way in which Participant One can fulfil the required duties and meet some of the expectations. Simultaneously it underlines the many challenging circumstances and conditions that exist in the DCS AV unit.

4.2.2.3 Professional standards

The professional standards that Participant One adheres to are described by the following code:

- Alignment of the DCS production standards with ‘television standards’, in particular, with the quality standards of the South African Broadcasting Commission (SABC).

The participant aligns the technical quality of his productions with the quality standards of the SABC. The reason for this is that the participant sees the public broadcaster as an organ of the state, comparable to the DCS. The quality standards of the SABC are also adhered to because the SABC regularly requests raw footage (unedited footage) from the DCS in regards to the DCS matters. According to Participant One, if the footage does not meet the acceptable technical standards, it cannot be utilised for broadcasting, an issue that is always of concern to the participant. Adherence to some

of the quality standards of video production of the SABC is an unprescribed creative method applied by this participant on his own initiative in order to meet his work obligations and ensure professional quality. There is no guarantee that both members of this team refer to similar SABC quality standards. In addition, it also highlights the lack of institutional guidance on this practice, which results in the staff seeking alternative methods to maintain professional integrity and achieve work expectations.

4.2.2.4 Elements that affect the quality of work produced

There are several coded issues from Participant One which are often threats to the quality of the produced content. These include:

- Difficulty in meeting work targets.
- Very little rest in between projects which compromises the quality of the work produced.
- An unmanageable workload causes a pile-up of productions and an ever-growing backlog, which compromises the work produced and has a demoralising effect on staff members.
- Videography is occasionally done by non-AV professionals who know how to operate video cameras but are unfamiliar with acceptable video production standards.
- Unprofessional translators are used for translating AV work.
- There are no documented standards that these translators must follow to ensure quality translations.
- There is a distinct lack of follow-ups on translated projects.
- Quality of work is affected negatively by the reliance on unofficial creative methods.

The effects of exhaustion become evident. Some work goals are not achieved on time and deadlines are missed. According to Participant One, there is “very little rest in between projects” which indicates continued travelling exhaustion. It also implies that editing work piles up while the AV practitioner travels, which must be attended to upon his return. This poorly capacitated unit also results in unprofessional methods,

according to the participant, to support productions. Some of the DCS regional communicators are expected to translate the AV content into regional languages, especially over AV content that is produced for offenders. Since the primary form of communication between the Head Office and the Regional Offices is telephonic and via email, there are no checks and balances in place to ensure the quality of the translations, or in fact, if the translations are carried out at all. Since these translations do not form part of the job descriptions of these regional communicators, they cannot be held accountable for the required translation quality standards and time frames. The same applies to the occasional videography contributions from some regional communicators. They cannot be expected to adhere to professional standards since they are not formally trained or familiar with them, and video production does not form part of their contracted job descriptions.

4.2.2.5 Lack of guiding documentation

The sub-theme of the *lack of guiding documentation* has been revealed by the following codes derived from the in-depth interview:

- A lack of an AV strategy or policy(ies) within the DCS.
- The participant adapts other administrative policies of the DCS, and some policies of the GCIS to guide the application of AV within the DCS.
- These policies do not directly address the AV practice within the DCS.

According to Participant One, there is a lack of strategies and/or policies that address the AV practice within the DCS. For a sense of direction on the functioning of AV within the DCS, the AV unit relies on some of the administrative policies of the DCS and policies of the GCIS to navigate this function within the DCS. It becomes obvious that these policies may not be able to provide a sufficient guide for practicing AV within the DCS context. The lack of AV strategies or policy(ies) within the DCS, suggests that the AV function may not be considered important within the DCS, whereas the demand for the AV services is high, as proven by the experienced overload of work by the participant as discussed earlier under 4.2.2.2. If the demand for AV services is as high

within the DCS as expressed by Participant One in this interview, a more formalised and documented approach to the functioning of this unit should be a priority.

4.2.2.6 Strategies to clarify guiding principles

The following codes describe conditions that characterise the ways of clarifying the guiding principles in the DCS AV unit:

- Adaptation of AV guidelines that are external to the DCS.
- Adaptation of the DCS policies that do not address the AV unit.
- Adaptation of unrelated policies.
- An unclear application of the adapted policies.

Similar to the sub-theme of the *lack of guiding documentation*, the strategies and policies that are adapted to clarify guiding principles are unclear and are lacking within the DCS AV unit. There is no evidence that the AV participants adapt similar guidelines, and that there is universality in adapting these external and unrelated internal policies. The interviewee has highlighted the fact that from the DCS administrative policies and the adapted policies from the GCIS, he only chooses what applies to his work and disregards other irrelevant sections of these policies. It is evident that even in the face of the lack of AV strategies and policies, the DCS AV practitioner continuously seeks ways of meeting work obligations and expectations such as merging certain sections of various policies or strategies. Although Participant One has described using policies that do not directly address the AV unit for guidance, his unwavering commitment and efforts to ensure the expected AV outputs are met are underlined. Thus, the commitment and resilience of this AV practitioner within a challenging context are highlighted.

4.2.2.7 The effectiveness of the AV unit

The following codes reveal the sub-theme of the effectiveness of the internal AV service on the DCS:

- There is a lack of clarity of the effectiveness of the AV unit to the audiovisual objectives of the DCS.
- There is a lack of internal AV service tools to measure the contribution of this unit in the DCS, and whether it effectively supports its institutional objectives.
- The effectiveness of the AV service is not measured internally in the DCS.
- The AV unit relies on external measurements (of the GCIS).
- The DCS AV unit relies on measurements that do not directly address the AV unit.

The AV service in the DCS is applied without the ability to measure its impact and effectiveness. The external impact measures of the GCIS that this unit relies on are irrelevant, and thus do not directly address the effectiveness of the DCS AV unit. Measuring various aspects of this service is crucial for enabling relevant improvements to this unit, and eliminating elements or factors that are not contributing positive results.

4.2.3 Possibilities for improvement

The last major theme of *possibilities for improvement* of the DCS AV unit now follows. This major theme comprises two sub-themes which include:

- The perceived actions for improvement.
- Perceived advantages of improvement or expansion.

A discussion of these sub-themes follows below.

4.2.3.1 The perceived actions for improvement

The following codes revealed the sub-theme of the perceived actions for improvement:

- Addressing staff shortages as a possibility of improvement.
- Hiring more staff.

Participant One views addressing staff shortages as the first and most important step to improving the AV service in the DCS. The participant, surprisingly, does not include the diverse AV documentation challenges in the possibilities for improvement.

4.2.3.2 The perceived advantages of improvement or expansion

The participant considers the following as the perceived advantages of addressing staff shortages:

- Advantages in the reduction of the workload.
- Advantages of developing regional AV content.
- Advantages of the DCS AV content being produced in diverse regional languages.
- Advantages of consistent regional productions.
- Advantages of improved completion and distribution time of AV material.
- Reduction in travelling expenses.
- Advantages of a more prudent financial approach.

These advantages are viewed by the participant with the perspective of operational efficiency and the reduction of the burdensome workload. Participant One also views these advantages with the perspective of content expansion. The researcher assumes that the view of the AV practice is not considered beyond its operational functioning to a more strategic integration into the DCS by the participant.

4.3 Interpretation of the findings: In-depth interview

The sections above presented a brief presentation and discussion of the findings from the in-depth interview. The sections that now follow provide an interpretation of these findings in more detail, and also indicate how the themes interrelate. This interpretation also seeks to sketch the broader implications of these findings within the DCS context.

4.3.1 Operational expectations

AV content production in the DCS constructs an ideal view of the DCS and does not portray its actual reality. The DCS communicates some of its work through the moving images of its in-house AV unit. The content that the DCS AV unit produces is only aimed at highlighting the positive work that is being done by this department. The findings have revealed a biased depiction that serves the purpose of showing a successful corrections management, which avoids any negative depiction of the DCS, or at least, a realistic view of the DCS along with some of its challenges. In addition, the produced AV content that constructs the idealised view of the DCS by the AV unit reflects an institution that avoids opening itself to public scrutiny by refusing to show its challenges as part of its AV content.

The core theme of the *operational features* of the AV unit in the DCS, along with its sub-themes, reveal that the DCS as an institution does not practice or seek open communication through its AV function. The purpose of this unit has reflected a documentary, marketing and public relations objective in most of the sub-themes under this major theme. The marketing and public relations overlap, which is not unusual. According to Rensburg and Cant (2009:49), the public relations function does not operate solely but often forms part of the organisational marketing function. However, the marketing and public relations objective of the DCS as a public institution should ideally be more inclined to transparency as opposed to creating good impressions. The marketing and public relations objectives reveal tailored communication, that creates good impressions and does not open untailored communication on the DCS.

To a certain extent, the AV function in the DCS is a controlled medium. The AV practice in the DCS produces content that is based on instruction, rather than the vast amount of content that can be produced on the DCS such as the daily work experiences of ordinary DCS employees, and in-depth coverage of rehabilitation programmes - which tracks progress. Historical elements associated with communication of the DCS with the public re-surface. In the past, the DCS concealed most of the information of how it functions as an institution. Now, in its current form, it only produces a specifically tailored view of its content. This phenomenon thus suggests that the DCS continues

to conceal much of its operational information where AV content is concerned, and only chooses to display information that it deems appropriate.

The AV function is approached as an instrument for achieving the DCS documentary, marketing and public relations objectives. This instrumentalisation is mostly achieved in a non-strategic manner, and perhaps, with an unconscious belief of considering the AV function as having no need of a strategic approach. The instrumentalisation of this unit is reflected in how the AV targets and expectations are set. A significant amount of work is expected without sufficient supporting elements, as well as staff to achieve the required targets and expectations. Content planning is not employed in the functioning of this unit. Departmental programmes and initiatives are central in informing the AV content of the DCS. The DCS AV communication is driven by institutional events rather than by proactively documenting diverse elements of the DCS. The closest AV content creation intention that the researcher could derive is that the audiovisual content is produced to “make the department look good” as mentioned by Participant One, thus creating good impressions of the DCS is paramount. However, the “making the department look good” approach is problematic on more than one level because the large bulk of the videos, as will be seen in the next chapter, seem to make the political leaders - rather than the department itself, “look good”.

There appears to be misalignment in the departmental positioning of this unit in consideration of the purpose that it serves. It falls under the DCS’s Internal Communication and Media Production directorate. It is regarded as an internal communication tool for producing audiovisual media for correctional officials and offenders. However, the large bulk of the work, as highlighted by Participant One, and as will be exemplified by the analysis of the DCS videos, is aimed at external public relations. At most, the AV content that is produced for internal audiences is aimed at teaching and learning. It thus suggests that the AV unit would be more appropriately positioned under the marketing division, rather than within the internal communication unit.

Participant One demonstrates an understanding of his role in the DCS, which is the production of audiovisual material for both internal communication and external marketing of the DCS. However, he does not seem to question the stark misalignment

in the expected content from the DCS's communication services and the positioning of this unit within the internal communication division. This lack of questioning of this phenomenon suggests that the processes and expectations within this unit are accepted without much questioning or critical consideration. It further suggests that the seemingly misaligned positioning of the AV unit is not a matter that is either noticed or questioned within the communication chief directorate. The public relations intent also appears more inclined towards external communications rather than towards internal communications.

4.3.2 Challenges and attempts to overcome them

Ad-hoc AV practice is revealed in the DCS by to the lack of policies, guidelines and lack of the institutional definition of AV. The DCS does not have adequate documentation that defines and guides how the DCS AV should be practiced according to Participant One. This lack of documentation will also be evident in the consideration of the DCS documents later in this chapter. There are many negative effects of this lack of documentation, which suggests a view that the mandate of the DCS is considered sufficient to guide the production of the DCS AV messages and content by the communication services management. This expectation is problematic, because a departmental mandate is not sufficient to establish an understanding of the navigation of the AV function in a tight security-oriented and bureaucratic department, which historically did not allow photographic depiction or any video and/or film depiction of its content. The AV unit members find unprescribed, undocumented and creative ways to navigate the AV practice in this complex environment, and therefore their universal application within the unit are not ensured or guaranteed. It is problematic that a function that is located in a national government office, that is characterised by extensive travelling (which equates a significant amount of funding going to produce AV material) can operate with so few official operational and ethical guidelines.

The AV function is not employed to its full potential. The apparent lack of understanding of the complex AV production processes, and the communicative power of AV content disables the DCS from exploiting the AV function and its outputs to its full capacity. A symptom of this misunderstanding is evident in the lack of staffing.

AV production teams in general practice often include bigger production teams in contrast to what the DCS AV team is comprised of. The processes that would have been done by many employees in AV production houses such as in private entities (e.g. with separate editors, camera crew, content planners, distributors, etc.) are expected from only two individuals who also have the burden of extensive travelling.

Another example of the misunderstanding of the production processes of AV is the length that each phase of production requires to be completed, especially the post-production processes which include video editing and the production of DVDs. These processes take much longer than they should due to the lack of staffing. The allowed daily working hours of the AV staff are only eight hours. The staff often work extra hours to complete and cover the required processes of work, which are compensated only under special conditions, such as during events which extend beyond normal working hours. The inconsistent video distribution system and common delay in video editing are also a result of inadequate staffing. The misunderstanding of the complex AV processes in the DCS is further reflected through the limited documentation that exists as described by Participant One considered above, with only the Standard Operational Procedures (SOPs) that lists the kind of material that should be produced. These SOPs only address the production of the AV content on the surface as will be considered below. They highlight the departmental programmes that must be produced, but do not address the underlying goals that the DCS seeks to communicate and those that it seeks to avoid.

The DCS finds it challenging to identify and understand its creativity-inclined AV practice. The DCS identifies well with security-related functions and functions that are characterised by conservativeness, such as administrative streams of work. The creative element of this medium in the DCS is neither a focus, nor a factor that appears to be acknowledged or considered. It is rather acknowledged for its use as a basic communication tool, which should mirror the activities and events of this department as they unfold. This is evident in statements mentioned by Participant One, such as that “video content should show the programmes of the department”, “it should depict the department in a positive light” and “it is used as a cost-cutting tool”. The AV unit does not appear to have strategic directives of content development, apart from being a mirror for departmental events and programmes. Instead, there is a sense of the AV

unit as one which accepts institutional expectations without questioning them much. However, the participant appears to be aware of this, and questions it, although not in an obvious manner.

To a certain extent, the researcher views the seemingly unquestioned acceptance of the AV work as reflective of the culture in this particular context. The researcher considers it a display of power relations, where authority is neither challenged, made to account for its flaws, nor requested to articulate or document its wishes. Strong lines of authority and subordination are mirrored, where perhaps officials in positions of authority do not expect to be questioned on how they manage, as well as their management decisions. Officials in subordinate positions, on the other hand, do not question their leaders openly. We are thus confronted with some of the persisting military-like approaches and characteristics to management, although this kind of management is no longer supported in the current democratic governance. Thus, though indirectly, a persistent top-down approach of instructions and expectations is revealed in the DCS AV unit. The negotiation of expectations about the functioning of this unit in the DCS, such as a bottom-up contribution of staff, appears to be lacking.

A silo mentality is an element that has also been revealed in the DCS AV practice from the *challenges and attempts to overcome them* major theme. Siloed thinking is characterised by disintegration and fragmentation in organisational relationships between the different units and employees of an organisation (Diamond & Allcorn 2009:41). The AV unit does not receive adequate operational support and structure as core functions do.

In addition, the possibility exists that members of the AV unit may have also adapted and now possess this silo mentality. Members in a silo structure can assume several positions, characterised by “feelings of isolation, powerlessness, and disconnection from a larger system” (Diamond & Allcorn 2009:42). The members of the DCS AV unit may be feeling isolated, powerless and disconnected from the larger DCS (core function). In this powerlessness and disconnection, they may assume that the challenges and constraints that they experience in executing their work cannot be solved, whereas it might not necessarily be true. In their belief that their challenges cannot be solved, they might not take the necessary steps and challenge their

authority structures to rectify their challenges, e.g. discussing their needs as a unit and the need for a documented strategic direction with their management and other management structures. Interview data that highlighted the individuality in the conduction of work within the AV unit, indicates a type of silo functioning, where each member is responsible for their own work and responsibilities are not shared.

The fact that there is a lack of strategic and documented ways to solve the misunderstandings, challenges and constraints that are regularly experienced within this unit suggests an AV unit that is expected to show up and meet targets, rather than growing this internal service and its content in ways that can be more meaningful to the DCS. A non-strategic approach to the AV section is dominantly highlighted under the major theme of *challenges, disadvantages and constraints*. These findings reflect the lack of solutions for the discussed challenges, disadvantages and challenges. In addition, the lack of strategic guidance and problem solving is reflected and is considered problematic by the researcher.

4.3.3 Possibilities for improvement

The participant appears to view the challenges that are experienced in the unit mostly from an operational perspective. Lack of capacity is a major hindrance to this unit. At the moment, the DCS AV unit is not well capacitated to materialise its post-1994 mandate due to staff shortages, which result in the inadequate turn-around time for the completion and distribution of productions. It is further not well capacitated to materialise this mandate because of the lack of official guidelines on the type of content that should be produced, as well as the rationale that guides the type of content that should be produced. The view that Participant One has is that if more staff were hired, many challenges that are experienced would be addressed. However, the researcher views the DCS's operational challenges as a result of the lack of a strategic approach that should anchor this unit and institutionally guide its functioning – an increase in staff should flow organically from such a shift. This strategic approach would ideally include strategic guiding documentation, including policies and ethical guidelines that are relevant to the DCS AV content.

According to the strategic theory by Hill, Jones and Schilling (2015:4-5), strategic leadership is concerned with managing strategies that can maximise diverse organisational resources, ensure the growth of an institution over time, as well as ensure growth in profits. Although the DCS is not profit-driven – it is a government institution and is accountable to the public. The strategic theory is applicable in attempts of the DCS to grow its public recognition and in using its various functions such as the AV unit to achieve that particular goal. It is thus fitting and necessary that a strategic approach be exercised in the management of the DCS AV unit. A strategic approach can solve many challenges that are faced by this unit, and can also inform a prudent usage of resources and prioritisation of work. This strategic approach is necessary because employees in this unit should not be finding undocumented ways of navigating their function within the DCS. Management should provide that direction for several reasons, including to ensure universality in the guiding principles and expectations of work, as well as to ensure consistency in the expectations, despite the turnover of staff. A strategic approach will enable avoiding issues such as the audiovisual coverage of projects that may not be significant in advancing the mandate and messages of the DCS. In addition, a strategic approach will enable an ordered manner of approach in which schedules are made in advance for the AV unit, which would also cater to the administrative and office duties that are required from this unit.

The in-depth interview data has revealed the DCS AV unit as a function that operates in a rigid and bureaucratic environment, with elements of silo thinking. It has further revealed the functioning of this unit as lacking a strategic approach. As a result, the communication strength of this medium does not fully benefit the DCS by effectively highlighting the work of the DCS. The diverse power relations and reflections of domination and subordination that have been revealed from the interview data appear to be mostly influenced by the bureaucratic nature that characterises the DCS. The lack of understanding of the AV unit and its communication potential as a medium on the side of DCS communication services management could be a result of specialisation, which according to Weber's (1978:956-958) bureaucratic theory, is one of the chief characteristics of a bureaucratic institution. In the specialisation of work, it is possible that the different units and functions in the organisation are not concerned with understanding each other's work. The only expectation is for experts in a field to deliver the expected and requested work. It thus suggests that the understanding of

any field or discipline in an institution rests upon the incumbents of the discipline to voice their challenges and the requirements that will enable the best execution of their work.

4.4 Comparison of the DCS AV documents with the in-depth interview findings

The themes that emerged in the analysis of the in-depth interview, can be compared and contrasted with the content that emerged from the DCS documents. Some of the themes that emerged in the analysis of the in-depth interview data have been considered within the context of the documents above already.

The DCS AV unit provided several documents for this research. This study considered only four out of the eight documents that were provided. The excluded four documents were not considered for analysis because they are informal drafts, which do not have an author and have no indication of being formal departmental drafts such as having a departmental logo and perhaps a watermark labelled 'draft' alongside the logo on the document. Therefore, they could not be taken as credible official documentation for consideration. One of these informal drafts included a communication strategy for the DCS officials, while the other contained a communication strategy for offenders. While this study did not analyse these two documents, the researcher read through them and these confirmed what was indicated by Participant One, regarding the fact that the internal public for the DCS communication service (in this case with its AV communication) includes the DCS officials and offenders. Other documents that have been excluded for consideration include PowerPoint presentations that were presented and circulated to workshop participants at the Marketing and Communication Chief Directorate workshop – these are thus not formalised documents. In addition, these excluded documents discuss many elements about the operations and the mandate of the DCS communication services in a broad sense, including its relation to the mandate of the DCS and that of government, and include no AV-related information. The other document that was excluded is the *GCIS Editorial Style Guideline* (2013), which this study considers irrelevant because it lacked any AV-related information or specific information on the DCS AV unit.

The discussion of the four documents considered now follows and they include: the *Government Communication Policy* (2018), the *DCS Approved Communication Policy* (2005), the *Operational Targets for the New Financial Year 2018/19*, and the *(SABC) Technical Standards for Television Programme Delivery (SABC 1, SABC 2, SABC 3, AND SABC AFRICA)* (2004).

4.4.1 Document 1: Government Communication Policy (2018)

The GCIS is the producer of this policy. The identified theme in Document 1, is that this policy does not directly address the work of the DCS AV unit, within the context of the DCS. According to Participant One in his in-depth interview, this GCIS policy is used to guide many elements of audiovisual content gathering at the DCS. The purpose of the *Government Communication Policy* (2018) is to provide a public communication guideline for the different spheres of government including the national, provincial and local governments (Republic of South Africa. Department of Government Communication and Information Systems 2018:8). This policy also aims to serve as a framework for the development of the communication strategies of different departments within the different spheres of government. Much of this GCIS policy is a broad and general approach to government communication. It does not delve deeper into how the different communication streams within the different departments should function. The GCIS indicates in this document that a developmental approach to communication is the chosen direction of government communication with the public, which requires fostering citizen engagement and educational communication (Republic of South Africa. Department of Government Communication and Information Systems 2018:7). Participant One did not indicate which sections of this GCIS policy the DCS AV unit adheres to specifically in terms of guiding their work. Thus, this study views the adherence to the GCIS policy by the DCS AV unit as open-ended. This is so because there is no guarantee that all of the AV members have knowledge of the same sections of the GCIS policy, or that they refer to the same sections of this policy.

During the in-depth interview, Participant One indicated that on numerous occasions the DCS supplies broadcast media with video footage that they have captured. This activity is covered in 4.12 in the document under the *supply of photographs and film*

footage in the policy (Republic of South Africa. Department of Government Communication and Information Systems 2018:30). It discusses the supply of photographs and film footage activity in only two points, which include the fact that the department which is supplying either photographs or film footage must ensure that the receiving media house credits the GCIS for the content, as well as to further ensure that the supplied content serves the purpose(s) for which it was intended only (South Africa. Department of Government Communication and Information Systems 2018:30). Videos or in-house television are listed in point 8.4.2 of the document, as some of the methods that different departments may use as part of their internal communication platforms (Republic of South Africa. Department of Government Communication and Information Systems 2018:53). The rest of this document does not expand on how AV should be practiced in government entities, nor does it address how AV should be practiced in the DCS as mentioned earlier. Thus, the GCIS Policy Guideline (2018) does not assist with the provision of a guideline to the AV practice within the DCS.

4.4.2 Document 2: The DCS Approved Communication Policy (2005)

This *DCS Approved Communication Policy* (2006) includes a signed internal memorandum, which had requested approval of this policy from all the relevant apex leadership within the DCS. All the stakeholders had signed the relevant sections and thus this communication policy of the DCS was approved and adopted. The challenge that the researcher immediately noticed is that this policy was adopted in the year 2005, and thus seventeen years ago since it is currently the year 2022. This policy has based its approach on *The Constitution of South Africa* (1996), as well as on *The White Paper on Corrections in South Africa* (2005). The section of the Constitution that the DCS policy is based on, according to this document, is on the rights of citizens to information access and freedom of expression. The researcher considers this policy outdated. There has since been an updated *White Paper on Corrections in South Africa* which was adopted in the year 2011. The policy itself paradoxically indicates the necessity of revision and updating at five-year intervals, in response to the government mandate changes which occur after every five years (Department of Correctional Services 2006:2).

The strategy that Participant One referred to could not be considered.¹ The participant confirmed that there is no communication strategy, instead, this unit relies on the communication policy of the DCS. The AV unit uses this document as one of the guiding documents for its approach to navigating the production of videos within the DCS. Within this policy, the researcher noted that the DCS's internal communication target markets are indicated as the DCS members in all centers and offenders (Department of Correctional Services 2006:3). The general public is the external target market. The description of the target audience is similar to those that had been mentioned by Participant One in his in-depth interview. This policy further highlights the need for the utilisation of the various communication media and platforms, including Imbizos, media channels and all platforms that are enabled by different technologies, to reinforce maximum public reach (Department of Correctional Services 2006:1). This policy further expresses that the DCS will use proactive methods to feed the media with good stories of the DCS (Department of Correctional Services 2006:8), and points out that the communication service in this department serves both the department and political leadership, who will be used to communicate the department's work (Department of Correctional Services 2006:8). Thus, political leaders are used as advocates for departmental work.

The policy's approach aims to change the negative attitudes towards the DCS from the public and internal DCS stakeholders (Department of Correctional Services 2006:4). This information on the target market, the aim of the DCS communication function in the DCS, and the approaches are in alignment with what was mentioned by Participant One in his interview, as well as in the content of the videos as will be considered in the following chapter. Even though the DCS communications team is addressed in a basic manner on how it should perform its function, including for its AV function, this communication policy only guides the AV unit in terms of what and how the DCS communication services should communicate for the public, but does not mention, address, and delve into the details of what this function should do, such as

¹ Participant One mentioned that in terms of documentation, one of the documents they refer to is the wider communication strategy, however, the communication policy was handed over to this study instead of a strategy. The researcher followed up with the participant regarding the existence of a DCS communication strategy.

the kind of content that must be produced. This policy does not directly address navigating the internal AV practice within the context of the DCS.

4.4.3 Document 3: Operational Targets for the New Financial Year 2018/19

Participant One highlighted the Operational Targets of the AV unit as the only document that directly addresses the institutional expectations from the AV unit. These operational targets are considered as the standard operating procedures. In this document, the expected amount of work, the target market, and the types of projects in which AV material should be produced are listed. The *Operational Targets for the New Financial Year (2018/19)* is a three-page document. It contains a detailed breakdown of the operational details of the video productions of the DCS through its AV unit. The targeted number of videos that were expected and produced by the DCS AV unit within the 2018/19 financial year as guided by the then broader Annual Performance Plan for the Internal Communication and Media Production Directorate are discussed. This document further lists the target market, the different types of projects on which videos must be produced, and the types of requests that the AV unit must avail their service to. According to this document, the AV unit is expected to provide video coverage and productions to three categories of the work of the DCS, namely, ministerial projects, non-ministerial apex leadership projects and general requests (Department of Correctional Services 2018/19:2). The apex leadership projects include Imbizos, apex leadership centre visits, national events projects, memorandum of understanding (MOU) signings of the apex leaders and intergovernmental requests via the GCIS (Department of Correctional Services 2018/19:2).

The researcher considers it interesting that using political leaders as advocates for communicating the work of the DCS is a documented element. To an extent, it provides clarity on the amount of focus on ministerial activities, which Participant One had highlighted as dominant in their AV productions. It is an acceptable organisational decision as any organisation has the right to choose individuals as advocates or ambassadors for their brands. However, this document does not discuss how the DCS will ensure that the political leaders do not overshadow the work of the DCS in its marketing and communication efforts. As it will be observed in Chapter Five of the

semiotic analysis of the DCS videos, the majority of the DCS videos focus on the political leaders of the DCS. These videos produce a heroic view of these leaders rather than the actual work of the DCS, which is problematic. The DCS might have chosen political leaders as advocates for the DCS brand because of the popularity of the political leaders in society. Associating the DCS brand with the popularity of these politicians may be considered as a quick method of marketing the DCS brand, which can be an effective method. However, this method can easily backfire on the DCS for several reasons. These include, first, that political parties and politicians are brands in and of themselves (Bhat 2013). As a result, a conflict between marketing the political party, or the individual politician, and the DCS can easily occur. This conflict might not always be in the best interest of the DCS. Second, the target audience might identify the brand of the DCS with the political leader(s), and not necessarily with the work of the DCS. In that effect, the target audience might still not be adequately knowledgeable about the mandate of the DCS. Third and last, the target market may not pay attention to the work of the DCS if they associate it with a political party or politician whom they mistrust or do not like.

Non-ministerial apex events include sports and recreation, health and finance events, as well as HIV/AIDS awareness, and tuberculosis (TB) campaigns (Department of Correctional Services 2018/19:2). The institutional requests for coverage range from parties, farewell events (for Directors and upwards), to marketing and advertisements (Department of Correctional Services 2018/19:2). This document is not specific about either the criteria for the video coverage of parties or the advertisements that should be produced, as well as the target market for these advertisements. The lack of clarity or specifications of the criteria for the AV coverage of parties is problematic, as the AV function can easily be misused for the production of content that does not necessarily support the work of the DCS by using state resources (of both the staff and AV equipment).

The target number set for the videos produced by the AV unit for the 2018/19 financial year was a total of forty approved videos, which comprise thirty-six highlights videos, and four approved documentary videos (Department of Correctional Services 2018/19:1). The distribution methods that are listed include the foyer screen video upload, internet video uploads, direct DVD distribution and couriers to clients.

(Department of Correctional Services 2018/19:2). This document provides this study with significant information, which gave an estimation of the number of outputs that are required from the AV unit since this document is for the previous financial year. It has provided a more concise breakdown of the target market for the video productions, and for the programmes that the DCS AV service is expected to serve. It also confirmed much of the information that was provided by Participant One during the in-depth interview. This document does not include the type of goals that the DCS videos should achieve in their communication. Similar to Documents 1, 2 and 3, it neither directly addresses navigating an internal AV practice within the context of the DCS, nor does it address the ethical conduct for an internal AV practice. Although this document provides basic operational guidance on work targets and the type of content that should be covered by the functioning of the DCS AV unit, there is a lack of strategic documentation that embeds and prioritises the DCS AV on a wider context of the DCS.

4.4.4 Document 4: SABC technical standards for television programme delivery (SABC 1, SABC 2, SABC 3 AND SABC AFRICA) (2004)

The technical standards of programme delivery at the SABC form part of the documentation received from the DCS. The researcher followed up and enquired into the reasons why the unit refers to the technical standards set by the SABC. Participant One highlighted that the unit has to keep on par with the video production standards that guide its profession. The SABC is a national broadcaster, and thus an organ of the state – hence the choice to adopt their set standards. It does not appear as though these are the standards that have been formally adopted by the DCS, but rather the standards that the unit themselves use as a guide to assist in navigating their profession within the DCS. This twenty-page SABC document contains guidance for technical responsibilities, video, and audio technical requirements, quality requirements, which include grading, vision, and audio quality requirements (Van der Westhuizen 2004:5-9). The document was produced in 2004, making it eighteen years old in 2022. Significant changes have taken place in eighteen years concerning the production of technical content and in the technology that is used. Indeed, the researcher found and downloaded the recent version of the SABC Technical Standards for Delivery of High Definition (HD) 16:9 Television Programmes (2017)

from the SABC website. This version of the SABC Standards for television programmes addresses the technical standards for high-definition² programming. This document has fifty-six pages in comparison to the earlier version of twenty pages provided by the DCS, which still referred to tape-based (analogue) means of production and content delivery.

The researcher has identified three important elements to note from Document 4. These include:

- Similar to Document 1, Document 4 is outdated due to the existence of a revised version of the *Technical Standards for Programme Delivery*.
- Similar to Documents 1, 2, and 3, it also does not address the work of an internal AV unit within the context of the DCS.
- There is no universality on which sections of the technical standards the DCS AV unit refers to.

4.4.5 Interpretation of contents of the DCS documents

This consideration of the DCS documents supports the themes that emerged from the in-depth interview. These themes include:

- First, the outdated guiding policies that the members of this AV unit refer to, evident in Documents 1, 2 and 4.
- Second, all the documents that have been considered do not directly address AV Practice within the boarder context of the DCS as an institution.

These two identified themes that are supported by the documents in question are extremely problematic, because there does not seem to be evidence that the outdated policies are being questioned or considered as an element of concern in both the in-

² The High-Definition (HD) advancements in the television industry have provided significant improvements in the image resolution and clarity, wide-screen view, and improved sound quality in comparison to its older counterpart the Standard-Definition (SD) (Globe Newswire 2020).

depth interview and in the process of handing over the documents to this study. It is also problematic that a national department can operate with such a poor approach in the production of policies. This is evident through presenting outdated and broad policies, that do not directly address a function. The lack of policies that should address the AV practice in the wider context of DCS is particularly problematic in consideration of the historical elements and behaviours that characterised communication in the DCS. These documents show that the management of various functions – in this context the communication services approach to functions – is not a strategic one similar to the findings of the in-depth interview. There seems to be neither long-term planning for this unit, nor signs that there is a recognition of the historical characteristics that make the various communication functions such as the DCS AV unit, particularly in need of institutional guiding ethics and professional content production guides. The submitted guiding documents, especially Document 3, highlight the lack of understanding of the communicative potential of the AV medium, hence it only highlights the departmental programmes that should be captured by this unit, and the target market. However, AV content production is not addressed beyond the surface, and the complex potential of this medium to produce diverse meanings is not considered. AV is viewed as a mere tool of depiction, that should simply mirror what is taking place. This view and approach is an inattentive one considering the funding that the DCS allocates to the functioning of this unit. Due to the seeming lack of understanding of the communicative potential of this medium, it is not adequately maximised and exploited to benefit the current mandate of the DCS. It simply serves as a mirror of activities that take place. It is not exploited to tailor the messages that can alter the target audience's perceptions and positively expose the important work of the DCS.

4.5 Conclusion

The presentation of the findings was done by first analysing, discussing and interpreting the findings from the in-depth interview. Three main themes emerged from coding the in-depth interview data. These major themes included: Operational features, challenges and attempts to overcome them, and the possibilities for improvement. The interview data revealed several key factors, including the bureaucratic and political landscape that surrounds the functioning of this unit, the silo

mentality and approach in the DCS and the AV unit, a poor strategy to managing this unit, and several power dynamics that affect the functioning of the DCS AV unit. The in-depth interview findings have also revealed the fact that the AV function within the DCS is predominantly misunderstood, and not maximised enough to construct content that can adequately alter both internal and external public relations, as well as to publicise the work of the DCS. A discussion of the contents of DCS AV documents and comparisons with the themes derived from the in-depth interview followed next. The DCS documents highlighted the lack of understanding of this medium. This has been evident through the clear lack of strategic planning for this unit and the lack of sufficient, and detailed documentation that is specific to how this unit must function within the broader context of the DCS. In addition, many of the documents considered are outdated, and are thus technically no longer valid. These documents further do not directly address the current working of the DCS AV unit, or the optimum strategic direction of navigating AV within the complex DCS context.

CHAPTER FIVE: PRESENTATION OF THE FINDINGS: MULTIMODAL AND SEMIOTIC ANALYSIS OF THE DCS VIDEOS

5.1 Introduction

Chapter Five analyses, discusses and interprets the findings of the nine sampled DCS videos. This is done by conducting a multimodal analysis, which is then followed by a semiotic analysis. The semiotic analysis is succeeded by an interpretation section which considers the identified myths and ideologies, and the overall representation that they create of the DCS. The multimodal analysis now follows.

5.2 Multimodal analysis

The multimodalities in the DCS videos are analysed through Carter-Thomas and Rowley-Jolivet's (2003:10) three parameters of analysis including the semiotic, functional and genre parameters. These parameters were discussed at length in Chapter Two of the Literature Review and are therefore not discussed in this section. The multimodal analysis starts by first examining the genre parameters of the analysis. This is approached by discussing the identified genres, followed by the identified modes in the videos, their brief backgrounds, their affordances and constraints, and the meanings they contribute within the videos. The semiotic and functional parameters of this method are not discussed separately but form part of the discussions of the usage of the different modes. The semiotic element discusses the meanings revealed from the discussed modes. The semiotic elements are not discussed in depth as the remainder of this chapter presents the findings of a semiotic analysis. The functional parameters briefly consider the time reasoning of these modes in the videos and the part of the videos where they are integrated (space reasoning).

5.2.1 Genre parameters in the DCS Videos

A discussion of the identified genres in the context of this study is not from the perspective of genre studies. It rather identifies the characteristics that suggest the identified genres. The genre parameters also form part of the parameters involved in

multimodal analysis (Carter-Thomas & Rowley-Jolivet 2003:10). These are discussed below and include news and documentary, as well as marketing.

5.2.1.1 News and documentary

Videos 1, 3, 4, and 8 display characteristics of a news genre in the form of news clips. The news genre includes activities captured on camera, which are characterised by facts and informativeness (Hill 2005:81). This genre enables the DCS videos a platform for reporting, instructing, persuading and highlighting its mandate to its targeted audience. The constraint of using the news genre as an approach is that the information and discourses are not discussed in depth, due to the limited time duration of the news clips.

Video 7 on the other hand, shows a documentary genre, while Video 6 of *The Commemoration of Solomon Mahlangu* is a hybrid of news and short documentary genres. According to Ellis and McLane (2006:1-3), common characteristics in documentaries include the following: subject matters that are more inclined to focus on factual and specific public issues as opposed to private issues; arranging existing content rather than making it up; shooting at a location; depicting non-actors, and having a particular effect on the attitudes of the audience. Video 7 meets the above characteristics, while Video 6 meets some of the documentary genre criteria and some of the characteristics of a news genre. The hybrid characteristics in some of the videos are not surprising, as Dunn (2005:127) highlights the existence of 'hybrid genres' and states that the divisions between genres cannot be too fixed to accommodate developments in genres. The documentary genre evident in these two videos allows the discourses to be conveyed in depth, in contrast to the news clips. In addition, the documentary approach affords the DCS the platform to establish itself as a producer of factual and trustworthy content to its audiences. In this sense, the DCS positions itself as a significant source of information to its target audiences on the DCS matters. The disadvantage is that the videos are then lacking in content if the approach was meant to be documentary. The documentary approach to content was also established in Chapter Four when the findings of the in-depth interview were considered. Therefore, in the videos analysed the content is obviously framed to create good impressions of the DCS.

5.2.1.2 Marketing

Video 5 of the *Funda Mzansi Championships. Developing Creative Minds (Intro)* is a marketing activation video, and also documents the activities of the DCS, similar to other videos. The marketing element in this video is evident through the emphasis on the upcoming event – Funda Mzansi Competition – as well as what should be expected from this event. Video 9 of the *Funda Mzansi Championships* shows the characteristics of a magazine format which includes soft news (tackling softer topics), interviewing, in some cases live programming – with commentary from a presenter. Video 9 does not completely adhere to all characteristics of the magazine format because it lacks e.g. immediacy, and live programming (Naficy 1993:6). It does, however, market the upcoming content by creating excitement and previews of the forthcoming competition. Video marketing has several advantages. These include being memorable, which in turn, enables brand recognition (Bowman 2017). In addition, the videos can be consumed through multiple devices and shared by many viewers, thereby increasing the chance of going viral. As a result, this video benefits the DCS in strengthening the recognition of the *Funda Mzansi Championships*, the DCS brand, as well as those of the partner institutions. Although the researcher has established several genres present in the videos, most of them including for Videos 2, 5, 6, 8, and 9 display a hybrid of genres. There does not appear to be a clearly defined genre except for the fact that they all document some of the activities of the DCS.

5.2.2 Identified modes in the DCS Videos

A discussion of the identified modes follows next. This is an element that falls under the genre parameters of Carter-Thomas and Rowley-Jolivet (2003:10)'s multimodal method. The content production of the DCS videos relies on diverse modalities including images, text, orality, sound, music and animation. The discussion of these modalities is done by identifying the modality, and its contribution to the meanings in these videos.

5.2.2.1 Photographs and professional information design

Images are used at the beginning and end of each video. These are shown and discussed under 5.2.2.1.1 and 5.2.2.1.2 as figures 6-11. In cases where the images are not edited onto the videos, it is often because the DCS are not the sole producers. Video 7 is produced by the GCIS and the DCS, while Videos 5 and 9 are partnership videos. Similar images are used in most videos, e.g. Figure 9 is used to establish both Videos 6 and 8 although they focus on different subject matters, which create a sense of being randomly inserted. These establishing and concluding images do not adhere to the subject matters that are being tackled in the videos. Most of the images that are used in the DCS videos are a combination of photographs and graphic design. According to Davenport (1991:xiii), photography, which means “writing with light” has existed for over 150 years. This highlights the fact that photographs are some of the oldest art forms in modern society and are also a common method of conveying messages. Barthes (1977:15) argues that a photographic connotation reflects elements of an institution (which produces it) and the society in which it is produced. This means that photographs can reveal the values, discourses and ideologies that underlie an institution and the society. Photographs can be used to communicate diverse factors including history, politics, and are instrumental in the scientific context, such as in the medical field e.g. x-rays. As a result, photographs provide the DCS with the ability to communicate history, values, and ideology(ies).

Professional information design, on the other hand, shapes reality in order to enable effective communication (Raposo 2018:20). Professional information design is enabled through a graphic designer. According to Raposo (2018:21), graphic design offers visual language which uses signs and rules that reflect a specific culture and context. This statement thus highlights that the DCS images used in the videos, reflect a certain representation of the DCS, and reveal a glimpse of the internal culture of the DCS. Ensuring that the images in the videos are visually arranged through the graphic design/professional information design produces a sense of creating good impressions to the target audience, as highlighted in the findings for the in-depth interview. By ensuring that the integrated images appear professional, a sense of the DCS seeking to be viewed with credibility is created.

The inclusion of these images firstly affords the DCS videos the ability to highlight and express discourses that are related to the core functions of the DCS, without making them the focus of the video. Secondly, the DCS does not utilise the same image for the intros and outros of the videos. They are always different. The use of the different images in the same video allows the DCS to communicate multiple discourses on the functions of the DCS without again, making them the core focus. According to Jacobs (2011:121), the use of photographs in moving images evokes a wonder, which results from contrasts in the movement between the stillness of photographs and the movement of the film. The contrast between movement and stillness challenges the viewer to both question this contrast, and to establish the purpose of this contrast. This contrast in the movements of photographs and video is used as an advantage in these videos, as it provides an additional source of depicting information and discourses on the functions and commitments of the DCS. The constraint in using these images is that there is no guarantee that the viewer will be able to understand the message within the brief period in which the images appear.

Two over-arching themes have been revealed by the images edited onto the DCS videos. These include effective corrections management, as well as effective rehabilitation and humane incarceration. In considering these themes below, the study shows images in which these themes have been identified, followed by a discussion of each theme.

5.2.2.1.1 Effective corrections management

Images containing photographs arranged through professional information design have appeared as two of the most consistent modes aiding the production of meaning in these videos. Figures 6 to 11 available on the following five pages are screen grabs from the DCS videos used to discuss their integration in the videos. Following each image, the researcher gives a brief description of what appears to be communicated by the image.



Figure 6: Correctional officials guarding offenders
(Republic of South Africa. Department of Correctional Services 2019).

In Figure 6, the security and incarceration element of the DCS are highlighted. Figure 6 shows offenders sitting on the ground, with officials towering over them. This creates a sense of a method of control used for maintaining order. The expression of seriousness on the faces of the officials produce the view of an excessively controlled environment. Figure 6 creates a sense of a tense operational context between correctional officials and offenders. Tension in a correctional facility is a common characteristic, often stimulated by amongst other factors, the deprived liberty of offenders and correctional officials who are always guarding against possible attacks by offenders (Mutingh 2009:5-10). The officials are wearing jerseys and the sky in the image appears pale blue, which makes it appear to be a winter morning. The possibility of this image having been shot in the morning creates the sense that the daily routine of offenders and officials is commencing. The impression of the strict control of offenders is highlighted. It also reflects the power relations between correctional officials and offenders. It highlights the dynamics of superiority and subordination. The correctional officials are superior in this context evident in their power and presumed forceful nature over offenders, while offenders are subordinate and seemingly dominated and controlled.



Figure 7: Daily security functions in the DCS
(Republic of South Africa. Department of Correctional Services 2019).

The first image of the four combined images in Figure 7 shows a correctional official locking up an offender whose eyes are obscured. The second image consists of two male correctional officials in Emergency Support Team (EST) uniform, appearing as though they are conducting a search. Searching of offender cells is aimed at ensuring that contraband such as drugs, cell phones, sharp objects and knives that are often smuggled into correctional centres are confiscated. This ensures the safety of officials and offenders and enables effective rehabilitation. In the third image, two sets of hands are shown, with one set in handcuffs, and the other putting handcuffs on the first pair of hands. These create the idea of an official and an offender, with the offender having less power, as the offender is the one who is being handcuffed. The last image comprises a correctional official appearing to be addressing - or maybe giving instructions - to offenders facing him, standing in lines. A sense of the daily operations of the DCS is created by this four-in-one¹ image. Figures 6 and 7 produce the idea of the security and incarceration function of the DCS. The use of these photographs and how the information is visually organised enables a consistent meaning of security management and the safekeeping of offenders in the DCS.

¹ The study refers to this image as a four-in-one image as it made up of four different photographs, which have been resized and merged into a single image.

Figure 8 below is a graphic comprising of bright colours including orange, yellow, olive green and blue on a white surface. The bright, upbeat colours are overlaid with energetic music in the videos which create a sense of excitement and anticipation.



Figure 8: Establishing image in Videos 2 and 3
(Republic of South Africa. Department of Correctional Services 2019).

The slogan “DCS shaping the future of corrections” contributes to the ideas and intentions of a strategic approach to managing corrections in South Africa. The bright, colourful image draws the attention of the viewer and also focuses the eye on the centre of this image to the text. The DCS brand is highlighted as it is included in the text, and it assists the brand to remain memorable.

5.2.2.1.2 Effective rehabilitation and humane incarceration

Figure 9 establishes Videos 6 and 8 in their intros (see Figure 9 on the next page). The first image in this four image combination consists of a female correctional official showing an offender something in a book, which creates the impression of her being an educator. It also indicates teaching and learning. The second image is of a female correctional official with an offender lying on a bed with medical equipment behind them. She is wearing red epaulettes which indicate that she is a medical staff member in the DCS. The third image depicts a correctional official with an offender in a white uniform and a plastic hat, which indicates that he serves on kitchen duties in the DCS. The correctional official is also wearing a similar plastic

hat. Last, a correctional official is shown with an offender. They are depicted in an external setting with green vegetation, which has a connotation of an agricultural field. In all of these images, except for the first one, the relationship between the correctional officials and the offenders appear to be relaxed as they are smiling at each other, indicating sound relations between offenders and correctional officials.



Figure 9: Correctional officials interacting with offenders (Republic of South Africa. Department of Correctional Services 2019).

The photographs used in Figure 9 create the impression of a humane incarceration of offenders. These are created through a depiction of rehabilitation methods, and health care provision.

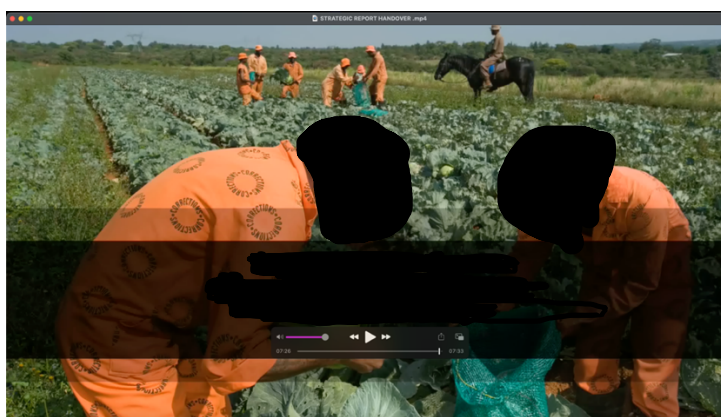


Figure 10: Offenders engaging in agricultural duties (Republic of South Africa. Department of Correctional Services 2019).

Figure 10 shows offenders working on a farm with a correctional official on a horse guarding them. The mode of photography is used to capture this daily rehabilitation method for some of the offenders. This photograph creates a sense that offenders are being instilled with the habit of working, and indicates the belief that learning to work will keep them away from offending behaviour once released. Offenders are also being equipped with agricultural skills as one of the rehabilitation methods in the DCS. This image evokes the idea of offender labour, which is a subject matter with historical significance in the DCS.²

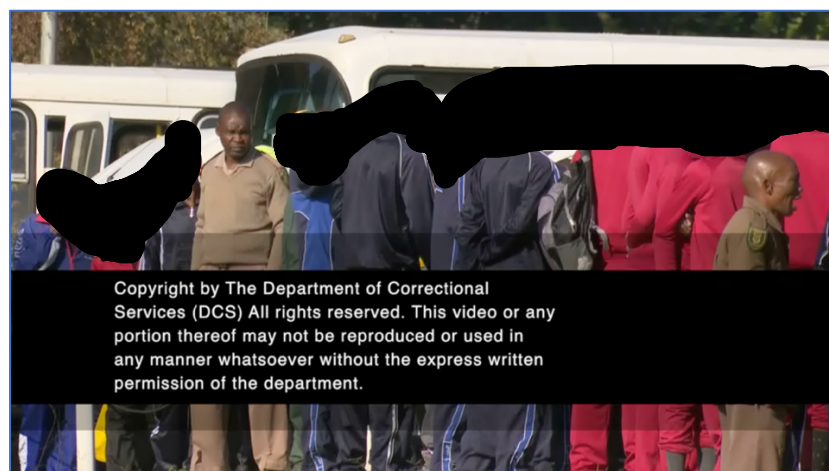


Figure 11: Offenders and officials during offender sports day. (Republic of South Africa. Department of Correctional Services 2019).

Figure 11 shows offender sports day. This is known to the researcher from her experience of working in the DCS. The offenders are not wearing offender uniforms, but tracksuits, with officials visible and guarding them. Offender sports is embraced in the DCS, and forms one of the offender rehabilitation methods. An image of offender sports thus creates the impression that the mental and physical well-being of offenders is being catered to. To Frank (2003:16), engagement in sports improves “social and cognitive development”. In this sense, the image creates the idea that in rehabilitating the social and cognitive aspects of offenders, the chances of them being a danger to society are significantly reduced. It thus highlights the idea of

² Offender labour was used as method of punishment and suffering in the past. Now, it is considered a skilling method. Harsher approaches to offender labour have since been outlawed. Further reading on the history of offender labour in South Africa can be done on Van Zyl Smith (1998:406-407) and Singh (2005:18).

effective offender rehabilitation. Figure 11 is used to conclude Video 6, which is considered not an inappropriate place for placing this image. Video 6 tackles the commemoration of late struggle icon Solomon Mahlangu, which is a sombre video, while this image tackles sports, which is characterised by high levels of energy and excitement. The contrast in the content of Video 6 and this image, support the earlier notion of images randomly inserted as opposed to being inserted to support a certain meaning. Video 6 is discussed under the Barthesian semiotic analysis of the videos.

The faces of offenders are visible in some videos such as in Videos 1, 4, 5, 8 and 9. This can be seen in some screen shots that the researcher took from the videos, such as in Figures 7, 9, 10 and 11. These faces were not hidden. The researcher made use of a digital black marker to protect the identities of the individuals appearing on the screen shots - as the videos were handed over for research purposes only, and not for public viewing. Witnessing these exposed identities draws attention to ethical issues in regards to the depiction of offenders in the DCS. It is also reflective of the challenge of practicing AV in the DCS, which is characterised by depiction of vulnerable subjects (which are a core function) and the related ethical dilemmas.

During the in-depth interview, Participant One had indicated that offenders are given consent forms before depiction in any media, including internal and external. However, the appearance of offenders such as in Video 4 of a crowded offender cell creates an impression of an impromptu visit and depiction. It thus raises a question of whether all offenders granted consent. Video 4 is discussed later under the semiotic analysis of the videos. In addition, in the face of signed consent from offenders, the researcher is not clear on the terms of conditions for consent e.g. how long the depicted content can be shared, and to whom. Even if the depiction of offenders may be allowed internally with the related consent, it is considered problematic if these videos may be distributed externally, since there is a lack of a documented distribution strategy as identified in the findings of Chapter 4. This further creates an impression that if consent was granted for internal productions only, there may occasionally be external distribution of content which was consented

for internal productions only. This can result in ethical dilemmas and possible breaches of consent.

These identified challenges related to ethics in offender depiction need to be particularly addressed by this AV unit, in order to avoid a problematic exposure of offenders - both internally and externally. This can be corrected through strategic documentation that addresses this challenge, as well as comprehensive consent forms. These forms should consider and address how cases of external exposure of offenders through audiovisual depiction can threaten the privacy of offenders in the long term. This study further emphasises the need for the identity of offenders to be concealed through professional digital means as a way of reducing the chances of ethical breaches of offender depiction.

5.2.2.2 Text

Text is used in all the DCS videos for its explanatory strength. These videos comprise of viewable text, which according to Albanese, Turaga, Chellapa, Pugliese and Subramanian (2010:183) includes scene text (used to refer to names, objects, locations, building names, etc.) as well as graphic text (text embedded in video shots e.g. people's names). It is used in all of the sampled videos. In Video 3, the text is used to indicate the subject matter and thus the purpose for this video production as mentioned earlier, and to present the names and designations of the five speakers at the meeting. In Video 7, text (in large font size) is further used for the cautioning messages against the perpetuation of gender-based violence, as well as for titling the name of the offender at beginning of this clip. In Video 6, the text is used to narrate the story throughout. The text is broken down into small segments, which changes with visuals. Text is further used to title the interviewees, the end credits, to label the archival footage that is used towards the end of the video, as well as the disclaimer. In Video 8, the text is used for many functions including for the title of the video, as well as for the theme for the competition. Text on-screen is used in point form for explaining the judging criteria, alongside a voice-over. Further use of text is for the different categories of the competition throughout the video, and the labelling

of the winners. The use of text and the underlying meanings in the DCS videos are considered where the text evokes a specific meaning, such as in Video 7, during the Barthesian semiotic analysis of the videos.

5.2.2.3 Orality: Voice-overs, speeches and video interviews

The DCS videos have demonstrated the application of orality through a combination of voice-overs, prepared speeches, vox pops and video interviews. The use of the various methods of orality in the DCS videos demonstrates the elements of orality that were discussed in Chapter One, which include instructing, passing knowledge, and providing guidance. The orality element in the videos reflects the ability of audiovisual productions to demonstrate similarities to oral history traditions. Through the various methods of orality, the researcher established the ways in which they contribute to the discourse of the DCS. The DCS videos have demonstrated key elements including persuasion and the provision of contextual and background information. Seven out of the nine DCS videos make use of voice-overs, which are the primary ways that the elaboration of contextual information are enabled. These voice-overs are also used as representative of the voice of the DCS. Kozloff (1988:2) highlights that cinema has made use of voice-over narration since the 1930s. The voice-overs in the DCS videos are in the third person and are consistent with Roberts-Breslin's (2012:162) belief that such voice-overs become accepted as experts.

5.2.2.4 Music

All the videos make use of music as a method of supporting the content. Music has a great ability to convey meaning (Albrecht & Wöllner 2016:153). The DCS videos reveal that the AV practitioners maximise music as a tool in meaning-making and to pass along subtle discourses, such as how a scene must be interpreted. Four types of music have been identified in the videos including upbeat instrumental music, choral music, music with elements of country music and military music.

Upbeat music is used in Videos 2 and 3. This music produces feelings of excitement and a sense of anticipation. One of the important elements of music in moving

images is its ability to evoke a certain mood and tone from the viewer (Khaled 2018). The work of the DCS is not considered as exciting by society (Pieterse 2019:1), thus attempts of making the content exciting create the impression of establishing a different perception of the work of the DCS and position it as a common and valuable element in society.

Offender choral music is used in Videos 1, 8, and 9. The usage of music in the DCS videos affords the DCS the ability to progress the content, while the visuals unfold such as during establishing shots, where the location and the role players are being established. The usage of offender music in some of the videos allows for the DCS AV unit to utilise the talent of the offenders to contribute to their video productions. It also suggests a cost-cutting measure as opposed to buying music for the video edits. In some videos such as in Videos 1 and 4, there is a problematic use of music. Music is used almost wall to wall in the video to an extent that it starts detracting from the content, specifically when someone is speaking. This does not work well and rather suggests the unprofessional use and misinterpretation of the role of music in the video.

The establishing music in Video 4 resonates with elements of country music, which has its origins in the 1920s in an American context (Cusic 2008:9). For Turino (2008:64) the ideological underpinnings of country music include working-class attitudes on a range of life issues. In addition, he further mentions a frame for the interpretation of country music as including the “working-class experience” (Turino 2002:64-65). These working-class experiences can be drawn from such elements as the dress code of country musicians and their lyrical content (Turino 2002:64). Walton (1997:58) points out music’s immediate representational ability when utilised with other modes of representation. To the researcher, the use of music with elements of country music to establish this video has a laid-back feeling and also creates a sense of the activities or experiences in the daily workings of the DCS.

Video 6, contains military-like music. This is discussed in the semiotic analysis of Video 6 later in this chapter. The use of music in the outro montage of Video 6 depicts the ability of music to deepen the emotions in a scene, as well as to widen the frame of reference for the viewer in its interpretation (Burt 1994:3-4). The type of

music used develops a sense of anxiety and dis-ease as the visuals unfold. The music conveys a solemn, sombre mood alongside the visuals.

5.2.2.5 Animation

Animation is the least used of the modalities in the DCS videos. Videos 5 and 9 do however display animation in the logo used for the *Funda Mzansi Championships* (See Figure 12 below). The application of animation here has been used as a means by which to create excitement for the depicted content. It evokes a sense that the work of the DCS is exciting, and negates pre-set ideas of a rigid environment that people associate with the DCS.



Figure 12: Animated logo establishing Videos 5 and 9 (Republic of South Africa. Department of Correctional Services 2019).

5.3 Semiotic analysis of the DCS-produced videos

In analysing the videos, the researcher identified sequences within each video. The sequences have been used as a method of breaking down the video texts into identifiable segments for enabling a semiotic analysis. In some instances, the sequence is analysed as a whole in relation to all the shots within the sequence.

While in other instances, significant single shots are discussed in detail for the particular meanings that they produce and contribute to the video. The sequences have been marked with time codes so that they can be identified within the videos. Images are used in the discussion of some videos, specifically, Videos 1, 4, 6 and 9 which are screenshots taken from these videos. These images are only used in videos where specific elements are demonstrated in relation to their discussion.

5.3.1 Video 1

Name of Video: Nkosi Holomisa ends Mandela Month in Grootvlei³

Producer: DCS

Duration: 06:39

Summary of video:

Video 1 is the DCS's commemoration of Mandela Month in South Africa⁴. The deputy minister of the DCS, Nkosi Holomisa, is shown spearheading several activities in alignment with this commemoration. These activities include visiting three places which are all located in the Mangaung Local Municipality in the Free State province. These places include a visit to the Kindersorg Heidedal Aftercare Centre, which is followed by a visit to the Grootvlei DCS Management area. The events of Mandela Month are concluded with a community imbizo.

Sequence 1 (00:00:20 – 00:04:01): The establishing sequence.

³ The video links to all videos analysed have been removed following the examination of this dissertation. The researcher has been granted permission for videos to be viewed for examination purposes only by the DCS, and not for public viewing, considering the fact that offenders are vulnerable subjects.

⁴ Mandela International Day is annually commemorated on the 18th of July, which was former President Nelson Mandela's birthday. This annual commemoration began in the year 2009. The day is observed by dedicating 67 minutes to charitable activities in honour of the values that Mandela displayed, including the promotion and protection of human rights, fighting poverty and promoting social justice in many aspects, including in terms of gender and race (Republic of South Africa. South African Government 2020). In South Africa, the entire month of July is termed Mandela Month and the charitable actions by South African organisations, businesses, government entities, groups and individuals continue throughout the whole month.

A see-through animated graphic introduces this sequence, with an African male choir soundtrack supporting the visuals resonating an African context. Behind the animated graphic, a wide establishing shot of a grey house is followed by a large close-up of white signage with the name Kindersorg Heidedal Aftercare Centre. The video is narrated by a male voice-over that explains almost all the activities that are taking place.

The opening sequence dissolves and three men in black suits and one in a grey suit appear. The fifth is the deputy minister of the DCS, Nkosi Holomisa. There is a white woman with them wearing a black trench coat over a smart maroon dress. The deputy minister is wearing a navy suit and a formal shirt buttoned to the neck and no tie. This dress code is consistent with that of most politicians and distinguishes him from the DCS officials, all of whom are wearing khaki uniforms. Power dressing and attention-drawing fashion are some of the ways that politicians use to enhance their brands (Osiebe 2020:9-12). The black suit resonates with business and the position of power that he holds, while the lack of a tie implies a less formal event and a more approachable personality.

The attire of the four men and the woman suggests individuals that are associated with the business or private sector. With this group, and sharing greetings with them, are two men and a woman all in khaki uniform. During the greetings, the bodily gestures of the individuals convey the respect felt for the deputy minister. As an example, he is the one whom the stakeholders of this activity are introducing themselves to during handshake greetings, which has a connotation of the respect that is directed at him. As deputy minister and guest of honour, protocol and social norms demand his superiority and all the stakeholders are happy to comply, thus clearly defining the power dynamics that are evident from the onset. Hierarchy and power dynamics can be observed in how people behave (Diefenbach 2013:43). A hierarchical interaction is also revealed in this context. Handshakes have a connotation of a professional context. Handshakes are symbolic of a pathway to opening and closing discussions (Brown & Johnson 2004:2). Thus, the exchange of handshakes in this video holds a connotation of deputy minister Holomisa opening a platform for discussion, interaction, and contribution from the private sector. A

camera appears at the corner of the screen being held by a woman also wearing the khaki uniform. She is not visible, but it is presumed that she is a woman because her red polished nails can be seen while capturing the unravelling interaction. These uniformed individuals carry connotations of being correctional officials, which represent the DCS, and thus the state. This interaction depicts a relationship that is taking place between these two groups. The interaction between the DCS and members from diverse private institutions creates the impression of the state meeting with the business sector, and thus some form of public-private interaction.

The greetings shots are followed by an interview with the deputy minister who explains that his attendance is to support “the down-trodden, the vulnerable and less privileged members of society”, according to the ethos of Nelson Mandela. He also stresses that he is there to witness the support given to the centre by the offenders that are on probation and parole, as well as by the private sector. Although the deputy minister does not spell out the exact nature of “support from offenders and probationers” the connotation is of offenders providing some form of help to the Kindersorg Centre, and are thus rehabilitated evident through providing social support.

Providing help to this community produces several possible meanings. These include: First, that these probationers and parolees have learned empathy, and are building trust with the community in this centre. According to Assman and Detmers (2016:1), the emotion of empathy was discovered as key to fostering “the cognitive evolution of the human brain”. In addition, empathy is considered as an enabling emotion to common activities and projects, as well as being an indicator of social intelligence (Assman & Dermers 2016:1-2). By helping this particular centre, the idea is created of offenders as empathetic individuals, with improved, higher social intelligence that are eager to contribute positively to society. In addition, the idea of social offending as a result of the lack of empathy is produced. Thus, the idea of offenders having learned empathy as opposed to the assumed initial lack of empathy supports the myth of effective rehabilitation of these offenders and effective rehabilitation of the DCS of these offenders. As such, the meaning produced is that some of the rehabilitation efforts of the DCS are inclined to instilling a sense of empathy in offenders.

Secondly, probationers and parolees providing support in the Kindersorg Centre, as suggested by the deputy minister in his interview, carry connotations of these parolees and probationers posing less risk to this community – and specifically children – in which they are assisting. According to Casey, Day, Vess and Ward (2013:38), the risk management approach of offenders assumes that offenders embody variable levels of risk. Offender risk refers to their possible danger to society, and their likelihood of recidivism or re-offending. The fact that some of the parolees and probationers are helping with community work indicates their reduced risk to society and their ability to now form part of society. The idea of empathetic offenders and the connotation of reduced social risk contribute to the myth of effective rehabilitation of the DCS, and the myth of rehabilitated offenders. Deputy minister's statement of offender support is indexical of offender community service. In the past, offenders had to prove their readiness for society by working in communities and other acts of community service, this also served as a re-socialisation method and re-adjustment from prison life to community life. This phenomenon is still carried out till today (Republic of South Africa. South African Government 2018), and is thus reflected in the idea of offenders providing some form of community service.

Institutional support to the rehabilitation of offenders, which also includes its second most senior leader, the deputy minister, is evident. Thus by helping communities, the myth of effective rehabilitation is supported, which contributes to the ideologies of social collectivism and nation-building that are either upheld or considered as ideals in the DCS. Through effective rehabilitation, offenders are believed to be equipped with the ability to successfully contribute and form part of a societal collective. The ideology of collectivism is defined by the following characteristics including amongst others: social cohesion, the emphasis on harmonious relationships, accountability for how one's actions affect others, etc. (Kim 1995:4). Nation-building emphasises national unity and national cohesion by highlighting similarities among citizens and understanding each other's differences without hostility (Holmes 2020:10).

The deputy minister's verbal statement of having attended this activity to witness the support that is being offered by the private sector to this centre holds a connotation of some form of contribution that is being made by the private sector to this centre.

Representatives from the private sector which include Mustek⁵, Nedbank, Child Welfare and G4S⁶ as mentioned by the voiceover, are shown taking part in this Mandela Day initiative. The depiction of the presence of the members of the private sector along those of the DCS, being shown participating through depictions of moving through various sections of the Kindersorg centre, has a connotation of a collaborative initiative of private entities with the DCS and thus creates the idea of a public-private partnership.

The depiction of the presence of several members of the DCS and its deputy minister, as well as a depiction of evidence of sharing the day and some fun activities on Mandela Day with the members of private entities, holds a connotation of the DCS as extending its communication and interactions with other sectors of society. Extending its reach to other parts of society produces the view of expanding its development and Corrections function beyond offenders only, but to a broader society. This is a counter myth in comparison to its former-self, the Department of Prisons, which functioned in a manner that was mostly 'removed' from society. According to Reid (2011:39), counter myths denaturalise and produce an alternative view to the initial myth(s). The DCS appears to associate learners with presumed vulnerability in regards to the possibilities of being lured into future offending behaviour, hence the choice of a children's centre for the Mandela Month commemoration. Indeed, these children are vulnerable, considering the fact that they are growing up in a drug addiction-infested community. This creates the idea that many are victims of the diverse negative effects of drug addition from either parents, family and community members. Thus the view of Corrections as a social responsibility becomes evident - which is interesting considering the fact that the primary purpose of the DCS is corrections, incarceration and rehabilitation of offenders, and not the social development of the broader community.

Gestures of goodwill by the DCS and the diverse members of the private sector are shown through depictions of donating resources, including computers donated by Mustek, and a R20 000 donation by Nedbank, which is shown through the big poster

⁵ The company Mustek Limited specialises in the assembly and distribution of personal computers, and other supporting equipment (Mustek 2021).

⁶ G4S is a London-based company specialising in the provision of security services (G4S 2021).

which symbolises a cheque. The children will also be offered training in leather work by G4S, according to the voice-over. The DCS contributes to the nutrition of this centre's children by establishing a food garden. To achieve the goal of producing food, the DCS has provided seeds or what appears to be growing vegetables that are planted using old tires. The contribution of the DCS is also through the offender labour that one assumes is being offered. The children are shown as being encouraged to take ownership of the changes to their centre by imprinting their colourful painted handprints on the wall of this centre. These gestures of goodwill have a connotation of contributing growth to this aftercare centre and extending the act of Corrections to society. In addition, these gestures of commemorating Mandela Month create the impression of these acts being sufficient in the long-term improvement of the Kindersorg Centre, although it might not necessarily be the case. The supplied resources, except for the computers and training on leather work, may not be sustainable to ensure support to this centre for the long term. As an example, the establishment of a food garden may not be sustainable beyond its first harvest and may not promise a sustained production of food. Its failure to supply food for the long-term will mean that the help provided was only short-term, and that it cannot guarantee sustained food security for the children of this centre. However, the researcher considers the fact that despite questions of the sustainability of this food garden, the DCS has helped to impart learning on ways of ensuring food security for this centre. In addition, the children might have also learned ways of ensuring their own food security at home for the future.

The ideology of capitalism is validated in this video - with the perspective of the DCS instrumentalising monetary resources from the private sector to enable the ideal of social collectivism, through acts such as providing economic and social support to the community that needs it. The ideal of social collectivism in the DCS in this video is supported and made possible through private institutions. Capitalism is considered by the researcher in the context of this video as validated by the DCS to either enable and foster private sector contribution to improving social conditions, or to broaden the DCS's footprint of being a collaborative institution, that applies the concept of Corrections to communities as well. To a certain extent deploying benefits from a capitalist-oriented private sector suggests that the ideal of social collectivism of the DCS cannot be fully realised without capitalism, which is problematic. It is

problematic because government draws taxes from both individuals and businesses. These taxes are in turn, allocated to fulfill different needs in communities and the broader society. As a result, it is presumed that the activity of social correction such as that one being shown at the Kindersorg centre should have been attended to by the DCS or government alone without private sector intervention. The private sector in most capitalistic societies works with, and should ideally work hand-in-hand with government to support and solve most social challenges. However, in the South African context, widespread corruption in government in recent years has mostly disabled government from providing the most basic needs of society, which now have to be resourced by private entities. According to Kruger and De Klerk (2016:10-11), this widespread corruption has robbed citizens of basic, governmental service delivery.

The depicted contribution of resources including computers, a cash donation, leather work training, and establishing a food garden have a further connotation of need and under-privilege in this centre, which further creates the sense of under-privilege as one of the causes of offending behaviour in society. The view that appears to be upheld is that the more disadvantaged the children are, especially in regards to their economic backgrounds, the more vulnerable they are to be lured into offending behaviour. The relationship between inequality, poverty and offending behaviour is well documented in the literature. For Webster and Kingston (2014:6), offending behaviour manifests in diverse ways, many of which are linked to the experiences of living a life of poverty. Cameron (2020) on the other hand, believes the South African offender population to be dominated by marginalised and poverty-stricken black individuals. Thus by contributing to learning resources, and other elements that support learning, attempts are made to reduce the chances of adopting offending behaviour. However, contributing resources as a method of addressing under-privilege and possible future offending behaviour is insufficient, because the children that are being reached out to, form part of some establishment, e.g. school, non-governmental organisation, etc. Addressing this under-privilege is only effective to the small group of children that this centre caters to. However, there many other children that are not part of any establishment that fall outside the parameters of the DCS's outreach, e.g. homeless children or some children in informal settlements. Thus, attempts at reducing possibilities of offending behaviour through addressing

some of the challenges of under-privilege, remain unaddressed in children that are not part of these establishments.

The camera shots mirror the majority of the movements of the deputy minister. Wherever the deputy minister moves to, the camera focus is on him. Thus, as the undoubted “lead performer”, the video is framed around deputy minister Holomisa. This kind of framing is problematic because the public relations of the deputy minister cannot be seen as public relations for the work of the DCS, although he is the representative of the DCS. This framing makes the deputy minister the focus of the video, and not necessarily the work of the DCS, of this centre. When content focuses primarily on a personality rather than the actual work of the DCS, all the video material produced on the personality will become redundant when new political leadership is appointed. In contrast, producing content that predominantly focuses on the actual work of the DCS runs fewer chances of becoming redundant when the political leadership changes. However, the discussion of the comparison of the DCS documents with the in-depth interview findings in Chapter Four established that instrumentalising political leadership is one of the methods of marketing the DCS, which is documented in Document 1. So the framing of the content around the deputy minister is thus justified to a certain extent within this video, as it is a policy element. The researcher had identified one of the challenges of this decision as the lack of specification on how marketing the DCS through political leaders would be tailored to ensure that no conflict arises between the public relations or marketing of the DCS and that of political leaders. The effects of this lack of specification are made evident by this framing, which makes the lines between marketing DCS, and the deputy minister as a politician blurry. There appears to be a conflict between the agenda of the minister as a politician and the role that he should be playing in the DCS. Framing of the video around the deputy minister communicates poorly for the work of the DCS as an institution, as not much work - such as the daily or operational work of the DCS is shown, but rather a demonstration of how much he ‘supports’ this initiative.

There is a presence of the media during this public-private interaction, as can be seen in a screen grab taken from Video 1 in Figure 13 (see next page). The presence of the media is visible through the appearance and depiction of a journalist

at the corner of this image holding a microphone, at time code 03:32 – 03:40. The presence of the media gives rise to the idea of a public-relations and marketing initiative, and it has a connotation of a publicity intent in portraying this collaboration between the DCS and private sector to the members of the public. One of the key objectives of public relations is building relationships with the public (Treadwell & Treadwell 2005:4). As such, the publicity intent shows that the DCS may be seeking to redefine its function, which extends beyond rehabilitating offenders. The importance of relationship and recognition building with various stakeholders including the private sector, the DCS staff and the community is revealed as one of the goals of the DCS.



Figure 13: Nedbank hands over a cheque to the DCS (Republic of South Africa. Department of Correctional Services 2019).

Shots of the deputy minister with a senior female official of the DCS taking photographs of colourfully painted hands with the centre’s children closes off the first sequence and lead to the next sequence. These colourfully painted hands produce associations with children. To Shwarke (2019:8), paintings have a connotation of creativity, art and self-expression. Thus, the children are encouraged to express themselves through art. Green (2007:1) highlights the importance of self-expression as “manifesting some part of our point of view”. These shots produce ideas related to positivity, the hope of a brighter future, and self-expression for the children, despite their challenging circumstances. The myth of the deputy minister as a type of saviour to these kids and this centre is produced.

Sequence 2 (00:04:02 – 00:04:27): The second part of the deputy minister's activities take place at the DCS Grootvlei Management Area.

In this sequence, the deputy minister is shown being welcomed by correctional officials, as well as some offenders. A group of men and women are depicted standing in a horse-shoe shape with khaki (officials) and orange (offenders) uniforms. The researcher is instantly aware of the DCS correctional facility environment. The depiction of men and women in uniform has a connotation of law enforcement, which is also evidenced by the depiction of officers and offenders. The offenders in orange uniforms are shown from behind, facing away from the camera. Their faces, and thus, their identities are hidden. The depiction of all members of the group seemingly listening to the deputy minister and looking at him as the main focus of this interaction or address has a connotation of the superiority and dominance of the deputy minister in this group. These dynamics create the idea of the power relations of domination and subordination between him and the rest of the crowd, and in the DCS as an institution. In addition, it produces the idea of a bureaucratic institution that characterises the DCS, including hierarchical leadership.

The fact that the video does not clarify the subtle elements in relation to what which uniform means – such as through text or verbally through the voiceover – reveals the following:

- This video content is produced for people who are already familiar with the DCS as an institution, such as the internal audience. Most South Africans would not be able to distinguish what the depiction signifies and which institution is represented, except its association with the military, due to the type of uniform worn.
- This depiction which does not provide much clarity on the roles that are shown constitute an institutional code of the DCS where the different relations are understood, such as what the different epaulettes of the correctional officials mean. The video was created with internal audiences in mind, hence the producer is not too specific on detailing certain elements which need clarification for someone who is not familiar with the DCS institutional codes.

Sequence 3 (00:04:28 – 00:06:24): This section shows the community imbizo that is led by the deputy minister.

An offender choir is shown entertaining the attendees of the community imbizo. Collective singing such as through choirs is characterised by improving well-being (Dingle, Clift, Finn, Gilbert, Groarke, Irons, Bartoli, Lamont, Launay, Martin, Moss, Sanfilippo, Shipton, Stewart, Talbot, Tarrant, Tip, & Williams 2019:2), as well as improved social engagement abilities of the choir participants (Pentikäinen, Pitkäniemi, Jansson, Louhivuori, Johnson, Paajanen, Särkämö 2021:2). Showing offenders participating in a choir and entertaining the community creates the view that they are equipped with better social engagement abilities, and will eventually successfully reintegrate into the community. They are not wearing their orange offenders' uniform, but rather smart matching shirts and trousers. The lack of uniform in the offenders means that perhaps the DCS seeks for them to be viewed as neat, clean-cut, talented, disciplined entertainers, and not merely as offenders. This creates the idea that they will assume similar responsibility and discipline when reintegrated. Interestingly, the song that they are singing is used as the soundtrack for this video thereby creating the idea of offender talent positively benefitting the DCS's AV unit. Instead of buying music for video productions, songs recorded during the performance of the choir are used for the production of this video⁷. By depicting offenders singing for the community the view of how offender talents are being harnessed during their incarceration is created. Thus, the myth of effective rehabilitation is yet again supported. Perhaps, the use of an offender choir is also to demonstrate to the attending community that offenders remain human beings with endearing qualities that can be forgiven, despite their histories. The deputy minister also stresses the issue of forgiveness of offenders to the community, thus revealing the perspective related to the ideas of nation-building.

The deputy minister is depicted standing at the podium making a speech. He is addressing the community in attendance at the hall and this carries a connotation of someone of influence that may be expected to bring some form of change or

⁷ The offender choir is not included in the end-credits, which is concerning and raises a question of who holds the Intellectual Property Rights to offender content. This an element that the DCS AV producers need to clarify and correct in the end-credits.

improvement. One of the key elements of his speech is to encourage communities to welcome released ex-offenders back into communities. Here the issue of the DCS's function of reintegrating offenders in society becomes evident. Thus the myth of effectively rehabilitated offenders is maintained. By encouraging the community to forgive and welcome back ex-offenders, the deputy minister suggests to this community that these offenders are no longer a threat to this community. As such, the ideology of social collectivism and nation-building is upheld and maintained by deputy minister Holomisa.

Reintegration of offenders is one of the key priorities of the DCS, and in this section, Holomisa persuades community members to support the reintegration process of offenders. Political communication is concerned with the interactions that occur between political figures, (in this case the deputy minister of the DCS), the media, and society (De Vreese 2006:8). Political communication is evident through the prepared speech with its persuasive elements, which the deputy minister delivers to the community and media.

Throughout the video, the majority of the correctional officials that are shown are African men indicating that the DCS's workforce is dominated by African men. This is an interesting phenomenon as there are other races in South Africa, which contribute to the concept of the rainbow nation⁸ that is usually used to describe the South African races and cultural diversity. However, the researcher considers the fact that this video is only representative of the members of the DCS staff who were filmed in the Mangaung Municipality. With the primary focus on security, male dominance in the DCS is highlighted. The connotation of the dominance of men in the DCS staff perpetuates the myth of the necessity of male dominance for effective and safe correctional services. This myth includes the traditional cultural ideas associated with the provision of physical security with physical strength. These ideas on masculinity include for men to be protectors and to be domineering (Connell 1995:67). The domination of the men in the depicted staff of the DCS thus suggests that the

⁸ The Rainbow nation is a term that is commonly used to describe the diversity of the South African context, characterised by the diversity of cultures, races, languages etc. (Nevitt 2021). South Africa was termed the rainbow nation by the late South African Nobel Prize winner Archbishop Desmond Tutu, based on nature of the rainbow, which comprises of all colours that are harmonious with each other (Nevitt 2021).

functioning of the DCS is dominated by this gender ideology of patriarchy and masculinism.

5.3.2 Video 2

Name of Video: A Culmination of 6 Strategic Sessions Roadshows Summary

Producer: The DCS

Duration: 19:20

Summary of video:

This video documents the six strategic planning sessions of the DCS. These include strategic sessions held at the Bethal Correctional Centre, the Leeuwkop Correctional Centre for the Gauteng Region, and Potchefstroom's Alex Holm Hall for the Limpopo, Mpumalanga and North West Regions, the Grootvlei Management Area for the Free State and Northern Cape Region, the DCS head office session held at Kgoši Mampuru correctional facility, and lastly, the DCS Annual Strategic session for senior management.

Sequence 1 (00:00 – 02:37): Establishes the strategic session held in Bethal.

This video starts with a fast-paced music soundtrack alongside an image with a graphic containing bright colours including orange, yellow, olive green and blue on a white surface. The bright, upbeat colours and energetic music produce feelings of excitement and a sense of anticipation. The title follows next, which is overlaid on a black frame. One of the important elements of music in moving images is its ability to evoke a certain mood and tone from the viewer (Khaled 2018). The work of the DCS is not considered exciting by society (Pieterse 2019:1), thus attempts of making the content exciting create the impression of attempts at establishing a different perception of the work of the DCS and position it as a common and valuable element in society.

The first of these depicted strategic planning sessions is the Bethal Strategic Planning Session. This session starts with an establishing shot of the Bethal road

sign, followed by a wide shot of a certain section of the town. The gate of the Bethal Correctional facility follows. Within this wide view of this correctional centre, houses are visible and can be seen in the background slightly further away. This shows that there is a community nearby. It appears as though the centre is overlooking this community, and thus denotes the suburb and its community as one of the primary areas that are being serviced by this centre. The depiction of this centre within a community carries a connotation of the DCS serving as a protector, by virtue of its proximity, and because of the offenders that are safely kept within.

Diverse forms of offending behaviour in society manifest various negative effects on social and community cohesion including distrust, hostility, fear, etc. Most of these effects erode social cohesion, which includes social unity and connectedness often achieved through the consensus of various attitudes, rules and behaviours that should unite people instead of fostering divisions; and is often achieved through collective efforts of various institutions (Green & Janmaat 2011:18). To Smith and Natalier (2005:9), power in the form of government and other relevant institutions deploys mechanisms that tackle and protect those threatening cultural rules and social order. The depiction of the DCS with this neighbourhood in the background appears as such a mechanism of power maintaining cultural rules, social cohesion and social order. The connotation of the DCS as a protector of this community supports the myth of the DCS as a maintainer and restorer of cultural rules, social order and cohesion, by keeping this community safe. In addition, the connotation of the DCS as a protector supports the myth of the effective management of the DCS, by ensuring that its mandate – which includes ensuring the safety of communities – is upheld. This myth supports and upholds the ideology of nation-building.

In the video, a short clip of the inside of the Bethal Correctional Centre follows the establishing sequence, which then leads to the inside of the hall where the strategic planning session is taking place. These shots denote the location of this session. An African man in formal attire (a black suit and a shirt), is using a microphone to address the seated crowd in the hall. He is sitting at a table that is placed in front of the audience. The positioning of his table at the front, and the fact that he is the one who is shown to be opening the session and addressing the attendees signifies that he is a manager of the DCS in this context, and the many people that he is

addressing are the DCS officials. They are not wearing uniforms, but are shown in their everyday clothing.

In his address, the manager, Terence Raseroka, highlights that for the first time in the history of government and of the DCS, the strategic planning of the DCS has included almost all government departments, the majority of academic institutions, non-governmental organisations, research institutions, etc. Raseroka is not titled in this video, however, he is known to this study because he is depicted and titled on Video 3. He is the Chief Commissioner for Executive Management. Raseroka also mentions that these stakeholders had been requested to contribute to the strategy of the DCS. While the DCS manager is talking, a series of cutaways are overlaid over his voice, and his voice thus becomes a voiceover. These cutaways include a clip of the former Commissioner of the DCS, Arthur Fraser, speaking from behind a podium at a different location, dressed in a black suit and a navy-blue shirt. He is shown not wearing a uniform, which indicates an occasion that deviates from the norm of the daily activities of the DCS. However, based on the formal attire he is wearing, one assumes that this is a formal occasion. This shot is followed by a clip of an African man also wearing a black suit, appearing as though he is making a presentation through a hand-held mic. A shot of a PowerPoint presentation follows on a projector screen, which denotes a working session, and the making of presentations, which carries connotations of a business or corporate context. To Schwetly (2011:5) presentations “call us to think on a bigger scale – one beyond personal limitations”. A depiction of a PowerPoint presentation thus produces ideas of an engagement characterised by progressive thinking and planning. The next shot includes another African man who is also dressed formally in a suit, and also seemingly making a presentation to a seated crowd. It is followed by a depiction of a white man, who is wearing a brown coat, also with formal clothing underneath looking as though he is leading a break-away group. He is shown when the voiceover mentions consultations with the majority of academic institutions, which produces the idea of him being from an academic institution.

The next shot depicts the Commissioner of the South African Police Services (SAPS), Khehla Sithole. He is wearing a uniformed winter jacket, with ‘police’ embroidered in navy blue and yellow which are consistent with the branding colours

of the SAPS. He is also shown making a presentation, which is projected onto the screen. The presence and presentation of the SAPS Commissioner has a connotation that some of the stakeholders that formed part of these consultations are those from the JCPS cluster⁹ and thus legitimising the value of the consultations that took place. The shot of the SAPS presentation is followed by a presentation by a woman behind a podium. She is the only woman who has been shown presenting within this series of cutaways. The last cutaway shot of this sequence appears as though it was shot in a different context, which appears to be a boardroom-like setting. Here, two African male senior officials of the DCS are present – evident through their different epaulettes – which signify the executive leadership of the DCS. They are shown alongside the DCS Commissioner. The one he is shaking hands with appears to be the manager who was shown earlier opening the Bethal session. He is depicted handing over a document scroll branded with the logo of the DCS. It is wrapped up like a gift and bears the connotation of being an important document that may be some form of achievement for the DCS.

The viewer is then taken back to the initial first speaker in this sequence, Raseroka, at the Bethal strategic planning session. This series of cutaways denote stakeholders that are seemingly engaging in a shared activity. Their dress codes – which consist of smart suits and other formal attire – and the formal sense of the occasion that is created by the addresses at the podium, PowerPoint presentations and a working group, carry a connotation that this session is a high-level engagement. In addition, these cutaways create the impression of a vigorous process of consultation that has been undertaken by the DCS in the planning of its strategy. A contrary view of the DCS is produced by these visuals, as many members of the public only have the incarceration function view of the DCS, which is characterised by the khaki uniforms worn by the correctional officials, high-fences of correctional centres, locked gates, offenders in orange overalls, etc. However, a strategic view of the DCS characterised by planning and high-level engagements is

⁹ JCPS refers to the Justice, Crime Prevention and Security (JCPS) Cluster in South Africa. It consists of the Department of Police, Justice and Correctional Service, Defence and Military Veterans, as well as Home Affairs (Republic of South Africa 2017). The purpose of this cluster is to ensure that there is integration and coordination in the activities of these departments. It further ensures that there is coordination in crime prevention and security activities and strategies.

not a common image. As a result, a different facet of the DCS is brought to life in this series of cutaways. It signifies an institution that is striving to become a consultative, accessible and transparent institution, which supports the myth of effective leadership in the DCS.

Two officials of the DCS are then shown making inputs in this session. One female DCS official discusses the efforts that her province, Mpumalanga, is making towards obtaining training for officials. She does not specify the kind of training and the researcher assumes that it covers all kinds of training needed. She is followed by an African male official, who questions how various collections of information can be used to benefit the DCS such as information collected or obtained during family visitations for offenders. The inputs of these two officials are not included at length but are soundbites. The depiction of these officials making their inputs has a connotation of participation and contributing to the strategic planning of the DCS.

Sequence 2 (02:38 – 04:28): Shows the Gauteng Region Strategic Planning Session held at the Leeuwkop Correctional Centre.

The establishment of a different location is created through the use of music and visuals of the building and signage of the Leeuwkop Correctional Centre. Visuals of new faces indicate the depiction of different staff members at this location. Similar to Sequence 1, people are shown asking questions and commenting on the different matters of the DCS, and thus portrays a connotation of active participation and involving the staff in its planning. This is indicative of the DCS moving away from an autocratic leadership style towards a participatory leadership style. In autocratic leadership, decision-making is made by the leader(s) alone (Agrawal & Gupta 2020:351) and as a result, the employees are mostly not consulted but rather handed down the final decisions to execute without much questioning. This leadership style is characterised by poor communication between staff and management, uninspired or low morale employees, and may also result in general negative attitudes of the staff (Agrawal & Gupta 2020:351). To Akwetey (2011:31), the exclusion of the participation of staff in organisations manifests through diverse negative ways, including poor quality of work and poor productivity. Participatory leadership, on the other hand, is characterised by taking into account the knowledge

and experiences of the staff when making decisions, sufficient (two-way) communication between the staff and the leaders, group-centred decision-making processes, and encouraging the participation of staff in planning and decision-making (Agrawal & Gupta 2020:353-354). Thus, the involvement of staff in its strategic planning carries a connotation of the DCS not only attempting to improve the functioning of the DCS for the long term but also building better relations with its personnel.

Some of the few comments that are included as a concern to the DCS staff in this sequence include first, the call for training to be accelerated by the DCS's Human Resource Development Directorate, in order to equip them with the necessary skills to adapt to the fourth industrial revolution. It is not clear what this adaptation in the context of this video, or within the DCS means. Second, another male official raises concern over the parole of non-South African offenders. He stresses that these parolees must never be allowed to return to South Africa, yet over time they do. This comment produces the idea of concern over the failures in upholding the law in South Africa, which results in a mirage of problems. These might include recidivism, in cases where foreign ex-offenders are unable to secure jobs, which contributes to the overcrowding in correctional facilities. This comment carries a connotation of poor institutional control over some elements of parole, and perhaps it points to a problem that is greater than the DCS as an institution alone. The myth of effective leadership is thus challenged in this regard.

Sequence 3 (04:29 – 06:55): Includes the Potchefstroom Strategic Planning Session, held at the Alex Holm Hall.

Similar to the previous sequences, sequence 3 is established through music, the visuals of the Alex Holm Hall building and its labelling signage, as well as the road signs that lead to the hall. These audio-visuals denote a new session, in a different region, and with different DCS staff members. This sequence shows the Limpopo, Mpumalanga and Northern Cape (LMN) Regional Strategic Session. Throughout this video, subtitles are used to clarify the locations of the different strategic sessions.

The issues that are raised here by the participating staff members include concerns over the DCS tender systems failures and questions by one male official over reasons why offender labour is no longer used for maintenance services in the DCS. Concern over the tender system failures has a connotation of poor services that are being delivered to the DCS, and in some cases, the complete failure of tenders that are allocated by the DCS. In addition, it paints an image of poor administrative controls and poor consequence management in the DCS, which includes diverse systematic ways of discouraging and resisting the maintenance of behaviours that are not supportive or aligned to the goals and aspirations of the organisation (Harrington & Mignosa 2015:36).

The implications of the question about why offenders are no longer utilised for maintenance services in the DCS is considered two-fold by the researcher. The perspective created firstly, is the feeling that the DCS had better control over the quality of some of the maintenance services rendered to the DCS during the times when they were executed by offenders as opposed to through tenders. Secondly, perhaps there is the belief that delegating some of the required services to offenders could provide valuable lessons and skills development opportunities to offenders, which in turn could play a role in rehabilitation, as opposed to delegating these tasks to external service providers, and that it could potentially be cost-effective. These views result in conflicting ideas, because perhaps maintenance executed by offenders could have been stopped by the DCS in order to stay away from the historically negative concept of “hard” labour in offenders. In fact, offender labour may not be particularly negative if the conditions are not abusive or punitive such as in the past. It could save the state money, in particular, for the maintenance of the DCS. However, the researcher is unclear on the amount offenders receive as remuneration, hence the cost-effectiveness of offender labour or the fair payment of offenders cannot be guaranteed in this context.

The concern over the failure of some tender systems is followed by a depiction of another male official who raises issues of staff retention and questions over what measures are being taken by the DCS to retain staff. These issues carry connotations of administrative challenges in the DCS. Several connotations are contained in the question of staff retention. These include, first, that the DCS has a

high staff turnover, which gives rise to the idea that staff members are not happy and that this phenomenon is considered problematic. Second, it has a connotation of an institution that lacks staff retention strategies. This is problematic as it includes the fact that departing staff leave with some of the institutional memory, thereby possibly, compromising the long-term institutional memory of the DCS that contributes to poor knowledge succession. If the succession of knowledge is indeed compromised, the future progress of some functional units may be affected negatively. In addition, the idea of the DCS staff members exiting this department at alarming numbers, suggests that there are diverse significant factors that contribute to the high turnover of staff. Dissel (2016:6) highlights that the conditions under which correctional officials work is an under-researched area. These conditions are characterised especially by under-staffing, which has a negative consequence for both these officials and offenders (Dissel 2016:6), which include exhaustion, low-staff morale, and longer lock-up times for offenders, in often overcrowded cells (Dissel 2016:6). In these few comments by the DCS staff, the cracks in the DCS administration become evident and erode the romanticised view and myth of effective Corrections management.

Sequence 4 (06:56 – 07:55): Shows the Free State and Northern Cape Region Strategic session.

Music and visuals of the road signs of the Northern Cape, are depicted and denote a different location. In this sequence, a man in the DCS uniform is shown discussing a matter that is related to the employee exchange programs in different countries as a learning method that could benefit the DCS. He occupies the position of Director in the DCS. He refers specifically to exchange programmes with China and mentions the importance of such exchange programmes, although the researcher gets a sense of scepticism from him based on his tone. He highlights that before someone from China can design technology for a South African correctional centre, he must first gain an understanding of a South African correctional context and challenges, while a South African official must also understand how Chinese centres operate in relation to their context. These statements indicate a concern over solutions being offered by countries which might not have a sufficiently understanding of the South African context. This implies that there is a belief that those solutions might not

adequately solve South African challenges, and this appears to be considered with sense of negativity. The discussion of employee exchange programs carries a connotation of the need for learning programs within the DCS, which have been highlighted by several employees, including those in Sequence 2. This creates the impression that perhaps the DCS has not been prioritising further training for its employees, and that this lack of training maybe negatively affecting the work outputs and morale of staff.

Sequence 5 (07:56 – 17:13): Depicts the DCS Head Office's strategic session.

The depiction of the now former Chief Operations Officer of the DCS, Mandla Mkabela, commences sequence 5. He discusses the expungement of criminal records and overcrowding. He also highlights the fact that the DCS management is in the process of raising the challenges of overcrowding, and those that inhibit ex-offenders from obtaining employment post-incarceration due to criminal records, with parliament (which he refers to as cabinet). These challenges have the connotation of the lack of a supportive external environment for ex-offenders as one of the key factors to recidivism. Denney, Tewksbury and Jones (2014: 39) highlight the high barriers often faced by ex-offenders during the societal reintegration process, which include the lack of social acceptance, unemployment and not being considered for employment, as well as poor living conditions. In addition, Mkabela also mentions the fact that the DCS met with a delegation from China, which is presumed to be in regard to issues related to Corrections management and sharing best practices. According to him, China expunges criminal records for petty crimes, while some more serious records are expunged after a few years of observation and maintenance of good behaviour by ex-offenders. The issue of China was also mentioned previously during the Northern Cape session, which suggests that the earlier manager was also referring to this particular meeting. This is reflective of a range of issues that were discussed for improving Corrections management in South Africa. The myth of an accessible organisation and effective leadership is thus supported.

Another correctional official raises the issue of organised labour, while a female official raises a question related to the administrative challenges that accompany the DCS's division of centre-based employees and non-centre based employees. She mentions the lack of institutional intervention which guides overcoming this challenge, which implies a lack of guiding documentation. The last, two officials including one from the Inspectorate Directorate, and another from the Internal Unit, comment on the lack of measuring tools for various internal procedures. In his interview, Participant One had highlighted the lack of tools for measuring the effectiveness of the AV unit in the DCS. The researcher finds it interesting that the issue of measuring tools is surfacing from other staff members within this sequence. This observation suggests a common challenge of the lack of adequate measures for the performance of various functions within the DCS. Similar to sequences 2, 3 and 4, the administrative challenges of the DCS are also highlighted in this sequence.

The concerns that have been raised by the DCS staff in this video are mainly operational issues, such as training and workload, reflected by issues related to staff retention. The view created is that the DCS has not been paying much attention to many of the issues that affect the staff in the execution of their work. Concerns over operational issues highlighted in the verbal statements of staff including lack of training, and lack of measurement tools have several connotations. First, that there is a possibility that some of the decisions that have been taken by DCS management over many years have not been beneficial to the staff due to their exclusion in the strategic planning processes. This is because they may have not been able to communicate the challenges that they experience. Second, the persistent military-like approach which the DCS is traditionally known for, which is characterised by the staff being told what to do, rather than being sufficiently consulted, could have possibly built an institutional culture wherein staff might not be confident to share all of their thoughts and inputs. The staff might only share the inputs that they consider acceptable to the DCS management, which might defeat the purpose of these strategic sessions. The administrative challenges pointed out in most sequences including sequence 5, through depictions of officials raising questions and comments, carry connotations of the DCS being on a pathway to resolving its administrative challenges and also striving towards a participatory leadership. Thus

by giving the staff the platform for discussion, the myth of effective leadership is maintained.

Sequence 6 (17:14 – 19:04): Depicts the last strategic session held by the DCS at the Kopanong Conference Centre.

This sequence shows the strategic planning session for the senior management of the DCS which included multiple stakeholders from other departments and other organisations. The series of cutaways that were included at the beginning of this video now start to make sense. These cutaways include the depiction of the Commissioner of the DCS at a podium addressing the stakeholders in attendance. Former Commissioner Arthur Fraser is shown addressing the attendees of this session. He highlights that many of the institutional elements that are not executed in the DCS are due to the history of the DCS, which includes the lack of sufficient long-term planning. Fraser also mentions that the lack of sufficient long term planning is a “government at large” challenge. The statement of the lack of sufficient long-term planning creates a sense that the functioning of the DCS has thus far been depending on an operational system that was inherited from the apartheid government. Most of the oppressive elements from the previous dispensation, such as the racially-motivated treatment of offenders, and the use of the correctional system as a political tool, have been out-lawed. However, many of the elements of the old system have continued to be pervasive within the DCS, even within the democratic context. Some of these old operational elements include the continuous autocratic management style (with a predominantly top-down approach of instructions and operation), and the lack of adequate administrative controls. The depiction of the Commissioner, highlighting the challenges that underpin the operation of the DCS such as the lack of sufficient long-term planning, signifies that the DCS is on a pathway to a more strategic approach and operation.

The year 2019, in which this video was produced, marked twenty-five years of democracy in South Africa, and twenty-three years of the de-militarisation of the DCS since 1996 (Dissel 1997:17). The researcher considers it strange and problematic that staff inputs at a strategic level were considered only after twenty-three years post the apartheid regime. It took over two decades for the DCS to

consider staff inputs at a strategic level, which to a certain extent, paints the overview of the institutional culture of the DCS. Thus a persistent military-like institutional culture as highlighted in the earlier discussion as well as the literature review becomes evident. This is a culture where perhaps work instructions may be issued without expecting the staff to negotiate them, or at least, contribute to the planning.

The inclusion of staff and external stakeholders in the strategic planning indicates that the DCS is beginning to view itself as part of a bigger chain of society, as opposed to its history of operating in isolation. The historically constricted information-sharing practice of the DCS resulted in the secrecy of its policies, and resistance to public criticism and scrutiny (Dissel 2017:17). Thus, the involvement of the junior DCS officials and external stakeholders reflects the DCS moving away from this historical secrecy of its operations and planning, as well as opening itself to both inputs and criticism. For over the three years that the researcher was employed by the DCS, strategic planning sessions were exclusively for the executive management. The transition from not consulting staff, to now making them a part of the planning, connotes a significant shift in the management approach of the DCS.

The dynamics of authority in the DCS become evident through considering how content is framed. The framing of the content creates a sense that the inclusion of the staff in this video is due to the institutional requirement of their participation and proving that they have indeed participated, rather than due to what they had to say. Signs of this participation are constructed through some staff members standing up with a microphone in their hands and talking amongst a large group of staff members who are seated. Vox pops of what they were saying are included. The term 'vox pops' refers to the 'voice of the people', or that which media often uses to show opinions of the people. It is a word derived from the Latin word for *vox populi* (Stepherson 1998:34). It is the method that has been used in this video as a signifying practice of proving participation. Video 2 does not extend the depiction of this strategic session beyond the evidence of the staff participation with a few snippets of comments and questions. In addition, there is no depiction of the management responding to issues that have been raised by the staff.

The framing of the video is biased towards management. The intended target audience is the internal staff members, as well as the senior management of the DCS. However, the editing of this video has a connotation of serving senior management, e.g. an audiovisual report that serves as proof to the Commissioner or other relevant managers that the sessions were conducted as required. The video could have included the highlights, themes and pressing issues that emerged from these sessions at length, and not as snippets. To achieve a production that would effectively support the meaning that is consistent with staff participation, a more expansive and staff-inclined framing would have achieved a more convincing and meaningful depiction of a consultative discourse.

Framing of this video towards the perspective of management shows the unequal video content production and representation. Representation plays a role in understanding our environments, our place in the world, and our relationship with various institutions (Webb 2009:2). The representation that shows the unequal video content production (biased towards leadership), can easily become entrenched in how the DCS staff view themselves. It thus maintains an institutional culture of superiority and subordination. If the DCS seeks to adapt to a more participatory and inclusive culture, then the kind of representation in its audiovisual products is equally important, as it becomes a way in which the staff view themselves and the institution. If representation in audiovisual content consistently comprises elements of superiority and subordination characterised by the unequal content depiction, then it will be difficult to instil a meaningful participatory culture.

5.3.3 Video 3

Name of Video: Strategic Planning Report handover signifies another milestone in shaping the future of Corrections – Mr Arthur Fraser, National Commissioner of the Department of Correctional Services.

Producer: The DCS

Date: 2019

Duration: 07:30

Summary of video:

Video 3 consists of an executive DCS management meeting, whereby a strategic planning report is officially handed over to the former Commissioner of the DCS, Arthur Fraser. The handover is spearheaded by the Chief Directorate of Executive Management, alongside other executive management of the DCS. Below follows a discussion of the contents of this video.

Sequence 1 (00:07 – 00:13)

A vibrant image containing bright colours including yellow, orange, olive green, and blue on a white surface establishes this video. It is a similar image to the one that was used in Video 2. In addition, a similar, upbeat music soundtrack is used here too. There is thus a relationship between Videos 2 and 3, which could either be a continuation of the content, or additional content that aligns with the messaging of Video 2. Within this colourful image, is the slogan “*DCS Shaping the Future of Corrections*”. Planning for the future of Corrections indicates strategic planning and management. This slogan has a connotation of an ambitious task that the DCS is challenging itself with, which is considered very important to the future of this institution. It is not clear if it applies to the South African context only, or whether the DCS aspires to influence and change the general Corrections landscape and discourse worldwide.

The title of the video follows, which is typed on a black frame. The title, namely, *Strategic Planning Report handover signifies another milestone in shaping the future of Corrections _Mr Arthur Fraser. National Commissioner of Correctional Services.* is included in a large font. The long length of the title appears like a quote from the National Commissioner of the DCS. The researcher presumes it is a quote that has been drawn from the content that follows.

A depiction of a tall building follows next, and establishes the location of the video content. The height of this building is emphasised by a tilt shot from the top to the bottom of this building, with big, capital letters in the centre of the building that reads ‘Poyntons’. Shots of this tall building have a connotation of an office of great stature, importance and influence, and because of its size, an office where far-reaching decisions could be made. These are followed by shots of signage with the name of

the DCS near the entrance of this building. Along with these two shots, two women are shown climbing up the ramp which leads to the entrance, of the building. One is wearing a uniform and holding what appears to be snacks, while the other is wearing a casual dress, and is holding a cellular phone. The snacks that the uniformed female official is carrying, and the relaxed manner in which they are walking suggests that it might be lunch time.

Sequence 2 (00:14 – 07:10)

A shot of a small group of men in uniform appears in a claustrophobic boardroom, with a shiny oval, mahogany table. They are wearing the DCS uniform and their insignia identify them as executive management, which is apparently dominated by African men. The levels of management that are present include the Commissioner, Directors, Deputy Commissioners, and Chief Deputy Commissioners. The attendance of the executive management of the DCS in this boardroom setting signifies a high-level engagement, which may be associated with planning and decision-making. The attendees are shown standing at the beginning of Sequence 2, with the former Commissioner, Arthur Fraser, walking into this room. The attendees are waiting to be seated as a sign of respect – a common cultural practice. In the next shot, the attendees are seated. There is one Indian male, one Coloured male, and one White male which indicate a sense of racial diversity, although Black males dominate this seating. The depiction of the male-dominated executive management points to the under-representation of women in the executive leadership of the DCS. Four women appear during this video but are mostly seated at the far end of the table. Only one woman is sitting in the middle of the table, and furthermore, the women are only shown towards the end of the video, with the exception of one female official appears for most of the video. She is not wearing a uniform and is not seated at the table, but rather a chair next to the door. The positioning of the seating arrangements of most of these female officials holds a connotation that their influence within this context is slightly lower in comparison to that of the male officials that are seated closer to the Commissioner.

The connotation of a male-dominated executive leadership supports the view of an institutional perspective of male leadership as a guarantee of effective leadership.

The under-representation of women as opposed to the dominance of men in these roles supports the myth of males as natural-born leaders. English (2008:44) discusses the cultural myth of “men as natural leaders” and the diverse methods in which this myth is perpetuated, including through communication mediums and religion. The dominance of male executive leadership in this video represents and validates the myth of the natural leadership ability in men. However, this video fails to completely adhere to this overall mythology by one element, which includes the fact that the depicted dominating men are african, whereas the cultural stereotypes of male leaders mostly include and validates white male leadership (Sturgeon 2009:93). The dominance of African males in the executive DCS leadership reflects a significant change in the demographics of the DCS management, which under the apartheid regime, were dominated by white males and leadership. As a result, this observation creates the impression of a counter myth. Under the apartheid regime, there was systematic discrimination in work promotions against black staff members (Africa Watch Prison Project 1994:21). Black staff members could thus not occupy executive leadership posts. In this view, a corrective stance or approach undertaken against this discrimination by the DCS post-apartheid is reflected in this video, but has created a racially discriminatory system of its own. In the 2019/2020 financial year, out of the 11 individuals classified under ‘top management’ in the DCS, 8 were African males, 2 were African females, and 1 Indian female, with no coloured and white female top managers; and no coloured, white and Indian male top managers (Republic of South Africa. Department of Correctional Services 2020:110). There now appears to be a dominance of Black African people, and very few members of other races are included in executive management. In addition, although black male leadership has mostly replaced white male leadership, the executive leadership of this institution continues to be predominantly male. This produces a perception of institutional racism and masculinism maintained by the DCS and which has now, only swapped races.

The present connotation of the dominance of male leadership is problematic for several reasons. These reasons include, first, the view of the DCS as an institution that lacks women representation at high echelons of management. Within this perspective, the lack of representation of women as equally capable of leadership results in the lack of institutional role models for women in the lower ranks of this

organisation. The view of gender inequality in the DCS executive management is created. To Starnski and Hing (2015:6) gender inequality in institutions exists when there is an under-representation of women in the higher levels of the organisation, while there is an over-representation of women in the lower institutional levels. The depiction of predominantly male leadership in this video indicates a possibility of this phenomenon being the case in the DCS. Second, the myth of natural male leadership that appears to be maintained by the DCS reveals institutional masculinism. Duerst-Lahti and Kelly (1995:9) highlight that in most literature consulted in their research focusing on leadership and gender, the concept of leadership was heavily inclined to masculinity and hardly ever associated the concept of leadership with women and femininity in the 1990s. Du Toit (2012:115) affirms this statement by mentioning leadership and goal orientation as some of the core characteristics culturally assigned to masculinity. Diehl and Dzubinski (2017:271-271) discuss the various barriers that are experienced by female leaders, including the high barriers of entry to leadership positions in comparison to men, as well as increased scrutiny of female leaders. The literature consulted above on women and leadership has been produced at significantly different periods but evidences similar sentiments despite changes in the years. Masculinism might not be a planned ideology or approach within the DCS, but it appears to be systemic and endemic.

Following the arrival of former Commissioner Fraser, the Chief Deputy Commissioner for Strategic Planning in the DCS is depicted addressing the meeting. He is identified by a green title bar with white text. The researcher assumes that the colour green is aligned to the colour of the insignia that is worn by Correctional officials. He details the following two main factors as the key motivators for the strategic planning process that has been followed. These include firstly, the need for the junior staff members to take ownership of the future path of the DCS since planning is not “a preserve of the elite few”. In most organisations decisions of planning are passed down to employees to implement without consultation. The need for employees to participate thus has a sense of the belief that better implementation and progress can be obtained if employees are consulted and further shows efforts at a more inclusive leadership. Secondly, he also highlights the following statement: “Nothing about us, without us”. This study has established that

this slogan is a book titled, *Nothing for Us, Without Us: Disability Oppression and Empowerment*¹⁰, by Charlton (2000). This book tackles the historical exclusion of people living with disabilities from diverse issues that concern them, including policymaking, and the establishment of policies by individuals and entities without sufficient understanding of the needs of people living with disabilities. Reference to this slogan as a motivating factor for the participatory inclusion of junior staff members is indexical of the awareness of the marginalisation of the staff and the need for their inclusion in policymaking by the management of the DCS. The connotation of the marginalisation of staff from institutional planning supports the myth of the divide between leadership and staff. Lopatin (2012:76) speaks of a common sense of the concept of “us and them” between management and staff within most organisations, characterised by a sense of separation between management and staff. The sense of “us and them” between management and staff is further signified by Fraser’s statement during the handover of the strategic report, where he mentions that its contents will be implemented with the vigour in which “you people crafted it”. The phrase “you people” highlights this division.

The researcher considers it interesting that the statement of “nothing for us, without us” is made, yet, even on this occasion of the strategic report handover, the employees are not part of it. The researcher acknowledges that the depicted boardroom appears small and could not have fitted the entire staff compliment, however, a bigger venue could have been sought to highlight staff inclusion. So it appears that there is a desire for employee inclusion from the perspective of the DCS management, however, speaking of and for the employees without them continues in this meeting.

The following speaker is the now former Chief Operations Officer (COO) of the DCS, Mandla Mkabela. He was also shown in Video 2, in the last depicted strategic planning session of the national head office. During his contribution to this meeting, he congratulates the team that has ensured the production of this strategic process and report. He refers to this report as a compass for the DCS. A compass enables direction, and thus carries a connotation of the DCS having gained a true sense of

¹⁰ Further reading on the origins and rationale behind this slogan can be found in: Charlton(2000).

direction because of the now complete strategic report. In addition, this gained sense of direction will be a sustained one because of this 'compass'. The COO further highlights the inclusion of junior staff members for the first time in the DCS strategic planning, and terms this document as "marvellous work".

The next speaker is the Deputy Commissioner for Executive Management. He is seated on the right-hand side of the Commissioner, which thus signifies his importance in the development of the report. He begins by outlining the consultation process which informed this report, including consulting the diverse external stakeholders, the DCS junior staff members, and *The White Paper on Corrections in South Africa (2011)*. His brief discussion ends with him handing over the 'gift-wrapped' strategic report to Commissioner Fraser before they pose for a photograph of the handing over. The shot of the strategic planning report being handed over to the Commissioner is the one that was used as a cut-away in Video 2. It now becomes clear where that particular cutaway came from, as well as its context. The handing over of this report has a connotation of a successful strategic planning process and output and supports the myth of effective leadership and management.

The last address of this meeting is carried out by Commissioner Fraser. He highlights this document as a framework and guide for the future planning of Corrections, and for any other Corrections policies that may be produced in the future. The Commissioner further highlights that this strategic planning process has reflected the government's call for synergy and collaboration of government programs, and that the impact of the DCS must be felt in society. The statements that include being collaborative with other government institutions thus further support the view of an institution that is making efforts of steering away from its history of functioning in isolation. To conclude his closing remarks, the Commissioner highlights the timeliness of this report and mentions it as one of the key elements in ensuring that all South Africans feel and are safe. This statement echoes South Africa's National Development Plan (NDP), and its vision for the country for the year 2030. The NDP is a long-term documented plan for South Africa's ideal state for the development of various facets of its functioning (Republic of South Africa. South African Government 2021). The DCS's function falls within Chapter 12 of *Building Safer Communities* in South Africa of the NDP (Republic of

South Africa. National Planning Commission 2011:63). This chapter in the NDP consists of the ideal of a country where “citizens are and feel safe from crime”, which should be achieved through the collaboration of the Justice and Security Cluster (Republic of South Africa. National Planning Commission 2011:63).

The depiction of some external parts of the DCS head-office building, the meeting in the boardroom, and the contents of the executive management meeting also provide visual access and a glimpse into the institution’s daily operations. This brief access to the daily operations of the DCS challenges the historical practice of the concealment of the functioning of this institution, which African Watch Prison Project (1994:58) highlights as having been characterised by a “veil of secrecy”. The myth of the DCS as an accessible and transparent institution is created and as a result, reflects a type of counter myth.

5.3.4 Video 4

Name of Video: Minister Lamola tours Boksburg Production Workshops and Johannesburg Management Area

Producer: The DCS

Date: 2019

Duration: 04:32

Summary of video:

The Minister of the Department of Justice and Correctional Services, Ronald Lamola, is shown touring two correctional facilities in this video. These include the Boksburg Correctional Centre and the Johannesburg Management Area. During this tour, he inspects the following: the state of infrastructure for the two centres, the offender skills workshop at the Boksburg Correctional Centre and the issue of overcrowding. He then concludes his tour at a section that houses female offenders, also located at the Boksburg Correctional Centre.

Sequence 1 (00:00:00 – 00:00:57)

Sequence 1 commences with an establishing shot of the gate featuring the signage of the Boksburg Correctional Centre and the slogan: "A place for new beginnings". This slogan carries a connotation of the idea of the DCS offering a second chance to offenders. This supports the myth of effective rehabilitation and corrections of the DCS in offenders, although it is not a guarantee that all offenders will be successfully rehabilitated. The myth of effective rehabilitation and corrections supports nation-building and upholds the view that once offenders are rehabilitated, they will contribute positively to society and social cohesion. Accompanying this shot is a graphic that reads *Minister Lamola tours Boksburg Production Workshops and Johannesburg Management Area*.

Minister Lamola is shown touring the Boksburg Correctional Centre. He is depicted wearing a tracksuit which is unusual for politicians, as they often appear in public in formal business attire such as suits, button-down shirts and ties. The Minister's dress code contradicts the norm. He also appears to be young, which is unexpected as many Ministers and Deputy Ministers in South Africa are typically over the age of fifty. This observation points to the changes that may be taking place in the DCS, and perhaps increasingly a phenomenon that is starting to spread out in the general landscape of South African political leadership. The South African government is increasingly becoming inclusive of younger leaders in comparison to what has been the norm, in response to a significant amount of pleas from the youth to the South African government in recent years (SAIIA 2019). In addition, South Africa has a relatively young population with a third of the total population comprising of the youth (Republic of South Africa. Stats SA 2022). In order to represent this demographic, sufficient representation in political leadership is necessary.

The Minister's tour begins with images of him being welcomed and greeted by one of the senior members of the DCS. This is followed by the Minister and other supporting staff members walking towards some sections of this centre. The next shot includes the Minister being shown the inside of an offender cell which appears to have many offender beds that are packed too closely together. Behind the minister are old cream white lockers, which connotes the idea of old infrastructure, while the closely packed beds also connote offender overcrowding. The Minister is also shown in what appears to be a correctional centre with a classroom, which is

indicative of the teaching and learning of offenders in this context. Some of the ideas surrounding teaching and learning include a belief that consistently improving the learning/education levels of those in society can improve their capacity to both contribute in diverse ways, including through improving the quality of lives and livelihoods, and influence policy-making (Ranson 1998:120). It thus means that the voices of society in matters of national development are strengthened through learning. Within this context, the DCS affords this potential 'voice' to offenders too. The teaching and learning of offenders supports the myth of effective rehabilitation in the DCS. Showing the Minister touring the Boksburg Correctional Centre and exploring the challenges experienced carries a connotation of his involvement and care in the daily operations of the DCS. His daily involvement and interests in the operational running of the various centres of the DCS support and maintain the myth of effective leadership, which has been maintained in Videos 1, 2, and 3. In addition, the active involvement of the Minister supports the myth of Minister Lamola as a type of saviour who will fix the challenges that are experienced in this centre.

Sequence 2 (00:01:26 – 00:03:04)

Minister Lamola is being interviewed by the media at the Boksburg Correctional Centre's skills workshop. The minister's interview is cross-cut with visuals of the skills tour in which the different skills offered at this workshop are depicted. Minister Lamola's voice is, in some cases, used as a voiceover for these visuals. These visuals include showing, first, the minister walking about in this skills workshop alongside other correctional officials and some individuals who are not wearing uniform, some of which are carrying cameras, which evoke a connotation of them being members of the media, possibly internal and external. The presence of media creates the perception of a marketing and public relations intent of this initiative.

The second set of visuals that are used as cutaways (cross-cutting) includes furniture that is made by offenders, which is followed by the school desks that they produce. Third and last, this group is depicted walking towards a furniture-making section, consisting of office furniture including office chairs, and an offender making a couch. In two instances, the minister is shown talking to some offenders who are busy with their daily duties in this skills workshop. One of the offenders that he

speaks to is shown using a sewing machine. Surrounding this offender are clothes that look like offender uniforms and offender bed mattresses and identifiable “Corrections” sheets. Another offender that the Minister is talking to, is in the kitchen section of this workshop and he is wearing a white offender uniform, with a similar white hat. These have a connotation of this offender having been trained in cooking and other kitchen-related duties. A depiction of the Minister speaking to offenders signifies him gaining insight into their daily activities and duties. Depicting Minister Lamola communicating with offenders also creates the impression of showing interest in the daily operations of the DCS. The minister gaining insight and being involved in the daily operations of the DCS support the myth of effective leadership.

The depiction of these offenders in the cutaways creates a perception of them working daily at this workshop. To Morris and Rothman (1998:xii), there has been a historical challenge in defining offender labour, which these authors consider as an indicator of the basic challenge in defining the purposes and outputs of the prison itself. Offender labour has a long history in the world and South Africa. As an example, from as far back as the 19th century, evidence of offender judgements would include hard labour, as part of the conditions of incarceration in England (Tomlins 1819:383). In South Africa, harsh offender labour can also be traced back to the 19th century, and was characterised by offenders serving as cheap labour to farmers, and also to the government for building roads, railways, and other forms of hard labour (Dissel 2002:1). This section which reflects offender labour reveals how offender labour has evolved over time in the South African penal system. In the past, offender labour was harsh and punitive. Now, in the current system, harsh and extreme offender labour is not permitted by the law, but offender labour still exists in some forms. This observation shows that some of the old methods of incarceration are still currently used for offenders.

In strengthening the skills workshop and ensuring that the offenders are equipped with diverse skills offered, the approach of the DCS in this context appears to be aligned to what Drake (2012:22) describes as the paternalistic view to incarceration, by which it is believed that there is a need for offenders to be granted opportunities that will lead them to be more civilised individuals. This statement contains the idea of crime and offending as an uncivilised act to society. In addition, in order to ensure

that offenders reach a civilised social state, they need to be afforded “opportunities to reform their errant ways and learn the value of hard work” (Drake 2012:22). It thus highlights the myth of offending behaviour as caused by the lack of understanding of the need for hard work. This may not necessarily be the case for all offenders as crimes are diverse.

The depicted offender skills within this sequence show the rehabilitation methods and efforts that are deployed within this workshop. According to Mathiesen (2006:27), the term rehabilitation stems from the combination of a Latin and a French word - the French ‘Re’ and the Latin ‘habilis’, which collectively denote “return to competence”. The rehabilitation approaches of the DCS within this video are indexical of the idea of offenders having strayed away from the presumed moral competence, and thus ‘returning them to moral competence’. The myth of the effective rehabilitation of offenders in the DCS is thus supported. This view by Drake (2012:22) is eerily reminiscent of the German slogan “Arbeit Macht Frei” (“Work makes one free”) which hung over the entry of the Nazi Camps during World War II (Roth 1980:68). It is presumed that it served as a motivation for the Jewish prisoners to work hard. What is disturbing about this phrase is that many workers worked until they died, yet were never free. In relation to the DCS context, one cannot guarantee that learning hard work will free offenders from offending behaviour. Offender labour is thus a complex phenomenon with problematic historical roots on the one hand and on the other, the potential to assist offenders to re-enter society and make a living for themselves.

Minister Lamola encourages fellow politicians and state institutions alike to utilise and benefit from the skills that the offenders now have, in particular regarding furniture that is being produced. He also mentions that the Department of Education can benefit from offender-produced desks, which have been also depicted in Sequence 1, as well as the provision of furniture for the courts in South Africa. Encouraging fellow politicians and other departments to benefit from the furniture-making skills of these offenders indicates that the Minister has a positive view of offender labour in that it can also benefit society.

The Minister does not delve deeper into how this process should unfold, except that he has facilitated a discussion between the Commissioner of the DCS and Director-General of the Department of Public Works. Encouraging communication between these two entities carries a connotation of the ideal collaborative nature in which the DCS can work with other departments. This was echoed in the last sequence in Video 3, where the former Commissioner of the DCS highlighted the importance of government departments working in synergy. This produces a view of the ideals of the DCS to form partnerships that can benefit both government and ultimately the broader society. It also challenges its history of being an impenetrable institution. The perception of the DCS seeking to appear as a collaborative institution produces the myth of the DCS as an accessible institution that is also concerned with improving society and contributing to the ideology of nation-building.

Minister Lamola further urges recruiters to hire ex-offenders because some have been equipped with the necessary skills such as those depicted in this workshop including furniture making, cooking, and the production of clothing. This statement reveals concern over the successful re-integration of offenders, which also was shown as a concern in Video 2. The minister's statement further implies the exclusion of unskilled offenders from his plea to recruiters. Offenders have a right to choose and are not forced to participate in skills training or any other form of upskilling their abilities. It thus shows that rehabilitation programmes may benefit some offenders and not others. In addition, it also shows that for those who may choose not to participate, it reduces the success of their reintegration process in cases where they might lack skills. The minister's statement to recruiters contains several problematic expectations. This includes, first, the fact that he does not assure these recruiters that the offenders have changed or are sufficiently rehabilitated from their offending behaviour to be considered. He can only guarantee that they have learned and are competent in the skills that they have been equipped with during incarceration. Second, in consideration of the high unemployment rate in South Africa, especially of the youth – which is now at 66.5%, the expectation of prioritising ex-offenders for employment can be considered unrealistic.

By advocating for a conducive reintegration context for offenders, which should ideally include employment, and assuming that offenders would be ready to be

employed post-incarceration, maintains the myth of effective rehabilitation of offenders within the DCS. The Boksburg Skills Workshop is considered as an area of achievement by the DCS, also indicated as such by the voiceover at time code 00:04:20, which supports the notion of an effective and progressive rehabilitative environment. At the end of this sequence, the minister is shown slicing and tasting the bread that has been baked by offenders, creating the impression of bread that is baked to professional bakery standards, and thus supports the myth of effective rehabilitation, which in turn, supports the ideology of nation-building. At its core, South African democratic nation-building is underpinned by reconciliation and tolerance of a diverse range of social differences including beliefs, ideologies, cultures, etc. (Rhodie 1994:1). It thus includes offenders too, who despite a history of offending must be tolerated and accepted upon their release. The ideal view maintained is that successfully rehabilitated offenders will be ready to form part of collective society, and contribute towards a cohesive and progressive society instead of causing harm.

Sequence 3 (00:03:05 – 00:04:17)

In this sequence, the Minister of the Department of Justice and Correctional Services tours the Johannesburg Management Area. The unattractive side of the DCS is depicted. An over-crowded offender cell full of male offenders is depicted and appears small and claustrophobic with poor ventilation. This dire situation is supported by the depiction of elements like strings on the walls, which appear to be functioning as washing lines – evidenced by showing amongst other things, washed underwear – which for a cell shared by many is disturbing. The integration of this shot of offenders in an over-crowded, dilapidated cell highlights the punitive nature of incarceration. To Travis (2002:15), having correctional facilities is a social decision geared towards punishing offenders. As such, the punitive nature of Corrections is reflected through this depiction of overcrowding, as these offenders must continue to serve their time despite the unsupportive physical conditions in this correctional centre. The depicted over-populated African offenders in a small cell carry a connotation of crime as mostly an African male phenomenon.

The closely packed beds and overcrowding resemble the historical accommodation of migrant labour in the South African mines (See Figures 14 below and 15 on the next page). This system served the supply of cheap labour in mines while supporting the Group Areas Act of 1913, which enforced separated areas for different races and ethnicities (Vosloo 2020:1). This Act also ensured that black South Africans only moved to towns or white classified areas for work purposes. As a result, accommodation in mining compounds and hostels for migrant miners was far from their homes and also became harsh and inhumane. It disabled accommodation for families, as it served as temporary accommodation, and was characterised by overcrowding and violence, much like correctional facilities (Vosloo 2020:1). In addition, according to Vosloo (2020:29), this was a system of control and oppression. Similar to correctional facilities which primarily aimed to oppress and control offenders, the bunker system aimed to control and oppress the migrant labour. However, in the current times its effects are difficult to correct. The bunker system's legacy continues to exist in present times such as in Figure 16 (ICP 2006), also on the next page, although less harshly. It includes foreigners who stay in overcrowded rooms of hostels, who visit their families only a few times a year.



Figure 14: Miners in concrete bunks at Crown Mines, Johannesburg (Vosloo 2020:15).



Figure 15: A sleeping room at a former mining compound in Newtown, Johannesburg (now a museum) (Vosloo 2020:25).



Figure 16: Miners at a hostel in a North West Province mine (ICP 2006).

Badly chipped walls and leaking pipes that are damaging some of the centre's walls are depicted in Video 4. Presumed loose hanging electrical wires are also depicted. The dire and dilapidated state of sections of the Johannesburg Management Area is further emphasised by showing the Minister alongside some of the DCS officials viewing the leaks in a point-of-view shot as demonstrated in Figure 17 (available in the next page). A point-of-view shot is a signifying practice where the viewer is afforded the opportunity of viewing what the character in the moving image is seeing

(Branigan 1945[1984]:2). In this screenshot, the dilapidated state of this correctional facility is highlighted. If the depicted wires are indeed electrical wires hanging close to the flooded area, it poses great danger to officials and offenders due to the possibility of electrical shocks.



Figure 17: Minister Lamola and officials observing the dilapidated state of some sections of the Johannesburg Correctional Centre (Republic of South Africa. Department of Correctional Services 2019).

A depiction of the dilapidated state of some parts of the Johannesburg Correctional Centre raises the question of why offender labour is not utilised to correct some of the infrastructure challenges. Some offenders, such as those at the Boksburg Skills Workshop, get training on working with steel – which is also mentioned by the voiceover. These are some of the skills that can be used to correct the damage to old infrastructure, including the leaking pipes. However, the perceived danger in fixing these damages could be a reason why offenders are not delegated to this task. It is not clarified in the video how this building will be fixed. Thus, it is not clear whether it will be fixed through offender labour or external contractors, or whether it will be renovated at all.

Showing overcrowded offender cells and old damaged infrastructure carries a connotation that the ability of the DCS of providing safe and humane incarceration is in question, which in turn threatens the myth of the effective rehabilitation efforts of the DCS. According to the voiceover, minister Lamola's visit, which includes

identifying the considered successes of the DCS and the challenges, was aimed at forming the content of the then upcoming budget vote speech of the DCS. The dire infrastructure speaks to the budgetary constraints that the DCS may have been experiencing. In addition, the depiction of minister Lamola exploring the damages and overcrowding within these centres seeks to create the impression that the DCS is on a pathway to correcting these challenges. As evidence of the continuous budgetary constraints of the DCS, in his 2021 budget speech, Minister Lamola highlighted that this department will be embarking on a strategic framework that encompasses self-sufficiency and sustainability of Correctional Centres (Republic of South Africa. Department of Correctional Services 2021). This would involve centres generating their own income which can sustain much of their operations. The idea of the DCS being on a pathway to correcting its challenges supports the myth of effective leadership in the DCS.

The last part of Sequence 3 includes Minister Lamola touring a section that houses female offenders at the Johannesburg Management Area at time code 00:04:00 – 00:04:09. Rafter (2017:xxx) highlights the differential treatment between male and female offenders, which includes more leniency towards women, but not necessarily better treatment. This leniency can be observed in the demeanour of the Minister and the supporting officials while speaking to female offenders. Unlike his tense demeanour in the male offender cells, his address to the female officials contains smiles, which resonates a calmer, more relaxed and friendlier approach.

Some of the walls in this section for female offenders are painted in vibrant shades of yellow, green, blue and white. These colours may be a result of some women being housed with their infants. One female offender is shown from behind in a yellow uniform with the printed words “remand detention” visible. Remand detainees are individuals that are still awaiting trial and that are detained within correctional facilities due to court orders (Republic of South Africa. Department of Correctional Services 2014:18). Another female offender can be seen in a navy uniform with the word “Corrections” clearly visible. Others are wearing navy polar fleece jerseys. It is evident from the differences in the clothing that this is a centre housing different categories of female offenders. The voiceover confirms this observation as it mentions that the Minister also toured a section that houses “all categories of female

offenders, including babies”. It is problematic that babies are included in the statement. These infants are not offenders. It thus could have been phrased differently in the voiceover. The female offenders are mostly facing away from the camera, except for some whose faces are visible. Parenthood in correctional facilities becomes evident in this female section. The offender with the remand detainee uniform is carrying a baby or toddler. The researcher cannot see the infant clearly, as he/she is facing away from the camera. This depiction upholds the myth of women being primary caregivers to infants, since there are many male offenders who presumably have infant children, but they do not accompany their fathers to a correctional facility. The viewer is presented with the visual paradox of infants in a correctional facility. Babies and toddlers are associated with innocence, while correctional facilities are hardened places with strict routines, security management controls, and the use of force (Matshaba 2007:138). Thus, another facet of the DCS becomes highlighted, which points to the support that is given to offender mothers who had babies during incarceration.

Rafter (2017:xxxii) argues that correctional programs and behaviour towards female offenders are reflective of “the myths of appropriate female behaviour and traditional sex roles”. Rafter’s statement is supported by the depictions in this video. The viewer has been shown male offenders participating in skilling programs and showing competence in what they have learned, whereas female offenders are depicted in line with their culturally expected stereotype which is in regards to motherhood. The common cultural representation of motherhood is aligned with goodness, selflessness, and a permanent presence in the lives of their children. This perception of ‘goodness’ is considered by Woodward (2003:23) as an ideal linked to the view and iconography of the Virgin Mary in Christian religion and culture. The skilling programs of female offenders are not shown, and thus create the impression of less emphasis of skills development for female offenders. The depiction of incarcerated women contrasts the ideal cultural representation and view of motherhood. This depiction rather expands upon and challenges the limited views and ideal(s) of motherhood and its representation. This representation thus presents the viewer with a counter myth which counters the myth of offending as a male phenomenon, and of mothers as flawless beings. It also shows that women who have offended society are also loving and caring mothers. This video has briefly opened the world of female

offenders to the viewer. Female offender representation is not as common as male offender representation. Bouclin (2021:4) argues that more representations of female offenders can help to highlight the issues that surround female offenders, including their marginalisation.

Sequence 4 (00:04:18 – 00:04:32)

An audiovisual recap of the events that took place is depicted, including the repetition of shots from the Boksburg Skills Workshop, while the voiceover wraps up the story. This recap sums up this video, which in turn produces the myth of the Minister as a saviour-type, who will solve the problems in the Johannesburg Correctional Centre by tabling all challenges of the DCS in parliament. Similar to Video 1, marketing and public relations are evident in this video. This video appears more focused on the Minister than on the DCS, as the video is framed around him and focuses on his tour instead of on the actual challenges faced by the centres. A comprehensive video could have been made that shows the challenges without a focus on the Minister, which would have been more expansive and informative. In addition, interviewing staff and offenders on their views on the state of infrastructure at the Johannesburg correctional facilities could have produced greater insight. However, this video can also be considered evidence of the DCS' efforts of being more open and accountable to the public by inviting the media as part of this exercise. The myths of an accessible institution with effective leadership, and the myth of the Minister as a saviour to the offenders that he has visited, especially in regards to those who experience overcrowding are supported.

Similar to Video 1, many officials of the DCS that are depicted walking alongside the minister throughout this video are black African men, which yet again creates the perception of the DCS security function as an African male function. These depicted visits are in-line with planning for the future of Corrections, which show a relation to Videos 2 and 3 although on a different subject matter. Videos 2 and 3 produced meanings that are consistent with the future planning for Corrections management in South Africa for the next fifty years. Improving the infrastructure is a sign of planning for the future, which will ultimately contribute to an ideal DCS which aligns with the expected human rights conditions.

5.3.5 Video 5

Name of Video: Funda Mzansi Championships. Developing Creative Minds (Intro)

Producer: The DCS

Date: 2019

Duration: 2:52

Summary of video:

Video 5 markets the then upcoming *Funda Mzansi* annual reading championship, in which offenders participate. Funda Mzansi is the Zulu for 'Read South Africa' and thus holds connotations of encouraging learning. The ideal of a learning society in this competition is thus revealed. By marketing *Funda Mzansi*, this video presents a marketing activation video which ensures visibility, curiosity, and sharing of the content that is being marketed in the video to the audiences (Mowat 2018:145). It is not clear who the target audience for this activation video was, or how it was marketed. However, based on the statements that are made by the three managers interviewed, it targets offenders and the members of the public. These managers represent the National Library of South Africa, the DCS, and the George Municipality. These interviews will be discussed during this analysis.

Sequence 1 (00:00:00 – 00:00:31)

Video 5 is introduced through an animated logo that contains vibrant colours including blue, green, red, yellow and white. Following the movements of this animated logo, the words "*Funda Mzansi Championships: Developing Creative Minds*" follow, which are integrated underneath this logo, along with the logos of the National Library of South Africa, the DCS, and the George Municipality. These are accompanied by up-beat tempo music. The bright colours on the Funda Mzansi logo and the fast-paced music resonate with exciting, energetic content, while the inclusion of the logos of the three institutions carries connotations of some form of partnership or collaboration related to the unravelling content. A male voiceover follows and mentions that *Funda Mzansi* is an annual reading competition that is held by the Centre of the Book, in partnership with the DCS and the George

Municipality. A collaborative initiative is thus confirmed by the voiceover, which reflects the DCS as an institution that no longer functions in isolation. It thus challenges its history of secrecy and operating in isolation. Collaborative partnerships are highlighted by Seitanidi and Crane (2014:1) as critical methods that can solve a wide variety of social challenges. A collaborative partnership that encourages reading including the DCS and other institutions highlights a partnership that seeks to tackle illiteracy. From the point of view of the DCS, the notion of Corrections as a societal responsibility is highlighted.

While depicting the George Municipality, an image that is iconic of the former South African President Nelson Mandela is shown on a large banner. Nelson Mandela's views on education are strong and dominantly geared towards the liberating effect of education on society. Mandela's famous quote on education is: "Education is the most powerful weapon we can use to change the world" (Mandela 2012:101). The image of Mandela in this sequence produces a multi-layered significance, composed of Mandela's rich history and experience of being incarcerated as a political offender during the era of the South African Department of Prisons, and his strong views and support for education. It thus presents this sequence with a symbolical figurehead associated with incarceration and education.

The DCS's collaborative partnership with the National Library and the George Municipality supports the myth of the DCS as an accessible organisation that plays a role in correcting society. While the voiceover is describing what this competition entails, cutaways showing the outside of the presumed competition venue are depicted. The cutaways include images of the DCS offenders climbing off the DCS buses at the venue, teardrop banners of the National Library of South Africa, the DCS, the George Municipality, as well as many DCS officials in uniform. The presence of a large number of DCS members and offenders signifies strong participation and support from the institution regarding this competition. In addition, it also has a connotation of the magnitude of the competition.

Sequence 2 (00:00:31 – 00:02:37)

The National Library Chief Executive Officer (CEO), Professor Rocky Ralebipi-Simela, is shown in her office. She mentions this competition to be the 9th since its establishment, which indicates that it has existed for several years now, and appears as though it will always be an ongoing competition. She then provides the adopted theme for the *Funda Mzansi Championship* for that particular year, “*Developing Creative Minds*”, and expresses her excitement over the upcoming competition. While she is speaking, four different cutaways of young people on a stage appear. They are wearing uniforms, which connotes that they are school learners. The first three cutaways show each of the learners holding a book, as though they are discussing what they read in those books. The fourth cutaway shows the learners referring to two small white pieces of paper, and engaging in debate. The participation of school learners carries a connotation of this competition also being open to the public. Openness to the members of the public and offenders points to the inclusiveness of this competition and its intentions of stimulating interest in reading and learning in people from different backgrounds.

The theme of “*Developing Creative Minds*” signifies the idea of learning and encouraging creative thinking and expression. According to Goodwin and Sommervold (2012:52), creativity serves as a form of social justice, as it enables empathy and problem-solving. These authors consider empathy as an imaginative process that requires creativity. Their view is that for an individual to behave in an empathetic way, a creative thought process of feeling for another individual takes place (Goodwin & Sommervold 2012:52). By learning creativity, these participants – including community members and offenders – will also develop the ability to be empathetic, which in turn, will enable them to form part of a collective society that is equipped with the ability to solve their own problems and the problems faced by others. A collective culture is thus encouraged. One of the levels at which collectivism operates is at the societal responsibility level, which includes moral responsibility and also practical care for others in that society (Dalley 1996:52). Practical responsibility includes acts that enforce this collectivism, such as acts that unite people, and moral responsibility includes stimulating collective moral goals.

In concluding her introduction, Prof. Ralebipi-Simela highlights the DCS and the George Municipality as the biggest strategic partners of this competition. While she

is making this statement, a cutaway shows male and female offenders seated at two round tables. It also shows one male offender standing and reading or reciting something from a piece of paper. He is followed by another reading a book. One male offender is shown reading a book with one of the visible words on the cover being 'isiXhosa', (although the researcher cannot see the rest of the title). IsiXhosa is one of the official languages in South Africa and thus denotes that this offender is reading in his mother tongue. Reading in his own indigenous language underlines the perception of a reading competition that encourages participation in various South African languages.

The depicted cutaways of offenders have associations of education and learning as one of the rehabilitation methods deployed by the DCS. The view of 'Corrections as a societal responsibility' as echoed by the *White Paper on Corrections in South Africa* (2011) which emphasises sports, cultural and educational institutions as vital in playing a role in corrections and correcting society (Republic of South Africa 2011:70) is created. The National Library is representative of such an institution, which is depicted contributing to learning and cultural change in society and offenders. Pestka (2020:1) argues that all rehabilitative efforts of correctional centres are intended for the eventual reintegration of offenders into society, and often education and other forms of vocational training are at the centre of those rehabilitation efforts. In addition, these efforts are aimed at re-socialising the offenders (Pestka 2020:1). As a result, the fact that this competition is used as a rehabilitation method creates a view of offending as a result of poor socialisation, and perhaps, poor social skills. By rehabilitating these behaviours, offenders can now form part of the ideal societal collective. Prison violence is mentioned to be less in correctional facilities which offer education and vocational skills (Hornel & Thomson 2005:108). In addition, Senate (1964:77) mentions that safe custody is assumed to be an indicator of successful Corrections. The connotation of the learning opportunity that is afforded to offenders in forming part of this competition supports the myth of effective rehabilitation and effective corrections management of the DCS. By promising re-socialised offenders, this myth supports and reveals the ideologies of collectivism and nation-building. The ideal of national collectivism is one where by ensuring safer communities, the DCS can contribute to a non-discriminatory and cohesive society.

The DCS Director for Offender Sports, Recreation, Arts and Culture, Richi Naidoo's interview follows. She is also depicted in her office wearing the DCS uniform. Naidoo highlights that two hundred and forty offenders from the twenty-four book clubs from the six regions of the DCS will be competing. The growing number of offender participants indicates the awareness, interest, and open-mindedness to the competition. In addition, it also signifies their growing interest in positive activities, as opposed to offending behaviour. The concept of competition is considered as sense and meaning-making which comprises of continuous "defining, contesting and redefining" diverse phenomena that are being competed for (Arora-Jonssons, Brunsson, Hasse & Lagerström 2021:26). This reading competition, within the DCS context, could therefore be considered as a space for offenders to contest and redefine their paths and identities. One of the viewpoints of the concept of competition is from an anthropological perspective, which considers competition in humans as a survival mechanism and "self-assertion" (Thorbjørnsen 2019:210-220). Instilling the spirit of competition could instil the same principle in offenders, which could see them competing to improve their lives, through positive ways, when released back to society.

Naidoo further mentions that the purpose of this championship is to cultivate a culture of reading and to increase the literacy levels of offenders. This statement contains several ideas including, first, the view of most offenders having low-literacy levels. This view is supported in the literature. The majority of offenders do possess low literacy levels (South African Yearbook 2018/19:20), however, there is also a significant number of offenders who are educated, and are not from disadvantaged backgrounds, e.g. those imprisoned for commercial, economic and white-collar crimes (Budhram & Geldenhuys 2017:7). The view created is that by exposing offenders to formal and informal methods of learning, such as the *Funda Mzansi Competition*, offending behaviour can begin to be rehabilitated. Second, the impression of the lower literacy levels of most offenders as one of the causes of offending behaviour is produced. Third and last, is the idea of the belief that increasing the literacy levels of offenders will reduce offending. By exposing offenders to reading and increased literacy levels, the myth of effective rehabilitation of offenders by the DCS is maintained. In terms of social values, the statement of improving the literacy of learners holds an implication of learning as an effective

rehabilitation method to offenders. The idea of the learning society appears to be one of the guiding principles of this competition. Hughes and Tight (2012:158) mention the 'learning society' to be characterised by, among others, lifelong education and the improvements that education would have on the quality of life. By learning, the offenders would be expected to conform to this social ideal and thus be considered as rehabilitated. However, there is no guarantee that learning would serve the 'corrective' role or prove to be an effective rehabilitation approach to every offender that takes part in this depicted learning method. Video 4 highlights the Boksburg skills workshop as a progressive rehabilitation method, whereas in this video, reading and learning are highlighted. As such, the diversity in rehabilitation methods applied by the DCS is expanded upon by this video. In addition, depicting the inclusion and participation of offenders in reading and in the *Funda Mzansi Competition* demonstrates a view of learning as a method that can discourage recidivism (re-offending) in offenders once they complete their sentences. However, many factors can stimulate recidivism in offenders, like the inability to secure jobs or an income that can support them post-incarceration, thus making it a problem that extends beyond learning (Panderis 2010:iii).

While Naidoo is speaking, her interview is interspersed with cutaways, which the researcher assumes are of the *Funda Mzansi Competition* from the previous year(s). These cutaways show male and female offenders in their uniforms sitting around the table, with a woman dressed in blue, which is assumed to be their facilitator, and another shot of an offender reciting something while standing up. These shots have a connotation of the vigorous process of preparing offenders for this competition, whereas, the presence of the facilitator has a connotation of the patience and amount of energy that is spent in the rehabilitation efforts of offenders. These visuals also create the view of the interest that the depicted offenders have in this competition. Behan (2014:23-25) highlights some of the reasons why offenders take part in any form of learning including formal, informal, and vocational training while incarcerated to include preparing for social reintegration upon completion of sentences, escapism from prison life, and the realisation of the personal transformative power of learning. These reasons thus reveal the diverse motives behind why offenders take part in correctional programmes, which may not always

be concerned with being rehabilitated, but can also be a method of escapism, which may negatively challenge the myth of effective rehabilitation.

The last representative of the strategic partners is the Deputy Mayor of the George Municipality, Charlotte Clarke. She mentions that the George Municipality has been a part of this initiative since the year 2014 due to facilitation by the DCS, and annually assists in organising this event through the George Library. Clarke emphasises that the George Municipality alongside the Business Chamber¹¹ wants the George community to participate in this competition. Ferraro and Briody (2017:155) argue that it would be impossible to sustain a long-term collaborative partnership without healthy and strong relationships between the collaborative partners. The fact that the collaborative effort of three strategic partners for the *Funda Mzansi* competition was highlighted to be in its 9th year is reflective of a firm and successful partnership between these institutions. One of the advantages of collaborative relationships is that problems can be collectively solved, which in the context of the DCS is helping to solve offending behaviour. In being able to participate and maintain collaborative partnerships with other institutions, the DCS shows its ability to reach out and seek support in offender rehabilitation. It also continues to defy its history of operational solitude and secrecy. Thus, the myth of the DCS as a collaborative and accessible institution is maintained. In addition, the myth of effective rehabilitation is also maintained and supports the prospect of successful reintegration of offenders. This supports the ideal of social collectivism and nation-building.

Video 5 ends with the CEO of the National Library in the same setting as the one which appeared at the beginning of this video. She wishes the upcoming competitors good luck, which she concludes with the phrase “halala Funda Mzansi halala”. This phrase has a connotation of a South African context. The term ‘halala’ is a phrase used mostly by people from the Xhosa and Zulu cultures as a way of cheering in a celebratory sense, which thus signifies that this competition is hailed as a success

¹¹ The Nelson Mandela Bay Business Chamber is a non-profit organisation that supports economic development by supporting small-to-medium enterprises, through services such as offering information and a platform for business networking opportunities (Nelson Mandela Bay Business Chamber 2021).

and positive initiative. Although the *Funda Mzansi* initiative is a multi-stakeholder initiative, this video is framed and biased towards the DCS. This is evident through documenting the preparatory process of offenders for the competition for a substantial amount of time, including pre-competition profiling, yet there has been no similar pre-profiling for other competitors such as for the school learners that appear in various sequences of the video. In addition, cutaways of offenders preparing for this competition have been shown several times within this video in comparison to other competitors. This depiction that centres on the DCS are understandable as the video has been produced by the DCS.

5.3.6 Video 6

Name of Video: The Commemoration of Solomon Mahlangu

Producer: The DCS and the GCIS

Duration: 04:51

Date: April 2019

Summary of video:

The Commemoration of Solomon Mahlangu (2019) is a collaborative production between the DCS and the Government Communication and Information System (GCIS). It was recorded by the GCIS and edited by the DCS AV unit. In this video, the DCS commemorates deceased political activist Solomon Mahlangu, showing several ministers and other high-ranking officials in the South African government. Mahlangu is one of the political offenders who were executed by the former Department of Prisons through the death penalty during apartheid governance in South Africa. Mahlangu was a member of the uMkhonto we Sizwe (The Spear of the Nation) also known as MK, which was the military wing of the African National Congress (ANC) during the apartheid years and was executed on 6 April 1979 for murder despite a strong public belief of his innocence (Wessels 2010:8-9). Mahlangu was twenty-three years old when he was executed. The video shows three phases of this commemoration, including the attendees visiting Kgosi Mampuru Correctional Centre's Gallows Memorial Centre, which is an area where the capital punishment of offenders was executed.

Sequence 1 (00:01 – 00:55)

A four-in-one image which has been discussed under the multimodal analysis appears alongside ceremonial military music that would be appropriate for memorials or funerals. The orchestral tone has associations of celebrating the life of a soldier who has fallen in the line of duty (Burkholder 2006:83). Political associations of the history of the DCS become evident. This video begins with a dramatic, fast upward tilt taking the viewer along up the ascending stairs. The stairs are numbered, followed by a shot of eight nooses hanging from the roof in the designated area at the top. This clip is followed by another shot of a group of attendees that have now filled this room, with some still entering. The shot of the hanging nooses carries a connotation of death, either by execution or by suicide. In the context of the DCS building where the nooses are placed, it cannot be viewed in the light of death by suicide.

Execution by the noose or hanging in most societies that have either previously practised, or are still practising capital punishment has been a widely used method, as it was considered instantaneous, as opposed to other methods such as electrocution and the gas chamber (Schabas & Schabas 1996:161). In South Africa, capital punishment through the method of hanging took place from 1910, with a notable number of 2740 executions between 1910 and 1975; and a total of 1100 between the years 1981 to 1989 (South Africa Institute of Race Relations 2016:1). Capital punishment thus has a long history in South Africa and was particularly intensive during the apartheid years. The idea behind the support for this instantaneous method is that it reduces the amount of suffering and torture to the offender (Schabas & Schabas 1996:161). The researcher would argue, however, that despite the speed of the method used for execution, the mere thought of being sentenced to death is punitive and torturous on its own. Below these nooses, a blue surface is depicted. It comprises a drainage area, in which the bodies would be released after execution, following a process where the corpse would be washed off with a hosepipe. These shots are followed by three men wearing a military uniform who are shown taking cell phone images of the wall in front of them. The depiction of men wearing military uniforms carries a connotation of a military presence, which poses a contradiction seeing that DCS is no longer a para-military institution. In

addition, the depicted military uniform is not of the South African national military, but rather what appears to be the MK uniform. This is, however, understandable because it is a commemoration that involves a former MK member.

The first sequence depicts a walk-about in the Gallows Memorial Centre. The regalia that is worn by some of the people include the colours green, yellow, and black and carries a connotation of members of the ruling South African political party, the ANC. Within this group are members of parliament, ministers, deputy ministers, members of the Solomon Mahlangu family, and other high-ranking officials. The presence of apparent members of the ANC carries a further connotation of a politically-inclined activity. These members are then shown listening to one of the correctional officers, who appears to be demonstrating the process that was followed during the execution of the death penalty. He is not audible enough to be heard precisely, but it is clear enough for the viewer to understand that he is demonstrating.

The depiction of the dominance of ANC and uniformed MK members implies that this is the group whose many members, friends, and families fell victim to the atrocities of South African prisons during the apartheid regime. It is also indexical of the political nature which comprised the DCS in the past. The prison system formed one of the state vehicles for enforcing punishment for diverse racially motivated criteria (Smith 1998:401). Mahlangu is an example of this historical character of the Department of Prisons, characterised by some offenders being incarcerated and executed for apartheid-related offences, and in some cases, motivations for executions for offences that were not sufficiently proven by a court of law. This is the first video so far, that has reflected on the history of the DCS and capital punishment in South Africa. Ward (2015:1) highlights that capital punishment can be traced in the history of almost all societies, comprising of similar characteristics which include at their core – punishing and shaming the offender. He further highlights that the executed bodies of offenders have historically been one of the greatest indicators of the state's power over these condemned individuals, characterised by its ability to take their life and to decide what to do with the executed body, including the use of these bodies for medical experiments (Ward 2015:1, 13). Scott and Flynn (2014:9) on the other hand, view this manner of punishment, especially of offenders, as a reflection of the culture and civilisation of that society. While Van De Haag and Conrad (1983:273)

support this perspective by discussing the symbolism that capital punishment embodies, which comprises of a nation's attitude and expression to those deemed deserving of punishment. With these views in mind, the capital punishment history of the Department of Prisons reflects the stance of the former apartheid government's view on punishment.

These images have the following implications: The political nature which characterised the Department of Prisons, the demographics of the group that mostly suffered the impact of this system, and the views of apartheid South Africa on punishment - that reveal some of the reasons why any information of this department was treated with secrecy in the past. The documentation of this history on video shows that the hidden information is now being revealed and that there is now a willingness for discussions and discourses to be formed on this history. These implications and the depiction of some of the gruesome history of the DCS support the myth of the DCS as an accessible institution in regards to information, that no longer conceals the content of its past.

Signs of sorrow are evident in the faces of the many attendees. There are several close-ups of people who appear horrified at what they are hearing through the expressions on their faces. These expressions appear, in particular, during the part of the video where the DCS official is explaining and demonstrating the execution process that would take place at the Gallows. The harshness and impact of politicising the Department of Prisons during the apartheid era is thus highlighted. The depiction of the sorrow and or, horrified expressions of most attendees show the pain that is still associated with the history of the DCS. These associations suggest that perhaps the DCS is a department that will continue to be perceived negatively for a long time in the future. The researcher considers it interesting to witness this department confronting its past, and the process of doing so. There appears to be a view or belief that is upheld by the DCS and the attendees that by visiting the Gallows Memorial, those that were affected can begin to heal. As a result, by playing a role in the healing process of the individuals who were affected, the DCS contributes to nation-building. This study thus presumes that healing their past traumas can contribute to a conducive future and a progressive nation. However, this

healing of course cannot be guaranteed by simply visiting this memorial centre, but the sense of closure that the visit provides may.

Sequence 2 (00:47 – 02:44)

A montage of visuals of the attendees walking from the Gallows Memorial Centre to the Kgosi Mampuru hall is depicted. A montage refers to a rhythmic editing technique of related or unrelated shots, which in collusion, results in a third idea or meaning (Monaco 2000:401). This montage is edited to similar music as in Sequence One. It presents the viewer with a parallel editing technique, which refers to a simultaneous depiction of two activities or events that take place in two different locations (Hefzallah 1987:56). Parallel editing is a method that first became evident in film director Edwin Porter's film *The Great Train Robbery* (1903) (Hefzallah 1987:56). This method of editing was also significantly developed by film director D.W. Griffith, who would use parallel editing to stimulate audience involvement and engagement with the message of the film (Hefzallah 1987:57; Gunning 1994:76-77). Evidence of Griffith's use of parallel editing can be observed in the film *Birth of a Nation* (1915). Video 6 applies parallel editing in the following manner: The Deputy President of South Africa, David Mabuza, is depicted being interviewed in an external setting. He is surrounded by many people in attendance. In this interview, he mentions the need for South Africans to value their freedom, and to always remember the price at which it came including through the loss of lives, such as that of the commemorated Solomon Mahlangu. This statement creates an impression of the appreciation for democracy, and also the feeling that many South African may not be appreciating the freedom that they have available to them fully. According to Malinowski (2015:44), the concept of freedom has always been a historical area of concern and has led to many physical battles. It thus means that the concept of freedom will always be an area of concern, even for future generations. In the case of South Africa, and the context of this video, the oppressive system was an example of the battle over freedom. In this parallel edited sequence, the visuals show the progression of this commemoration to the hall where formal proceedings take place, while the deputy minister's interview continues. His voice is used as a voiceover between time codes 01:00 – 02:04. The interview sequence has been used to unveil the next section of the programme, while text explains the progression that is evident

in the visuals, yet these shots took place separately at different times. The depiction of these two parallel events carries a connotation of a lengthy occasion, hence the editor considered parallel editing as a fitting and appropriate technique, to sum up, the day's many activities.

The interview of Solomon Mahlangu's brother, Chief Mahlangu, follows. Chief Mahlangu is depicted calling for the loss of his brother's life to be used to unite South Africans. The official proceedings in the hall are shown during his interview. Mahlangu further refers to a correctional facility as a "house of bondage". He stresses that "we have been in the house of bondage for too long. By uniting, we will be helping the government to grease the doors of the house of bondage so that we can march out of this place of bondage with peace". This statement holds several connotations. These include, first, that the history of the DCS and its history of capital punishment is a past that continues to haunt the survivors and their relatives; and that this notorious past continues to be a block to the ideal unity in South Africa. It thus highlights the fact that the DCS's attempts at a more favourable public perception continue to be challenged by similar feelings from society that are associated with its negative history. To Wessels (2010:9-10) South Africa's past is an unpeaceful one, which requires continuous dialogues to enable a pathway to collective understanding and reconciliation. De Klerk (2010:27) on the other hand, discusses reconciliation and forgiveness as fundamental to enabling South Africa to move away from bitterness and hostility emanating from the apartheid era and along with its many atrocities. Chief Mahlangu's statement of using Solomon Mahlangu's death for unity, thus echoes the sentiments of these two authors, as through dialogue and confronting the past the high levels of bitterness and anger can begin the pathway to a reconciled society. According to Mackenzie (1895:184), the need for unity stems from the view that individuals are whole, and so is the world which they inhabit. As a result, the challenge of unity to South Africans, as suggested by the statements in this video that call for unity, emphasises the need for individuals to accept the fact that their country remains whole and fertile with positive possibilities, despite the painful past that characterises it. Second, the likening of a correctional facility to the idea of bondage also becomes reflective of the fact that despite the change in the basic terminology in the DCS's documentation, it does not change the punitive concept of incarceration or its history in South Africa, nor has it sufficiently

changed the public opinion or perceptions on the work of the DCS.¹² These connotations support the myth of the DCS as a punitive institution.

The hall sequence of Video 6 is never depicted as a focus of the video, it is progressed only through visuals. One of the characteristics of parallel editing is that the parallel events should have a meeting point that brings a certain statement or conclusion (Hefzallah 1987:57). The meeting point of these parallel activities brings the video to Sequence 3, and that meeting point is when the former minister of DCS, Michael Masutha's interview is depicted, which is held outside of the hall proceedings. It thus meets the criteria of Porter's parallel editing technique.

Sequence 3 (02:44 – 03:45)

Minister Masutha is depicted being interviewed following the end of the hall proceedings. He highlights this event as an opportunity for young people to learn more about their past, so that they can appreciate the present and reflect more deeply on the future. These statements have implications of the view that the South African youth is underestimating the extent of the brutality in which South African freedom was attained. In addition, the former Minister's statements validate the view that the history of the DCS is a significant learning opportunity for the youth; of using this history to cultivate a better appreciation for freedom alongside responsible behaviours from citizens which supports nation-building. South Africa has embarked on the process of social cohesion since the attainment of democracy in 1994 (Gouws

¹² The phrase 'house of bondage' is also a title of a book by Ernest Cole (1940-1990), who was an African photographer during the apartheid years. Ernest Cole, originally Ernest Kole, constantly captured photographs that documented the life and living conditions of Black South Africans during the apartheid era including all forms of injustices (South African History Online 2021). *House of Bondage* (1967) was released in the United States and was shortly banned in South Africa, while Cole was sentenced to exile. His photos were controversial as they exposed the realities of South Africa at that time. Hutchinson (2016) also highlights that Cole had found creative ways of taking photographs without being noticed, including in prisons which was strictly prohibited. If these images were found, Cole could have been incarcerated (Magnum Photos 2018:7). The researcher has not been able to obtain and analyse this book, but some of its contents can be seen in several documentaries (although they contain only a few photographs¹²) and in the literature concerned with Cole's bravery and craft which exposed the depth of apartheid in South Africa. Further understanding of Cole's work and images can be read and downloaded from the following link: https://www.sahistory.org.za/sites/default/files/archivefiles/the_power_and_impact_of_ernest_coles_r_discovered_archive_-_magnum_photos.pdf

Cole's biography can also be read on the work of Hutchinson (2016)

2003:42). In addition, one of the key objectives of nation-building has been to address and mend the relationship between members of the black and white communities, as well as to foster cohesion of the diverse South African tribes which have been divided for many years (Johnston 2014:183). Masutha's statements thus support efforts of nation-building.

Sequence 4 (03:45 - 04:18)

A brief history of the death execution process that was followed by the former Department of Prisons is shown. It is shown through depictions of historical information that is both mounted and painted on walls of the Gallows Memorial Centre. Six images are depicted in a montage set to music between time codes 03:45 – 04:09. The different colour tones (including mostly grey colour effects) which characterise these images, and the accompanying music create a perception of the sombre climate and circumstances of that particular period and surrounding Mahlangu's execution.

Screenshots have been taken of these images by the researcher and follow on the next four pages. Figures 18 to 24 illustrate the exact juxtaposing of shots in the order in which they appear in Video 6's outro sequences between time codes 03:45 – 04:09. These are included to provide the reader with an idea of how this outro produces both discourses and ideas on the history of the DCS, its historical relationship to politics, as well as its history of capital punishment in South Africa.

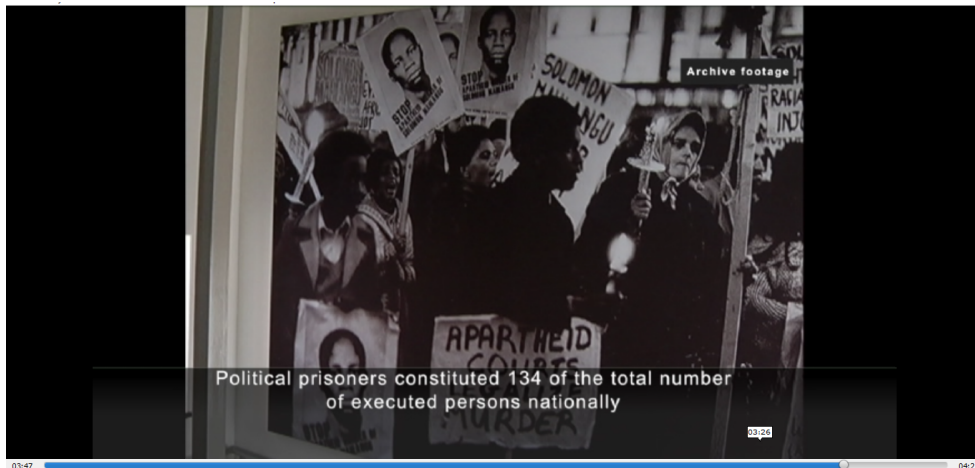


Figure 18: Public demonstrations that took place against Mahlangu’s execution. (Republic of South Africa. Department of Correctional Services 2019).

Figure 18 depicts the public demonstrations that took place against Mahlangu’s execution. The black and white colour effect of the image holds a connotation of the historical element that is linked to this demonstration when cameras were not as advanced as they are now. According to the text on the screen, 134 political prisoners fell victim to the death penalty, which is reflective of how many individuals fell victim to the use of the Department of Prisons as a state vehicle for politically motivated executions.

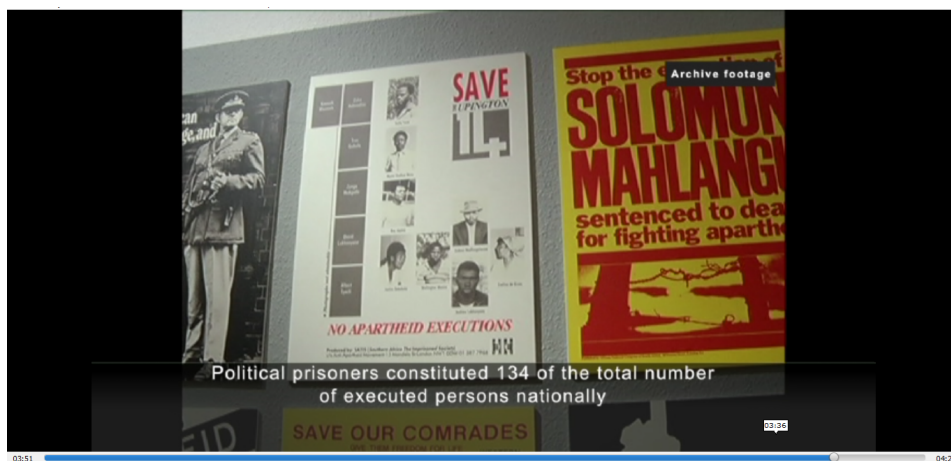


Figure 19: Posters reflecting resistance against apartheid-related executions (Republic of South Africa. Department of Correctional Services 2019).

Figure 19 shows additional information on Mahlangu on the wall of the Kgoši Mampuru II Gallows Memorial Centre, and what the death penalty entailed, including continuous resistance over the perceived injustice. The fact that this information is being displayed has a connotation of opening the discourse on the history of the DCS, even if it is a negative history.

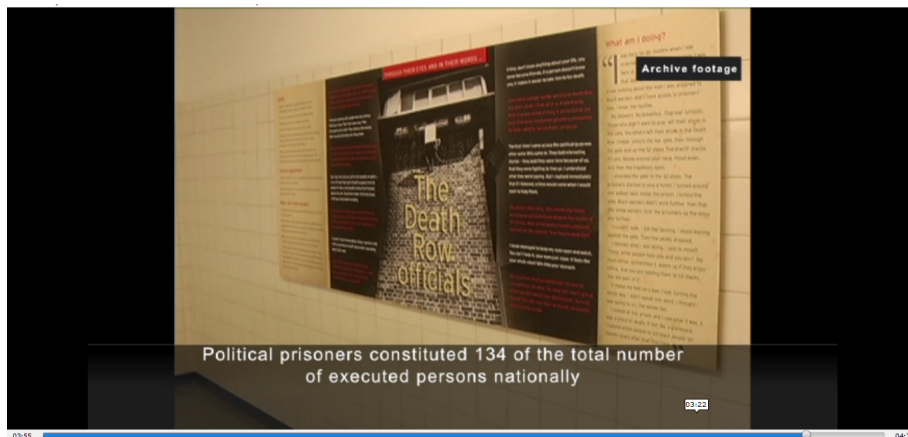


Figure 20: Poster showing information relating to death row officials (Republic of South Africa. Department of Correctional Services 2019).

Figure 20 shows further information on Mahlangu and the process of the death row mounted at the Kgoši Mampuru Gallows Memorial Centre, also reflecting the openness to discussion and teaching of the history of the DCS, and unravelling some of its previously hidden elements.



Figure 21: A painted demonstration of an offender being led to the execution chamber (Republic of South Africa. Department of Correctional Services 2019).

In Figure 21, a painted demonstration is depicted showing a presumed correctional official ascending the stairs with a hand-cuffed offender who is being led to the execution chamber of the gallows on the wall. The ascending movement on the stairs now explains the ascending camera movements at the beginning of this video. These are the stairs that lead to the execution chamber. The painting carries a connotation of how an offender would be 'taken to their death', at time code 03:58. Parker and Mokhesi-Parker (1998:206) describe the feeling of an offender being on the death row in the following: "Once inside, there is nothing to do but wait, for the moment of death is not for the condemned to choose, and while waiting, the only event, the only sign of life happening is the sound of life ending".



Figure 22: A coffin exhibited at the Gallows Memorial Centre. (Republic of South Africa. Department of Correctional Services 2019).

The depicted coffin in Figure 22 is presumed by the researcher to be similar to a state-provided coffin that would be supplied after the offender is executed. Following the cleaning up of the body, the deceased offender would be buried in a state-provided coffin, which has a connotation that perhaps families were not allowed to bury their executed family members; and also, that they could not choose how they would like to bury them. Last, this depiction reveals the state's power over the bodies of these offenders bodies.

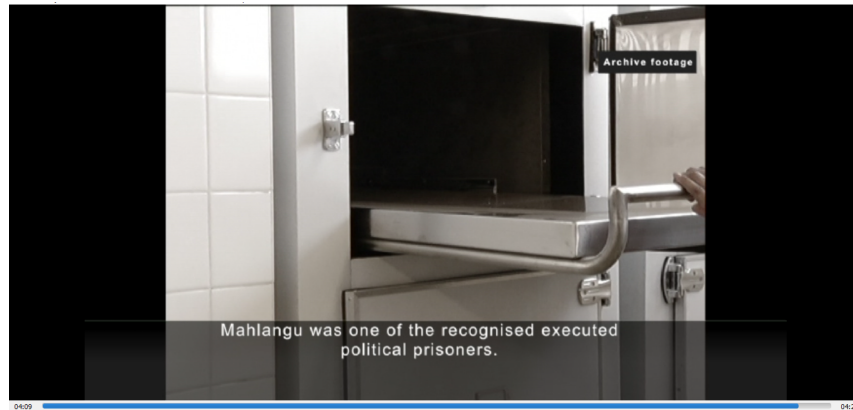


Figure 23: The mortuary cold room at the Gallows Memorial Centre. (Republic of South Africa. Department of Correctional Services 2019).

The mortuary cold room of the Gallows Memorial Centre is depicted in Figure 23, at time code 04:09. The researcher is of the view that this shot should have been integrated before the previous one since this montage is representative of the death row process. It is obvious that the process of the mortuary should take place before that of the coffin. The coffin is the last part of the process. However, this image shows that during the period of capital punishment in South Africa, the Department of Prisons also functioned as a morgue and a funeral executor of condemned individuals.

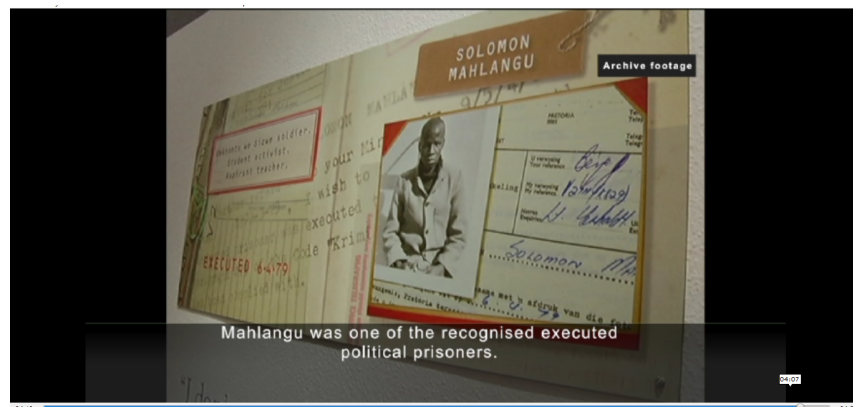


Figure 24: Solomon Mahlangu's Identity Document (poster) at the Gallows Memorial Centre. (Republic of South Africa. Department of Correctional Services 2019).

Figure 24 shows Solomon Mahlangu's identity document, which is mounted on the museum's wall, at time code 04:10. This montage demonstrates an editing technique

that has a historical rooting in the Soviet montage¹³. Lev Kuleshov, a film director and theorist from the period of Soviet Cinema, was the first to theorise the fact that meaning is produced through the juxtaposition of shots, which is characterised by the conflicting and/or colliding of these shots (Hayward 2013:121-122). To Kuleshov (1974:183) “montage represents the essence of cinema technique, the essence of structuring a motion picture”. In addition, Kuleshov contributed to the theory of montage, the technique of the splicing of shots during a montage. In this view, splicing (cutting) of shots at certain points establishes their interactions and interrelationships (Kuleshov 1974:193). Thus, how shots are juxtaposed creates and supports several ideas and ideologies. Iconic Russian film director Sergei Eisenstein is primarily associated with the concept and advancement of a montage. His films were influenced by Kuleshov’s ideas on montage (Hayward 2013:121). To Eisenstein (1949:111) “montage is the most powerful means of telling a story”. One of Eisenstein's contributions to the concept of montage has been to establish the different types of montages. These include metric montage, rhythmic montage, tonal montage, over tonal montage, and intellectual montage (Eisenstein 1949:72-78). The ending montage in Video 6 shows characteristics of a combination of tonal and intellectual montages. In a tonal montage, the tension is intensified through music; while the intellectual montage includes developing intellectual meaning such as through conflict-juxtapositions.

The images included in this montage collectively create the impression of the former Department of Prisons as a punitive and oppressive institution. However, in the same breath, a counter myth of the DCS as an institution that shares this sensitive information is created. During the apartheid regime, sharing information of this oppressive nature was a criminal offence, now, this information is proactively shared, thus positioning the DCS an institution which now shares its information. By sharing this sensitive information a sense of taking responsibility for the harm that has been caused by the history of this department is created, which contributes to nation-building.

¹³ Soviet Cinema emerged at the wake of the Russian revolution and civil war from 1924 until 1930 (Gillepsie 2000:1-4). Many films that are considered influential in shaping cinema were produced within this period of soviet cinema, which is considered the ‘golden age of soviet cinema’ (Gillepsie 2000:1). The golden era ended due to developments in cinema sound, and increased political control over all forms of art, including cinema (Gillepsie 2000:4)

5.3.7 Video 7: GBV Perpetrator Series

Name of Video: Mokone Sithole: GBV PERPETRATOR SERIES “With my hands, I caused you harm”.

Producer: The Government Communication and Information Systems (GCIS) and the DCS

Duration: 02:20

Date: 2019

Summary of video:

Video 7 has been produced by the GCIS. Its relation to the DCS is the fact that it was shot in a correctional centre, and used an offender as a subject. This video tackles the subject of gender-based violence, which became an even more widespread concern in South Africa during the year 2019. This was a period characterised by publicised brutal cases of gender-based violence and the gender-based murders of South African women and girls (Republic of South Africa. Department of Women, Youth & Persons with Disabilities 2020:4). The researcher telephonically followed-up with the AV unit to find out why the GCIS production formed part of the videos provided to this study for analysis. Participant One mentioned that this particular video was a collaborative effort between the GCIS and the DCS. He mentioned that he undertook responsibility for sourcing the location for the production of this video, which was filmed at the Groenpunt Correctional Centre. This was enabled through liaison with the regional communicators. His efforts further included finding an offender willing to participate in the video that was both convicted and is serving a sentence for gender-based violence. The role of Participant One further included being present during the shoot, in order to facilitate and guide the GCIS video producers on the correct procedures during content production within the DCS. The offender in this video is incarcerated for being party to the gang rape of a young woman. He is interviewed inside an offender's cell and cautions others against committing similar offences.

Sequence 1 (00:00:00 – 00:00:25)

This video is entitled *GBV the Perpetrator Series “With my hands, I caused you harm”*. The lack of an attempt to clarify what the words GBV means signify the assumption that everyone who watches this video is aware of what GBV is or entails. The phrase “GBV Perpetrator Series” is typed in capital letters with white font, while the term perpetrator is typed in a red font. Red is a bright and striking colour that grabs attention. To Haller (2019:112), red can evoke the ‘fight or flight’ response, which are diverse physical responses of the body to perceived danger. With these connotations of the colour red in mind, the researcher presumes that the subject matter is considered in the realm of danger/dangerous in the context of this video, and as a subject of interest where attention must be directed to. The Perpetrator Series in the title produces the idea of a story emanating from the perspective of the perpetrator of a Gender-Based Violence (GBV)-related crime. The focus on GBV from the point of view of the perpetrator who is depicted in a correctional facility connotes the consequences of being a perpetrator of gender-based violence, which have led to his incarceration. In addition, it points to the seriousness with which GBV is considered within this context. The slogan of the title “*With my hands, I caused you harm*” is also typed in a white font, in small letters and this phrase carries a connotation of an individual who is guilty of the form of offence contained in the rest of the title, namely GBV.

Video 7’s focus on the perpetrator of GBV produces a sense of an advocacy objective. Advocacy against GBV in this video is achieved through using an offender who is already serving a sentence for gender-based violence, which points to the assumption that the message will be more believable and impactful when communicated by someone who is experiencing the consequences of perpetrating GBV. Fayoyin (2013:183) highlights advocacy as instrumental in changing diverse social and cultural contexts. By adopting what appears to be a stance of advocacy, the sense of fighting the scourge of GBV in order to enable a cohesive society is produced.

The establishing shot depicts an African man with his head framed in the offender cell security door, and his hands holding onto the door. He is looking towards the

outside while the title of the video is obscuring his eyes. This establishing shot piques the curiosity of who the depicted man incarcerated behind the door is and why he is there. This shot carries a connotation of captivity, the lack, and restriction of freedom, and conveys a feeling of someone yearning to walk out and be liberated. This shot is followed by a man who is being led to a room with a steel security door by two correctional officials, one male and another female. These first few establishing shots are overlaid with a grey colour effect, and a slower editing rhythm within time code 00:00:00 – 00:00:08. The slower video movements produce a sense of dis-ease and curiosity over the reasons for the ponderous pace. Movement is one of the most basic and practical ways of providing information in film (Santas 1992:58). Movement (or the lack thereof) in film is considered poetic and emphasises various parts of the narrative in which it is imposed (Monaco 1981:77-78).

In this context, it appears as though the emphasis is on the correctional facility context, with a sense of having to endure incarceration. The grey-ish colour of these shots has a connotation of negativity and gloominess. The colour grey is often not associated with negativity (Haller 2019:156). With this view in mind, the connotation of grey as negative might be used in this context to imply a negative event or activity by this offender since he appears as the focus. Connotations of dis-ease and negativity, and the lack of freedom embodied in these establishing shots support the myth of the concept of incarceration as punitive – which is richly supported in the literature. Foucault (2019:195) highlights the punishment of offenders as one which is widely accepted by societies, emanating from the perspective of social protection. In this view, the punishment to offenders enables social protection which supports nation-building. Therefore, the incarceration role of the DCS, and the fact that the state is punishing this GBV perpetrator through the DCS, support the myth of the effective corrections management of the DCS. However, incarceration does not represent disconsolation for every offender. Some offenders have obtained skills while incarcerated, which they never would have if they were not imprisoned (Burchell & Milton 1991:79). For this offender though, the type of depiction in this video creates a sense of negativity in regards to incarceration. In a verbal statement, the offender admits feeling fear that his own offence – rape – could happen to his own child, presumably his daughter.

The shot of the offender being led to this room, where he is then locked up, has a connotation of being an offender's cell. The security function of the DCS is highlighted. The offender is wearing a white offender uniform, which is DCS branded from top to bottom. This uniform is for offenders who assist with kitchen duties in the DCS, which thus connotes that he engages in some of the programmes and duties that are offered within this correctional facility. This in turn creates the idea that he seeks to improve his life, as these programmes are optional and not forced upon offenders. At the heart of rehabilitation programmes lies the goal of social reintegration, which is expected to be supported by the skills offenders learn during incarceration – which should ideally reduce their chances of re-offending (Corleto 2018:2). The idea that this offender actively participates in these programmes supports the myth of effective rehabilitation in the DCS, which also supports the view that he will be successfully reintegrated once he completes his sentence with some form of learned skills.

The offender's own voice is used as a voice over for the establishing shots together with subtitles. He mentions his name, Mokone Sithole, which is then included, in text in a red font, which underlines the fact that he is the perpetrator in this context since the term 'perpetrator' in the title was in red too. The following shots until the end of Sequence One, are depicted in full colour from this point onwards.

Depictions of the correctional centre building behind a tall fence, of the offender locked up in a cell, and those of the offender looking through the steel bars of the cell door directly challenge the ideals of the DCS of correctional facilities as centres of rehabilitation, and not of punishment as highlighted in Chapter One. These depictions highlight that despite the adoption of the 'less oppressive' terminologies and use in documentation such as in *The White Paper on Corrections in South Africa* (2011), the concept of incarceration remains and will always be punitive. For an institution that is trying to rid itself of the association with ideas of oppression and punishment, this sequence signifies the opposite meaning. These depictions have connotations of restricted movements and the offender's wish to escape from his incarceration. For an institution whose documented ideal it is to be a source of renewed hope, the establishing sequence is soaked with a connotation of punishment and hopelessness. A less oppressive depiction could have been

achieved by showing cutaways during the interview of him engaging in some of his daily rehabilitation programmes. This could have shown that despite his offences, he is making efforts to improve his life, instead of creating a sense of a bleak, stagnant life. However, considering the subject matter and the nature of his crime, the manner of depiction is intentional and aimed at frightening potential GBV perpetrators.

Sequence 2 (00:00:26 – 00:00:44)

Sequence 2 delves into the background of the activities that led to Mokone's incarceration. He mentions that he has been incarcerated for ten years. He presents this information in his mother tongue, Southern Sotho (Sesotho), which is one of the official languages in South Africa. His statements are translated to English through subtitles. His first statement after identifying himself is that he would not like his child to fall victim to the offence that he committed, which leads the viewer to believe that he has a daughter. He says that if someone were to rape his child he would fill up with anger, and might end up injuring the perpetrator, which then might lead him to being incarcerated again. He concludes this statement by mentioning that prison life is not good. These statements reveal that he views his offence as egregious, in addition, he also does not view life behind the prison bars as a positive thing. One of the biggest losses mentioned by most offenders during a life of incarceration is the loss of liberty and privacy (Johnson, Rocheleau & Martin 2017:79-80), which is evident in this video, as offenders are always closely monitored, often either by correctional officials and/or surveillance cameras. The helplessness, dependency, and a child-like status that the offender assumed under a life of incarceration are also highlighted (Johnson, Rocheleau & Martin 2017:79-81).

The offender continues to discuss the actions which led to his incarceration. These activities include the fact that he was smoking with his friends when another friend who works at a tavern¹⁴ phoned to tell them that the man who owes him money was at the tavern. The friends then visited this tavern and followed the man who was with his girlfriend at the time. They robbed him of his belongings including money and a cellular phone after hitting him with a bottle. The man they attacked and robbed fled

¹⁴ A tavern refers to a township bar in South Africa.

the scene, while his girlfriend remained behind. This offender and his group of friends decided to rape her, which is what led to his incarceration. The above actions have a connotation of peer pressure; and also, of peer pressure as one of the causes of offending behaviour. For Esiri (2016:8), offending behaviour is often executed by peer groups and is often reflective of the norms and values that are supported within that group.

Mokone mentions that he would not like it if the same were to happen to his child and that he would attack whoever would do that (a statement that he mentions twice on camera), and that is why he feels bad for what he did. These statements indicate a sense of remorse and a learnt lesson. One of the key drivers of gender-based violence against women is patriarchy and the diverse inequalities that stem from it. Beneke (1997:36) discusses the concept of compulsive masculinity which is characterised by diverse methods of proving manhood. Mokone also indicates that since they raped the victim, he has heard that she has picked up negative habits including smoking and drinking. This knowledge about the victim becomes indexical that they were familiar with the lady whom they raped, since he can obtain information on her progress. He then verbally expresses remorse in this video and mentions his wish to apologise to the victim. Expressing a sense of remorse supports the myth of effective rehabilitation in the DCS.

Sequence 3 (00:01:45 – 00:02:07)

In Sequence 3 the offender discusses what he thinks of his actions. He mentions that men should stop abusing women as they have daughters too who could suffer the same fate. He further mentions that if he were not incarcerated, he would have made something of his life. While he is making these statements, a close-up shot of his hands locked up behind the steel cell door is shown. These statements create a sense of the association of the consequences of GBV with incarceration, and that it is the primary element to be feared and avoided. However, it is significant to note that many perpetrators of GBV remain unpunished in South Africa for different reasons such as victims not coming forward, or through failures in the criminal justice system (Shadow Report on Beijing +15 2010:16-18). In addition, Mokone's view of his GBV crime produces the idea that he considers his actions wrong because he is now

incarcerated and also because he has a daughter, whom he does not wish the same fate upon.

The depiction of this offender who has committed rape perpetuates the common stereotype and myth of the African male being the perpetrator of crime, violence, abuse, etc. (Carrington 2010:64). While employed by the DCS, when fulfilling my role in various correctional centres, a significant number of the female offenders I came across were incarcerated for murdering their husbands and intimate partners. This is an issue which is also highlighted by Huber (2016:48) who discusses the common causes that result in women who murder their intimate partners. That is also gender-based violence. However, the depiction and representation of the perpetrators of GBV in this context supports the myth of gender-based violence as a male phenomenon, as well as an African male phenomenon. This depiction could also be resulting from the issue of which offender consented to participate in this video production, and who can thus be applauded for sharing his story and contributing to the national anti-GBV discourse.

Sequence 4 (00:02:08 – 00:02:17)

Text is used to convey the remaining statements of this video. These statements include, first, “Take some time out, or you will do the time”. ‘Taking some time out’ is presumed to imply the importance thinking about the consequences before acting. While ‘doing time’ is presumed to imply imprisonment in this statement. The word ‘time’ is presented in red font. The statement warning against ‘doing time’ creates a sense of incarceration as particularly negative and punitive because of the associations with the colour red, and its tone which evokes a sense of caution. In addition, since this video has been produced by a collaboration of two national government institutions, it points to the support of this punitive nature of corrections to perpetrators of GBV, if it means protecting society against harm. The stripping away of the right of freedom of offenders by the state is socially considered as the restoration of order, and thus maintenance of peace and national cohesion (Frois 2018:3). These statements have a persuasive effect. However, the meaning of ‘time’ in this context might not be clear to everyone that watches this video, which is problematic if the intent is to persuade. In persuasive communication, attitudes and

behaviours towards a certain objective are formed and maintained (Steinberg 2006:5). A message with a persuasive intent must be as clear as possible in order to reduce the possibilities of misinterpretations, as audiences can reject the message if the information is missing from a text (Young 2017:6). The last statement includes: “Violence and abuse are poison to society”, and “Let’s make it stop”. These last two statements are indexical of the importance of a cohesive society, which violence destroys.

5.3.8 Video 8

Name of Video: Minister Masutha continues his campaign for learners with special needs. Ethembeni School, Inchanga, KwaZulu-Natal.

Producer: The DCS

Duration: 10:57

Date: 2019

Summary of video:

Former minister of the Ministry of Justice and Correctional Services, Michael Masutha, is shown visiting the Ethembeni School for learners with special needs, which is located in the Kwa-Zulu Natal province. According to the voiceover, the Ethembeni school houses three hundred learners with physical and visual impairments. The purpose of the minister’s visit is to conduct a back-to-school campaign¹⁵. Similar to Video 1 of *Nkosi Holomisa ends Mandela Month in Grootvlei*, ten laptops are donated by Mustek, while the DCS provides offender labour to assist with preparing the surroundings of the school for the commencing academic year. Several stakeholders form part of this campaign, including the Ethembeni school management, the Deputy Mayor of the eThekweni Municipality, Head of the Department of Basic Education’s Pinetown district office, the National Council for the Blind, and Mustek.

¹⁵ Back-to-school campaigns are annual initiatives undertaken by various organisations and entities in South Africa. These entities include non-profit organisations, private organisations, as well as government departments and other government entities. These campaigns serve as well wishes to school learners at the beginning of every academic year. The common activities undertaken include labour, such as the cleaning of schools, monetary incentives, donating stationery, and other giving other donations that contribute to the successful beginning of a new academic year.

Sequence 1 (00:00 – 00:27)

The establishing image is followed by the title “*Minister Masutha continues his campaign for learners with special needs*”. By naming the title Minister Masutha’s continuous campaign, instead of the DCS’s continuous campaign, it creates the impression of a public relations exercise for the Minister, as the title indicates that the Minister, a personality, is what makes this initiative significant rather than the cause itself. The different sizes of the font in the video for the title, school, date, and location connote the order of importance in the depicted text information with the Minister’s campaign being the most important. As the text appears, a female voiceover begins and narrates the title of the video and the content in the video. This is the first female voice over so far, which then highlights the marginalisation of women in the DCS AV practice. This is so because, they are not producers of content, as both AV practitioners are male, and also there has so far been a poor depiction of female officials in comparison to male officials.

The first shot depicts two African male correctional officials, who appear tall and well-built. They are shown guarding the gate of the Ethembeni School with each official standing on either side of this gate. These officials are wearing brown uniform trousers, black golf t-shirts, and black boots. They are the Emergency Support Team (EST) of the DCS, identified by the type of uniform that they are wearing. This is knowledge that the researcher has from her experience of working in the DCS. Their uniforms appear as an institutional cultural code in this video. Cultural codes are the meanings that people ascribe to their surroundings and contexts (Rapaille 2006:5). According to Rapaille (2006:10): “Codes are within the unconscious of every culture”. The targeted audiences are thus expected to understand some of the depicted elements based on their knowledge and experiences of the internal culture of the DCS. The fact that the video does not clarify why these officials are in black golf shirts, which are not part of the common uniform of the DCS, indicates that this is a production that is aimed at viewers who are familiar with the DCS, such as the internal audience or stakeholders. The security management function of the DCS becomes evident from this shot. A depiction of these two officials guarding the gate of the school signifies the safety and protection that is ensured for all the learners and people that are in this school. These DCS officials protecting the entrance and

the people in this school support the myth of the DCS as a maintainer of social order, and in turn of social cohesion, because of a school community that is being kept safe, and feels safe, similar to in Video 2. As is the case in most of the videos that have been analysed so far, a dominance of African males is visible, which supports the myth of Corrections as mostly an African male function.

The shot of the two officials guarding the gate is followed by a depiction of a plastic playhouse, with vibrant colours including pink, white and blue, placed on a green lawn. Behind this playhouse, is a wooden jungle gym, with a black tire swing. The next shot is a steel jungle gym, which too, is painted in bright colours of red, yellow, blue, and green. A children's play area is indicated. According to Hendricks (2011:115), outdoor play areas are representative of a celebration of childhood and are areas that are reserved for the expression of childhood and its place in society. The depiction of a play area that is located in this school thus represents the school as an area in which childhood is both celebrated and expressed. The earlier shots of correctional officials guarding the gate and the shots of a school's play area produce an ideological contradiction. The immediate connotation of a play area is its association with children and the innocence that characterises them. Correctional officials, on the other hand, are trained to protect society from the most hardened of offenders. These officials are authorised to use force on inmates when necessary to maintain order, prevent escapes, and defend both correctional officials and offenders who might be under attack (Matshaba 2007:138). The juxta-positioning of these sets of shots reflects contrast editing. Contrast editing is a signifying method in which opposing shots or viewpoints follow each other and thus emphasise their contrasting meanings (Hefzallah 1987:58). So, how does a depiction of law enforcement with some of its social connotations which include relations to the use of brute force and an environment for children merge? By the DCS seemingly protecting the entrance to this school, it shows that the DCS is protecting all that is in the school and thus supporting social cohesion and creating the sense that the DCS is cementing its place in communities and becoming visible. The viewer is thus presented with an idea of the DCS as increasingly reaching out to communities, and as a result, these depicted contradictions might eventually become the norm if shown often enough. However, it can be argued that a single day of activity of the DCS in this school

cannot be considered an effective indicator of the DCS cementing its place in society.

The shot of the school's play area is followed by an establishing shot of a road with many road signs. A group of houses can be seen a bit further away from this road. These images indicate that the school is located within the community which it is serving and is an integral part of the community. A school contributes to the learning of a community, which in turn, contributes to ideas and activities that support social growth and cohesiveness. Schools in communities are recognised for their contribution to social collectivism, characterised by their role in helping to reduce community and social fragmentation (West-Burnham, Farrar & Otero 2007:6-7). Shots of the road and houses are followed by a group of nine offenders in orange Corrections offender uniforms. They are being shown behind a tree, with a correctional official guarding them. The images together create a sense of some form of contribution that they may be making to this school. This is followed by a depiction of members of a male offender choir singing in maroon, white and black uniforms. Shots of these offenders are followed by two shots of classrooms, evident by the desks, chairs, posters mounted on walls, and a chalkboard. These shots are followed by a shot of a sign made up of colourful beads, with the text in 'child-like' handwriting '*Welcome to the skills section*', which appears to have been produced by the learners at this school. This sign is indicative of the various skills that the learners are equipped with here, and also that the school takes pride in the work that is produced by its learners.

Sequence 2 (00:28 – 01:26)

Various stakeholders within this campaign are depicted. These include visuals of a class that is now full of stakeholders including the now former Minister of the DCS, Michael Masutha, the principal, and learners. Within this shot, a photographer can be seen capturing the interactions, which creates a sense of a public relations element to this initiative. The next shot shows brown straw baskets which are lined up on top of a table. A female DCS official is holding one of these baskets and is seemingly impressed with them. One assumes that these straw baskets have been woven by the learners at this school. These baskets are further indexical of the educational

methods that include arts and crafts, which are often taught to learners with special needs (Kim 2009:1).

The attire of the stakeholders that are present is smart business wear, including suits and ties, while the DCS officials wear a khaki uniform, signifying the seriousness of this occasion. The depiction of these stakeholders, who seemingly appear to be from different economic sectors, indicates a public-private initiative which is suggestive of the fact that the DCS seeks to change its historical silo operational approach.

A depiction of the establishment of the school's food garden follows and shows the minister leading this activity. He is shown planting seedlings. Other officials of the DCS are shown helping him to establish this garden. Establishing this food garden is indicative of contributing growth, and contribution to nutrition for these school children. This approach bears similarities to Video 1, in which a food garden was also established, which appears to uphold the idea that education and nutrition go hand-in-hand, i.e. that good nutrition is the foundation of learning. Supporting growth in this school creates the impression of new beginnings and bringing progress to this school, and supports the myth of the DCS as a contributor to a cohesive society. The myth of the Minister as a type of saviour to this school is also created, as he is presented as a catalyst to all the changes that are taking place in this school.

During the depictions of the establishment of this school garden, a cutaway of offenders under a tree is shown. Another cutaway of offenders mowing the lawn in the surrounding areas of the school is shown, with a correctional official guarding them – again highlighting the presence and availability of offender labour, and thus a systematic contribution of offenders to society as enforced by the DCS. Minister Masutha also briefly discusses the element of offender labour in his speech later in this video. Similar to Videos 4, 5, and 6, the offender population is depicted as largely African and male, which again creates the sense of offending as a mostly African male phenomenon.

Sequence 3 (01:27 – 02:06)

A shot of a brown door with a blue sign identifies the 'Media Centre', which indicates the location of the next activity of this programme. Following this shot, the minister appears inside a room with other stakeholders, including those in correctional official uniforms, and some in suits and other formal attire. The minister is then shown listening to a man dressed in a brown suit, who is explaining some of the information about the laptops that have been donated. According to the voiceover, he is the regional manager of Mustek. The stakeholders are then depicted walking around in this centre, viewing and acknowledging the donated laptops. The interaction between the Minister of the DCS, and the Regional Manager of Mustek is indexical of a relationship between the state and the private sector. Video 1 and Video 8 depict similar interactions. In Video 1, Mustek also donated laptops to the Kindersorg Heidedal aftercare centre. The depiction of a donation of computers by Mustek, first, creates the idea of corporate social responsibility of the DCS and Mustek. Second, it creates the sense of seeming openness with which the DCS is working with other organisations. Third and last, it serves to show the DCS reaching out to communities and other institutions. A perception of the DCS transcending its past and becoming a collaborative institution is further supported. The myth of the DCS as an accessible institution and nation-builder is maintained. This further reflects a counter myth to its historical behaviour of secrecy and isolation.

Similar to Video 1, the public-private partnership between the DCS and Mustek, reveals the fact that the DCS supports capitalism, which in this case is represented by the private sector, as a vehicle that should help to enable nation-building and nation-building initiatives. Similar to Video 1, the DCS associates acts of social responsibility with mobilising and donating resources, through partnerships with private organisations, establishing food gardens, and the provision of offender labour. According to Pathak (2007:1), education is drawn from the word "educere" from Latin, which means to develop or nourish. This depiction of the back-to-school campaign consisting of the establishment of food creates the impression of nourishing the learners of this school. According to McIntosh (1996:6), "states are built on food". The fact that the DCS and various stakeholders are providing resources and nutrition to this school means that certain values are being supported that should contribute to nation-building.

Sequence 4 (02:07 – 10:47)

The school imbizo commences within this time frame, which happens in the school hall. This is the longest part of the video, indicating that it is the most important. Sequence 4 begins with a male offender choir that is entertaining the seated crowd – similar to Video 1 – which also shows offenders entertaining the community attending this imbizo. The performance of offenders in this community shows the support of the ultimate objective of social reintegration by the DCS, which allows these offenders to get a sense of the ‘outside world’. They also are exploring their talents which could positively serve them in the future. Within this hall, learners, their presumed parents, and other community members are shown in attendance, which is indexical of the collectivism in which this occasion is considered and supported. Communities are fundamental to the successful operation of a school. Many problems encountered by schools, including learner performance, can be solved by both the surrounding community, and the wider community from diverse spheres of life (Pathak 2007:86). Also depicted are members of the DCS and the South African Police Services (SAPS), seemingly providing security to the attendees. Along with the progression of the choir music, parallel editing in the video takes place, which shows video clips that depict activities that are taking place in the classrooms.

A female voiceover explains how this initiative was established. The learners are shown demonstrating the skills that they have learned at school. In the first shot, the Minister is speaking with a female learner, and then with a male learner. The depiction of this interaction shows his interest in understanding the progress of these learners, and perhaps making them feel seen and cared for. The shots of the two learners are followed by the Minister engaging with an African woman who is also in a classroom context – presumed to be an educator. Following the depiction of these learners, two other female learners are instructed in sewing using sewing machines. This depiction carries a sense of the competence of these learners, the skills they have been taught, and the eagerness at which they approach their learning. Last, the depiction of the learners sewing creates the idea of effective learning at the school with proper mechanical equipment that functions and is therefore maintained well.

The formal proceedings in the school hall are then depicted. The Deputy Principal of the school is shown on stage. In the depiction of an extract of his speech, he mentions that he applauds this initiative and encourages the stakeholders to continue assisting with the education of the blind and partially sighted. The marginalisation of learners with the mentioned physical challenges and their education is evident through these statements and they underline the continuous need for support in this school. These realities are supported in the literature, whereby the exclusion of education for learners with disabilities in the current education system is common (Murungi 2015:3166).

A depiction of Masutha's speech follows next and is shown at length, establishing him as the most important speaker. The remaining three speakers are only briefly shown as cutaways following Masutha's speech. Masutha begins by giving background to this initiative, which he mentions began through a fundraising dinner in 2017 which involved various stakeholders, including members of the corporate sector. Key to these stakeholders is the National Council for the Blind and the Department of Basic Education, which aimed to mobilise resources that will expose learners of special education to digital technologies. He further mentions that Mustek had pledged to support this initiative, and on this occasion, the handover of computers was a fulfilment of that promise. He also mentions that this project is linked to the back-to-school campaign of the DCS, which has partnered with the Department of Basic Education in identifying schools that need support, through the 'Adopt-a-school' initiative. The role of the DCS is to provide offender labour to these schools. The choice of focusing on raising funds and mobilising resources for special education schools shows acknowledgement of the disadvantages and resource inequalities that learners of special needs experience. The donation of computer equipment to the Ethembeni School creates a perception of ensuring a sense of equality to these learners, as they are afforded equal resources and opportunities to learners living without disabilities. By seeking to correct this inequality, social cohesion is supported through ensuring that these learners are not left behind in terms of technological learning and advancement. Social cohesion also focuses on securing equality by reducing elements that contribute to marginalisation (Mekoa & Busani 2018:113). By supporting social cohesion and social collectivism the DCS ensures that shared national values and ideals are nurtured.

Masutha mentions to the learners that disability does not disqualify them from being the best that they can be, provided there are opportunities, and that barriers are removed from their path. These statements reflect the recognition of the vulnerability of these learners, which includes facing discrimination and prejudices from society, as well as the unequal distribution of resources (Republic of South Africa. Department of Social Development, Department of Women, Children, and People with Disabilities & UNICEF 2012:72). Masutha further highlights the need for building an ideal South Africa, starting at the foundational level. This statement is consistent with the ideals outlined in *The White Paper on Corrections in South Africa* (2011:71), which asserts its role in correcting the environment for the children and the youth. Masutha's statement indicates education as fundamental in building the ideal South Africa. These views are supported in the literature. To Pathak (2007:100) Education has a developmental objective to a nation in a similar manner as it does to individuals, and schools serve as key agents for education. To the researcher, a sense of personal achievement of the Minister of the DCS is also reflected. He is partially-sighted, so the campaign of mobilising resources for special needs schools is an issue that can be considered of personal significance to him since it is presumed that he grew up with the related challenges.

Masutha then highlights the contribution of offender labour from the DCS which is used to support this initiative by helping schools to fix cracked walls, falling ceilings, broken windows, sewage pipes, leaking taps, and cleaning schoolyards. He highlights that these are the skills that they have learned during incarceration. The roles that offenders are playing in these schools show that they are giving back to society, and the skills that they have learned are benefiting society. In addition, it indicates that they are now able to look beyond themselves and help others. By highlighting the contribution of offenders in supporting schools as well as their competence in the tasks that they are given in these schools, the myth of effective rehabilitation offenders in the DCS is supported.

The framing of Video 8 revolves around Masutha, which is evident through camera shots that follow his movements throughout the entire video. The focus on the minister produces a sense of public relations, a perception that is also signified by the presence of the media, which appears to be taking photographs of this occasion

in some shots of this video. The public relations and the framing of the content around Masutha produce the myth of the Minister of the DCS as a saviour and symbol of hope to this community, which is particularly problematic. The government, through its public servants and public representatives, should serve diverse national needs, which is achieved through public taxes. It is problematic that the provision of resources is depicted as acts of goodwill when it should be the norm.

5.3.9 Video 9

Name of Video: Funda Mzansi Championships. Developing Creative Minds.

Producer: The DCS

Duration: 15:42

Date: 2019

Summary of video:

Video 9 is a continuation of *the Funda Mzansi Championships. Developing Creative Minds (Intro)*, which is explored in Video 5. In Video 9, the entire competition is showcased and includes video interviews of stakeholders and participants, stage activities, and cutaways.

Sequence 1 (00:00 – 00:45)

Video 9 starts by showing the white *Funda Mzansi* image with an animated logo, which is similar to the establishing image used in Video 5. This image appears alongside fast-paced music, again, similar to Video 5, followed by a depiction of the logos of the three strategic partners. Within this image are three ‘human-shaped’ figures in three colours, namely blue, green and yellow. Holding hands carries connotations of partnership, relations of goodwill, or greeting (Sen 2007:144). It thus creates the impression of a partnership between the National Library of South Africa, the DCS, and the George Municipality. In addition, it also creates the perception of a task that can only be successful if collectively executed. Ideas of partnership and a collective task support the ideology of social collectivism and thus perceived success that accompanies collectivity and collective efforts.

A town is then depicted, in which buildings and roads can be seen. A road sign follows, identifying *George*, and a road with some traffic. These visuals establish the location where the competition is taking place and is accompanied by an African choir soundtrack. The DCS officials and other community members are then shown queuing at a registration table. Female DCS officials are behind the registration table. This is followed by another shot which establishes the activities that are taking place within a hall, and spectators, including correctional officials, offenders, and a choir of high school students singing along with some correctional officials on stage. In this choir, there are more female DCS officials present than their male counterparts. The depiction of the dominance of the DCS female officials at the registration table at time code 00:33 – 00:36, as well as those singing along on stage with school learners at 00:41 – 00:44 (see Figures 25 below and 26 on the next page), show a stark contrast to the videos that have evoked a sense of the work of the DCS as a male phenomenon. The depiction of most female officials at a registration table creates an impression that most female officials are involved in basic administration-related duties and tasks in the DCS.



Figure 25: The DCS female officials at the registration table during the *Funda Mzansi Competition* (Republic of South Africa. Department of Correctional Services 2019).



Figure 26: The DCS female officials singing with school learners on stage at the *Funda Mzansi Competition* (Republic of South Africa. Department of Correctional Services 2019).

Figures 25 and 26 show the roles in which the women in the DCS appear in this video, as opposed to those of the DCS male officials that the researcher has analysed in Videos 1, 2, 3, 4, and 8. In those videos, the DCS male officials have mostly been depicted doing the core work of the DCS, including forming part of the strategic roles of the DCS, fulfilling security-related functions, and being present when the minister and other executive management dignitaries are visiting correctional centres. There have been very few female officials depicted in the core and strategic roles of the DCS, and now, are depicted in this video in non-core and non-strategic roles. The dominant depiction of the DCS female officials in the presumed non-strategic and supportive tasks is indexical of what Ortner (1974:67) refers to as the “universality of female subordination”, which appears to be underlying the functioning of the DCS. The depiction of female officials in supportive administrative roles evokes the idea of the DCS committing to increasing and meeting required employment statistics by involving more women in its employee demographics, yet mostly in non-strategic roles. The researcher does not have insight on what roles the depicted female officials fulfil, however, based on the professional experience of having worked for the DCS and from observing the insignia worn on their uniform, the women shown here are mostly junior-level employees.

This depiction of female officials in non-strategic roles supports the myth of natural male leadership. According to Bligh and Ito (2017:293), the myth of natural male leadership is reflected in the hiring processes of most institutions, which is often characterised by the minimal inclusion of women in leadership and strategic posts. The myth of natural male leadership in the DCS is problematic because, it produces the idea that for the DCS to function optimally it must be strategically managed by mostly male officials. This view is problematic because if fewer women form part of the highest strategic planning of the DCS, as evidenced in Video 3 of the *Strategic Planning Report Handover*, they may not be able to contribute to organisational decisions that affect them. It also gives a sense that women in the DCS have ‘minor status’, as they appear to be seen as adequate in administrative and nurturing roles, but not adequate to be fully included in strategic and decision-making roles. Masculinism and patriarchy are thus highlighted as underlying ideologies in this context.

Depictions of some female correctional officials singing on stage with school learners suggest that their natural singing talents are being nurtured, harnessed and encouraged by the DCS. However, in a broader sense, these are talents that may not contribute significantly when it comes to the strategic direction in the DCS. Even though there are DCS male officials in the choir as well, this is the first video where the contribution of DCS female officials can be seen.

Sequence 2 (00:46 – 01:17)

This sequence starts with an extract of the speech of the National Librarian and Chief Executive Officer of the National Library of South Africa, Professor Ralebipi-Simela. In her speech, she mentions that she is proud of the talent that is rising, which shows the “current and future soul” of South Africa. This statement encompasses several ideas, including first, the multiple talents which the citizens of this country possess. Second, it creates a perception of the ideal positive spirit of expressed and celebrated talents that should characterise South Africa. Prof. Ralebipi-Simela is followed by an interview with a Cape Peninsula University of Technology student, who explains her reasons for entering this competition. She mentions that she thinks what the government has done is “amazing”, as it highlights

her views of this competition as “the unity which this country has come to”. This statement signifies a historical association of the divided history of South Africa, which included and still contains racial, and cultural divisions. Scheepers (2010:161) highlights ethnic and cultural divisions as one of the major challenges in South Africa; which the Human Sciences Research Council (2021) highlights to be characterised by the lack of racial and cultural trust, and insecurity. These statements thus reflect that this competition is viewed by this participant in the view of stimulating the unity of South Africans. This unity can also be observed by the diversity of people that are taking part in the competition, including school learners, university students, and offenders.

Sequence 3 (01:18 – 03:01)

Similar to the *Funda Mzansi Intro* in Video 5, the Director for Sport, Recreation, Arts and Culture (SRAC) in the DCS, Rishi Naidoo, is shown in an interview, which is shot in her office. In this interview, she explains that the DCS is a key organisation in this event, and thus in that year, two-hundred and forty book clubs of offenders will be competing. This creates the impression of the DCS as an institution that reaches out to communities and forms partnerships with other institutions to help to support its rehabilitation efforts. This large number of competing offenders evoke a perception of the extensive rehabilitative efforts of the DCS – which in this case are through the method of learning – as well as the growing interest of offenders. To Quan-Baffor and Zawada (2012:74), the education and learning of offenders are considered as “growth, change or development of a person”. It is thus in line with the notion of returning the offender to considered social competence (rehabilitation) and holds the hope of a successful reintegration process. Impressions of the DCS as an institution that reaches out and forms partnerships to support offender rehabilitation, and of the growing amount of offender interest in learning, support the myth of effective rehabilitation of offenders by the DCS.

Similar to Video 5, Naidoo discusses the process that is followed in getting offenders ready for this competition, and in selecting the final group that represents the DCS in the *Funda Mzansi Competition*. This process commences through competitions at the correctional centre level, followed by the management area level, and last, at the

regional levels. The winners from the regional levels are the ones that compete at *Funda Mzansi*. She also highlights that two hundred and forty offenders that represent the twenty-four book clubs of the DCS will be participating. Naidoo's statements that explain the lengthy process that the DCS follows to ensure that offenders are ready for this competition are indexical of the vigorous efforts and time that are dedicated to ensuring that offenders are ready for this competition. Similar to Video 5, cutaways of offenders preparing for the competition are shown while she speaks. These cutaways include offenders seated at round tables with their facilitator, and two offenders – male and female – reading, while others are listening and others are writing something down. Further visuals depict the facilitator speaking and encouraging offenders. These visuals are followed by an interview of their facilitator, Dr Buyiswa Matsiwane, who emphasises that the aim of this initiative for the DCS is not for these offenders to win the competition, but rather for them to develop a love for reading. In addition, she mentions that she hopes that in gaining the skill and love for reading, offenders can benefit from it when they are reintegrated back into society. These statements thus imply that reintegration is at the root of all rehabilitative efforts of the DCS. Snyman (2016:2-5) discusses and highlights the benefits of prolonged participation in reading clubs, which include improved self-esteem and personal behaviour, as well as creative ways of developing one's life. As such, offenders are re-socialised and skilled for them to become 'ideal' citizens that support social collectivism and nation-building.

Sequence 4 (03:01 – 04:16)

Depictions of the DCS and learner choir start Sequence 4. While the choir continues to sing, the voiceover explains the different judging criteria while showing several visuals. These visuals include depictions of presumed judges who are seated at tables with papers in front of them, which connotes the seriousness with which this competition is considered. The categories on which the participants are judged are mentioned through a voiceover and shown using text. These include: Reading, Summarising, Analytical, Reviewing, Pronunciation and Comprehension. It thus signifies that this initiative intends to develop many different skills from participants, including expanding and changing their current relationship with reading and learning, which is presumed to be poor for many offenders. Developing this

relationship with books thus maintains the myth of effective rehabilitation of offenders in the DCS.

Following the depiction of the judging criteria, the following visuals appear: an African woman standing at the podium and the exterior of the George Library which is decorated with large banners of former President Nelson Mandela. The banners are symbolic of Mandela's views and emphasis on the importance of reading and learning in society. During the depiction of the seated crowd, which composes of mostly African males, a correctional official can be seen guarding this seated group, which holds a connotation that they are offenders even though they are not wearing their offender uniforms. During the depiction of all the mentioned visuals that follow the judging criteria, the voiceover states: "Books are the quietest and most constant of friends. They are the most accessible and wisest of councils and the most patient of teachers". This statement is indexical of the inclusive nature of the ability to read, which are considered to cater for diverse interests and needs. In addition, this statement produces a sense that everyone including offenders can find knowledge and solace in books.

Sequence 5 (03:58 – 15:49)

Several visuals of various people on stage are depicted. These denote that they are participants. The depiction of so many participants creates a perception of the intensity of the competition and the idea of a well-planned initiative. These visuals are followed by extracts of the speech of the National Library Chief Executive Officer. In her speech, she highlights that the *Funda Mzansi Competition* began with only four book clubs, and now has two-hundred and forty book clubs. The competitions are in eleven languages, including braille. It thus evokes the impression of how much this competition, and its support for learning and literacy, has grown over the years. While Prof. Simela-Ralebipi speaks, a split-screen effect is used, with one screen showing her making a speech, while the other is showing various competitors. There are depictions of competitors reading in their indigenous languages, also evident through their traditional clothing, as well as depictions of those with disabilities, including a wheelchair-bound competitor and a blind one. Depictions of the reading and debate competitions follow after her speech. These are followed by two

interviews. In the first, a wheelchair-bound male offender is shown. He highlights that his motivation for entering the competition is his physical constraints. He also mentions that his mind is not physically disabled. This produces a perception that participating in the competition has afforded him some form of freedom. The depiction and interview of this participant also highlight that the DCS houses diverse categories of offenders, including those with disabilities. The second interview which is shown in this sequence is that of a school learner who is participating in his mother tongue of Tsonga. In his interview, he mentions that he wanted to promote his home language as one of the official South African languages. This statement is indexical of a sense that his language suffers some form of exclusion from other official languages, and that by participating in it, he feels as though he reduces that exclusion. According to Chauke (2020:73), the Tsonga language is one of the least spoken languages in South Africa, which is often a cause of stigma and discrimination towards those who speak it, by members of more dominant languages. As a result, the sense of this competition enabling a pathway to the elimination of diverse stigma and restoring the dignity of the Tsonga language and its people is produced.

This second interview is followed by a depiction of a female Tsonga participant, who is also dressed in Tsonga attire, which further supports the inclusion and participation of Tsonga participants. Her depiction is followed by the third interview, of a coloured male reflecting the cultural diversity of the participants. In this interview, he highlights this competition as educating and allowing a person to improve their mindsets and life. In closing, he encourages others to participate in this competition. This creates a view of the change that this participant feels within himself since he started participating in *Funda Mzansi*, and positions this competition as a nation-builder. Impressions of this competition providing freedom to physically challenged individuals and providing the platform for reducing the perceived exclusion of the Tsonga language, highlight the inclusivity of the *Funda Mzansi Competition*. In addition, the ideas of the mental changes that the participants experience by participating underline the myth of the DCS as a nation builder that supports freedom and the reduction of diverse forms of social exclusion since it's one of the key institutions that established this competition.

These interviews are followed by the *Spelling Bee* section, which depicts three participants. One is an elderly White male offender, followed by an African learner, and the last is a female Indian offender. The depiction of these participants signifies the diversity that characterises this competition including race, age, and social status with some being offenders. It further supports the inclusivity of the *Funda Mzansi Competition*. Two more interviews follow, including with the first young lady that was interviewed during the second sequence of this video. She mentions that she considers this competition amazing and encourages others to join too. The second interview is with an elderly white woman, who also mentions that she considers the competition as a good thing, especially for young people. She further mentions that the current youth are mostly not interested in reading. Both of these interviewees evoke an impression of validating this competition, which is viewed collectively as a positive initiative. These views support the *Funda Mzansi Competition* as an enabler of social collectivism and as a nation-builder. The National Librarian's speech concludes this sequence. She is shown briefly discussing her background, where she mentions that she was only exposed to a library at university, and now she is the National Librarian. In addition, she also highlights that she never expected that she would witness the work of the Library, in a manner that is reflected by this competition. To conclude, she mentions that she is proud of all the participants. This speech creates ideas of encouragement and also highlights the transformative ability of reading and learning.

Video 9 ends by showing all the winners of the different categories of this competition. Former National Commissioner of the DCS, Arthur Fraser, can be seen on stage, while the winners are awarded their accolades. Fraser's attendance signifies the seriousness with which this competition is considered in the DCS. The large participation of offenders produces several ideas. These include first, offenders being challenged in diverse ways, to finally reach the competition stage. It thus implies that they are taught the discipline of working hard. Second, depicting offenders in competition with other members of the community evokes a perception of their characters being transformed by the opportunities that the DCS is affording them. However, there appears to be no measurement tool(s) depicted or mentioned, which measure changed behaviour and character in offenders. Change can only be deduced from the verbal accounts of some offenders during video interviews. Third

and last, depicting offenders participating with other community members is indexical of the view that offenders are and should continue to be considered as part of society. The DCS appears to be attempting to reconstruct how the offenders view life and expose them to different and positive experiences. However, they are guarded throughout the competition which is contrary to the sense of them being part of society. 'Controlled freedom' as the nature of incarceration is thus highlighted. Ideas of offenders learning hard work, and of the transforming/transformed characters of offenders due to reading and learning, support the myth of the effective rehabilitation of offenders by the DCS.

5.4 Discussion and interpretation of the findings: Myths and ideologies

This section discusses and interprets the findings of the DCS videos. It is done by first discussing the main overarching myth and sub-myths revealed in these videos. This is followed by the interpretation of the identified myths and sub-myths. The second part of this section considers the ideologies revealed in the videos.

5.4.1 Myths

The main overarching myth of effective leadership and management of the DCS has been identified. Furthermore, there are four sub-myths identified that contribute to the overarching myth. They include first, the effective rehabilitation of offenders, second, natural male leadership and the natural subordination of women, third, the DCS as a protector and maintainer of culture and social cohesion, and finally, the myth of political leaders as saviours. A discussion of the overarching myth and sub-myths now follows.

5.4.1.1 *The myth of effective leadership and management*

Videos 1, 2, 3, 4, 5, 6, 8 and 9 create ideas that support the myth of effective leadership and management of the DCS. This myth is achieved by showing the DCS as an orderly and progressive institution in diverse forms. This is evident by the depiction of the Minister of the DCS visiting the centres and establishing the extent of infrastructure challenges in Video 4, as well as proving a consultative and inclusive

leadership through involving staff and other institutions in the strategic planning of the DCS in Videos 2 and 3. Ideas that support the myth of effective leadership and management in these videos serve as countermyths to the existing myths of the DCS as an institution that is characterised by negative perceptions regarding mismanagement and endemic corruption (Muntingh 2008:17). Countermyths against the common social perceptions towards the DCS reflect an institutional dislike of these public perceptions, hence the consistent countermyths which support the view of an effectively managed institution. The specific countermyths are also indexical of an alignment with Chapter Four's Document 3 of *The DCS Approved Communication Policy* (2005), which includes the DCS's intention of improving public perceptions by proactively sharing good stories.

A discussion of the identified sub-myths now follows. These sub-myths often appear in a combination in the majority of the videos.

5.4.1.2 Effective rehabilitation of offenders

The sub-myth of effective rehabilitation of offenders is created in most of the DCS videos. The emphasis on effective offender rehabilitation is often revealed when showing a few offenders engaging in their daily rehabilitation programmes, or creating ideas that index rehabilitation such as offenders being shown helping in communities. The effectiveness of the rehabilitation efforts of the DCS is, however, an element that the videos have not proven, as they have not shown much content that creates an impression of the measuring tools of rehabilitation programmes, except in a superficial manner in Videos 5 and 9. This sub-myth is one of the dominant sub-myths that emerge in the videos since rehabilitation, is one of the key objectives of the DCS. Emphasis on this sub-myth then paints an image of effective leadership and an effective correctional service.

5.4.1.3 Natural male leadership and the natural subordination of women

In almost all the DCS videos, male dominance in both the staff composition and the DCS leadership is shown, with too few women depicted in both categories. These are indexical of the myth of natural male leadership and the natural subordination of

women in the DCS. This dominant depiction supports the idea of the DCS being an effectively managed institution because of male leadership and participation. With a poor depiction of the participation of women, the sub-myth of the natural subordination of women is maintained. This poor depiction also indirectly creates the idea of an effectively run institution because of few women leaders and minimal female contribution.

5.4.1.4 The DCS as a protector and maintainer of culture and social cohesion

The myth of the DCS as a protector and maintainer of social cohesion is identified in Videos 1, 2, 5, 8 and 9. It is created through visuals of the DCS ensuring that communities are safe from offenders and contributing to community-building activities. These contributions support social cohesion and a cohesive culture, which in turn, contribute to the myth of the DCS as an effectively managed institution. In addition, the myth of the DCS as a protector of offenders is also reflected by showing the various rehabilitation programmes that they are exposed to, with the implication of an effective offender re-socialisation programme. This re-socialisation creates the view of their reduced threat to society, which then discourages societal discrimination of offenders upon release. Videos 4, 5 and 9, depict efforts aimed at the eventual successful reintegration of offenders, as well as narratives of the political leaders persuading communities to welcome ex-offenders back into society when they are released (Videos 1 and 4). Efforts of successful reintegration indicate that the DCS does not want the morale of the offenders to be dampened by society, which can stimulate recidivism.

5.4.1.5 Political leaders as saviours

The sub-myth of political leaders as saviours has been identified, and in turn, supports the myth of effective leadership and management of the DCS in these videos. The leaders are shown as saviours either to the DCS itself, such as in Video 4 or to communities during outreach programmes, such as in Videos 1 and 8. Depictions that reveal this sub-myth include examples such as facilitating the processes of providing educational resources, providing offender labour to schools, and establishing food gardens such as in Videos 1 and 8. Institutional leadership, on

the other hand, is shown in Video 4 by depictions of political leaders as champions of rehabilitation at the offender skills workshop and as change agents in the assessment of infrastructure. In all the instances of institutional and social 'saviourhood', the core work of the DCS is not reflected significantly. Instead, the activities and presence of the leaders overshadow and dwarf the work of the DCS.

5.4.1.6 Interpretation of the myths

The discussed main myth and sub-myths show that the DCS is concerned with producing a perspective of an effectively managed institution. This study argues that one of the reasons that the former Department of Prisons operated in secrecy, apart from security reasons and poor incarceration conditions of offenders, was to create the idea of an effectively run institution. Hence, concealing poor prison conditions and atrocities was necessary. Knowledge of these realities would have negatively affected producing and maintaining ideas of effective management and leadership. Today, the DCS is still characterised by producing notions of a well-managed and effectively led institution, even though it is not entirely true. This shows that the concern over creating 'good impressions' is a legacy of the Department of Prisons that continues to haunt the DCS.

The idea of creating good impressions dominated the findings of the in-depth interview in Chapter Four as well. The DCS videos too have highlighted and supported the main concern and efforts of creating good impressions. This study then argues that the findings from these videos indicate that the DCS continues to conceal its information, although differently, compared to the former Department of Prisons. In present times, concealing information in the videos includes non-coverage of content that does not support the notion of 'good impressions'. The over-use of politicians and other executive leaders as 'faces' of the DCS is an element that was discussed in Chapter Four, under *Documents 3 and 4*, as a planned objective, and thus proves alignment of productions with these objectives. The dominant depiction of political and non-political leaders appears to be perceived as prestigious in the DCS. As a result, there is a sense that their dominance in the audiovisual content is considered as creating good impressions. Ordinary employees are viewed as less influential in creating good impressions, hence they are depicted

poorly or not at all. Yet, the dominance of the content of political leaders overshadows the core work of the DCS, some of which could be significantly showcased through ordinary employees.

5.4.2 Ideologies

The following ideologies have been revealed in the DCS videos: nation-building, collectivism, capitalism, institutional patriarchy, masculinism and sexism, and racial bias in staffing. These ideologies are discussed below.

5.4.2.1 Nation-building

The overarching ideology identified is nation-building. This ideology appears to be in alignment with the wider ideals of post-1994 South Africa. These include working towards a cohesive society that values positivity, growth and development in all facets of its functioning. The majority of the DCS videos show this wider ideal in the depicted activities, which point to an institution that is now better integrated with the activities of other departments and institutions. Nation-building efforts have not only been evident in content aimed at an external audience, such as in Videos 1, 2, 5, 6, 7 and 9. They have also been reflected in content aimed at an internal audience, by efforts aimed at improved cohesiveness between the staff and management such as in Videos 2 and 3. Although the nation-building approach is a positive one, as it appears to be viewed as a method of attempts to reduce offending behaviour in a manner discussed in the semiotic analyses of these videos, it is considered problematic. It fails to fully paint the picture of the current institutional character of the DCS and has often simply created a mere glimpse of the external activities of the DCS. Too few internal activities of the DCS have been shown, which would create an in-depth understanding of the daily work of the DCS.

The legacies of the former Department of Prisons remain evident even in the nation-building ideological approach of the DCS. In the past, the DCS served as one of the state vehicles for ensuring that the country was safe from terrorists, which was one of the national-building ideals (South African History Online 2012). For the apartheid government, protecting the country from terrorism was a nation-building strategy in

which the Department of Prisons was key. It thus shows the centrality of the former Department of Prisons, now the DCS, in enforcing and maintaining nation-building ideals in South Africa over time. Nation-building is a stance that the DCS continues to maintain in the current times, although it now aims at serving the interest of all groups in society, and is aimed at reducing possibilities of future offending behaviour in society at large and recidivism in ex-offenders. Nation-building is now supported by the DCS through reflecting and supporting counter ideologies to those produced by the former Department of Prisons. These include examples such as showing the DCS contributing to community-building initiatives and being part of communities e.g. in Videos 1, 8 and 9; as well a rehabilitative approach to corrections. As discussed in Chapter One, the Department of Prisons made sure that those deviating from expected norms and laws such as offenders and even journalists were treated with extreme punishment and brutality.

5.4.2.2 Collectivism and capitalism

Collectivism and capitalism have been identified as the key ideologies that are used as pathways to nation-building. Collectivism is fostered through various methods in the DCS videos. These methods include efforts at improving social relations in two main ways, including, first, through establishing and maintaining collaborative partnerships with a variety of institutions. These partnerships reflect expectations of assistance in enhancing the work of the DCS. Videos 2, 3, 5 and 9 are examples of collaborative partnerships that are being nurtured and maintained such as partnerships with The National Library of South Africa and the George Municipality. Second, collaborative partnerships are viewed as one of the methods that assist the DCS to become visible in society, such as partnerships evident in Videos 1 and 8. There appears to be a sense that without collaborative methods that support collectivism, many efforts aimed at achieving progress in the DCS, including visibility of its work in society, will not be successful. In addition, efforts that are aligned to collectivism appear to be instrumental in supporting some of the DCS's countermyths to its former self. These include myths dispelling the views of the DCS as a non-collaborative institution functioning in siloes. These countermyths reflect the negative legacies that the DCS seeks to shake off. The benefits of capitalism, which is represented by most profit-driven institutions in the private sector, is perceived as

instrumental to the DCS's activities that support nation-building. This has been particularly evident in regards to the provision of resources, such as donations of laptops, and other educational elements such as leather craft training in Video 1.

5.4.2.3 Patriarchy, masculinism and sexism

Institutional patriarchy, masculinism and sexism have been identified in the majority of the DCS videos, in particular, those which have created the idea of male dominance and leadership as a guarantee of successful correctional services and management. Patriarchy and masculinism are closely related terms with slight distinctions. To Nash (2020) patriarchy is a system that enables diverse social elements to privilege men over females, including in the following contexts: workplaces, the economy, culture, relationships, etc. Masculinism, on the other hand, stems from a range of ideas that are associated with the concept of masculinity. According to White (2004:20), masculinity includes “the overall structure of power (the subordination of women to men), and in relation to a general symbolisation of difference (the opposition of femininity to masculinity)”. In this context patriarchy and masculinity are both included because in being such closely related concepts, the lines of their separation in the findings from the videos are blurry, and often tend to overlap. Depictions of male dominance in the executive leadership of the DCS, with too few female executive leaders, manifest and support the perspective of patriarchy, masculinism and sexism in the DCS. This highlights the existing legacies of the former Department of Prisons, which was also composed of mostly male-dominated leadership and staff. The videos also highlight that most of the female officials of the DCS are depicted in non-strategic and non-core functions. They are shown in the “softer functions” of the DCS, such as learning and skills development – as opposed to strategic planning and functioning of the DCS as an institution. Most officials are male, which produces and further indirectly, supports the view of an institution that might collapse without male dominance and planning.

5.4.2.4 Racial bias in staffing composition

Racial bias in staffing is highlighted in the staff composition of the DCS and is also further evident in the depicted composition of the strategic and executive leadership

roles of the DCS. These include the dominance of black men with too few individuals of other races (and women as noted above). In addition, the majority of the depicted staff, including junior staff, is also dominated by black men. Similar to the Department of Prisons in the apartheid regime, there remains a poor mixture of races. Apart from creating an opposite stance to the previous era of predominantly white staff and leadership in the DCS, the racial bias is also a result of a broader South African aim of creating equality in the demographics of leadership and staff. Many diverse economic sectors are still lagging behind in creating racial diversity in staff and leadership demographics. Post-1994 South Africa established the Broad-Based Black Economic Empowerment Act 53, of 2003 (Republic of South Africa. Government Gazette 2003), which according to the preamble, aims to reduce the economic inequalities of the past of black people, which were created during the apartheid government. In addition, the term *black* is applicable according to this act, unless stated otherwise, to Indians, Africans and Coloureds (Republic of South Africa. Government Gazette 2003:sec 1). This act also provides a framework for assisting to enforce ownership and participation of black people and minority groups, including people with disabilities in leadership and the economy in both the public and private sectors, (Republic of South Africa. Government Gazette 2003:sec 1 a-f). While the DCS might have upheld this act for redress purposes, it has now created a similar imbalance skewed towards non-Africans. This study assumes that as much as the DCS was correcting the imbalances of the past, it somehow lost track of this aim and created an imbalance of its own.

5.4.2.5 Interpretation of ideologies

The discussed ideologies including nation-building, patriarchy, masculinism, sexism and racial bias in the DCS are reflected in the opening sequence of Sembene's (1975) iconic film *Xala*, which is a good example of the type of dynamics we see in the DCS. The opening sequence of this film shows a great celebration, which includes young girls beating drums and loud cheers over the African liberation in Senegal. African leaders are taking over the leadership of this country. A group of African men are shown entering this building and seemingly forcing the white men out of a key institution of this particular country. These African leaders also remove the Western artefacts, which are statues and busts they found in this building. These

are symbolic of the individuals that the white government valued. The departing leaders are shown walking out of this building and collecting the removed statutes which have been left outside. When the African men are walking into the building for the first time, their dress code included their African attire, while the white men are wearing black suits, with white shirts and ties. When the African men are shown now officially taking occupancy of this office, and thus leadership, they are shown wearing similar attire to the suits of the white men they forced out of the office. It also becomes clear that they are occupying the same offices, with intentions of continuing similar methods of operation, which is symbolised by the abandonment of their African attire. In addition, it is clear that black *men* are taking over from white *men*. In both instances, women leadership (or presence for that matter) does not factor, which supports the myth of natural male leadership. The elements of the opening sequence of *Xala* (1975) underline the fact that the assumption of power by the African men, along with inherited structures of operation and leadership, show that they are not entirely free. This is because they will continue working within a 'framework' that has been set by their oppressors instead of creating their own. The white structures inherited thus remain mostly intact. It is only the bodies occupying the structures that have changed.

The DCS is reflective of a similar assumption of management, which is characterised by attempts to remove all elements associated with the apartheid regime, including diverse forms of oppression such as the racial treatment of the staff composition. However, similar to *Xala* (1975), the African leadership in the DCS has assumed and occupied similar structures, including buildings, and the manners of approach to work. It has maintained a racialised approach, now biased towards African staff, in both the general employment of staff as well as the executive leadership. In addition, it has also maintained male leadership comparable to that of the former white leadership. In that sense, similar to the scenario in *Xala* (1975), the DCS is not entirely free from its historical chains, since it still, on many diverse levels, operates from the 'framework' and structures that were created during the former Department of Prisons.

5.5 Conclusion

Chapter 5 has analysed and discussed the DCS videos. This has been done through multimodal and semiotic analyses. The multimodal analysis has been conducted through Carter-Thomas and Rowley-Jolivet's *Parameters involved in a multimodal analysis* (2003:10), and a semiotic analysis through the Barthesian Second-order semiological system (1972:113). The genre parameters of the multimodal analysis have revealed that the DCS productions are inclined towards news and documentary genres, which the study has argued - reveals the need for public consideration of the DCS content as trustworthy and factual. In addition, marketing elements in the genre parameters have also been identified, which alongside news and documentary genres unveil the aim of creating good impressions of the DCS.

Multiple modalities are used in aiding the content in the DCS videos. These include the use of images, which are made up of photographs and arranged according to professional information design. There are several of these images that are utilised in these videos, which according to their semiotic analysis have revealed two over-arching themes, including effective corrections management, as well as effective rehabilitation and humane incarceration. The study has argued, again, that these themes support the notion of good impressions, which reflects an element that was identified during the interview in Chapter Four.

The semiotic analysis of the videos has revealed the over-arching myth of effective leadership and management, as well as the following sub-myths: effective rehabilitation of offenders, natural male leadership and natural subordination of women, the DCS as a maintainer of culture and social cohesion, and last, political leaders as saviours.

The identified ideologies have included: nation building, collectivism and capitalism, patriarchy, masculinism and sexism, and racial bias in staffing composition. The study has argued that most of these ideologies, in particular: nation building, patriarchy, masculinism and sexism, and racial bias in staffing composition, are similar to those which underpinned the functioning of the former Department of Prisons during the interpretation section which followed this analysis. In this view,

have revealed the framework of the Department of Prisons that still firmly characterised the DCS.

CHAPTER SIX: SUMMARY, RECOMMENDATIONS AND CONCLUSION

6.1 Introduction

Chapter 6 summarises and concludes this study by first discussing a summary of the chapters, including Chapters 1-5. These are followed by summaries of the findings, including in-depth interviewing and comparisons with the sampled documents, and the findings of the videos. Eight recommendations are then provided and discussed before concluding the study.

6.2 Summary of chapters

Chapter One discussed the significance of conducting a case study of the DCS' AV unit and outputs by first providing a background to information-sharing in South African prisons. This enabled understanding into the context of this study and its significance. It further described AV as a medium to gain comprehension of the type of medium that forms the backbone of this study. Chapter One also outlined the motivation, significance, and main research problem. The assumptions and sub-questions of this study were discussed, followed by the objectives that aimed to establish the purpose of an in-house AV practice within the DCS, the type of meanings that are constructed through its moving images, and what representation of the DCS these meanings create.

Chapter Two highlighted the lack of literature in this particular research area, both locally and internationally. However, this was not perceived as a disadvantage by the researcher, but rather as an opportunity to bring forth an under-researched area within the AV discipline. The literature review highlighted South Africa's historical practice of concealing most of the information relating to the operational conditions within the South African correctional centres (then referred to as prisons), under the former Department of Prisons during the apartheid government in South Africa. The prohibition of the publishing of information on prison conditions in the apartheid era as proved under the literature review was supported by legislation. However, even the current legislation does not address or recognise AV practice within the DCS and the historical prohibition of information is one of the dominant reasons for exploring

this research area. The theoretical framework underpinning this study included the multimodal discourse analysis, semiotics, ideology, the framing theory, and a consideration of the ethics in the production of moving images.

Chapter Three discussed the research design and methods. A qualitative method was chosen as an appropriate approach for enabling the exploring, describing, and explaining of the AV practice and its outputs in the DCS. This study is anchored from an interpretist paradigm. A combination of the case study approach and content analysis was undertaken by this study. The case study approach was chosen due to its strength of exploring the particularity and complexity of a lacking case. The DCS' AV unit lacks cases to compare it with, alongside its context, and relate it to theoretical propositions. The researcher triangulated the theoretical approaches and the data collection methods, in order to enrich this study with multiple-perspectives in data collection and interpretation. A variety of methods were undertaken to ensure that this study is able to access and explore diverse information that will enable understanding of what practicing AV in the DCS entails, as well as how and what meanings are constructed in the DCS videos. These methods included in-depth interviewing, thematic analysis of the DCS documents, and comparison of findings with those from the interview and multimodal and semiotic video analysis of the DCS-produced videos. Content analysis was applied to all the videos under analysis, and the consideration of the documents provided to this study by the DCS.

Chapter Four presented and discussed the coded findings and interpretation of the data from the in-depth interview and documents. Only one DCS AV member participated in the in-depth interview method of this study. Document analysis was applied to the following received documents: *The Government Communication and Information System's Communication Policy (2018)*, the *DCS Communication Policy (2005)*, the *Operational Targets 2018/19*, and the *SABC Technical Standards of Programming (SABC 1, SABC 2 and SABC 3)*. Out of these listed documents, the *Operational Targets 2018/19* was the only document that was able to provide detailed information on the expected amount of videos from the DCS AV unit within that particular financial year, the target market, the expected video content, as well as the type of activities that should be covered through the video medium within the DCS. While the *GCIS Communication Policy (2018)* and the *DCS Communication*

Policy (2005) guide the overall approach to government communication and the latter on the approach to the DCS communication, they do not directly address the AV practice within the DCS along with the description of the challenges, and the kind of meanings that should be created. The technical standards by the SABC guide this unit through audio, video, and programme delivery standards, but are also not tailored for the DCS environment. Some of the key themes established from the DCS documents are their datedness, the lack of address on AV navigation within the complex DCS environment, and the lack of address to the expected AV unit-specific ethical conduct.

Chapter Five presented the findings, analysis, and interpretation of the DCS videos. Nine videos were analysed. The meanings embedded in these videos were analysed through multimodal and semiotic analyses. These meanings revealed underlying myths, counter myths, and ideologies. In conclusion, Chapters Four and Five established, described, and discussed what an in-house AV practice within the DCS entails and the diverse dynamics that underpin this practice.

6.3 Summary of the findings: In-depth interview and DCS documents

Thematic coding of the in-depth interview revealed three major themes, including operational features, challenges and the attempts to overcome them, and the possibilities for improvement. Each major theme comprises of sub-themes. The operational features revealed the purpose of this unit namely a documentary, marketing, and public relations purpose. The AV unit constructs an idealised view of the DCS and avoids producing content that shows a realistic view of the DCS. It thus avoids opening itself to external scrutiny.

This study also established the misalignment that exists in the positioning of this unit within the DCS. It is currently integrated under the internal communications unit, whereas the interview revealed that much of the content that is produced is concerned with external public relations. As a result, this study views this unit as best suited under the marketing division. Chapter Four further pointed out that the AV medium in the DCS is an institutionally controlled medium because it only produces

content that is considered appropriate. This finding has been considered as reflective of the legacy of the history of this department which is considered to be re-surfacing. This legacy is one of controlled communication, which in the past was concealed, and now only communicates information that is deemed appropriate. The major theme of challenges and attempts of overcoming them on the other hand revealed what this study considered an 'ad-hoc' AV practice. This is a view that has been created by the lack of institutional AV policies, guidelines, and an institutional definition of the AV practice.

It has further established that the AV function is not utilised to its full potential due to the lack of institutional understanding of the complex AV processes and communicative power of AV content. This identified misunderstanding reflects in the lack of adequate staffing, inconsistent distribution methods, and the lack of institutional guidelines. This lack of understanding disables the DCS from exploiting the AV function and its outputs to its full capacity. The DCS is challenged in identifying with its AV function, which operates according to complex, creative, and technological processes - as opposed to the rigid administrative functions which it is accustomed to, that mostly characterise the DCS. This finding thus addresses Assumption 2, which assumed that the DCS is failing to exploit its AV function to its full capacity. It also addresses Assumption 5 which presumes that the DCS AV unit is not well-capacitated to assist/implement/materialise its post-1994 mandate. Concerning issues such as the lack of staff and the absence of strategic guidance documentation, this study considers the AV unit not well capacitated to materialise its post-1994 mandates. However, this can easily be corrected by the adoption of a more strategic approach and documentation, which can adequately prioritise the available scarce resources, and also document corrective objectives and goals.

The in-depth interview further uncovered that this practice operates in an environment characterised by power relations, including a 'top-down' approach, which might form part of a lack of corrective measures. It is believed that the staff may be accepting unfavorable operational conditions due to institutional behaviour where authority cannot be questioned much in relation to its flaws. In addition, this study further established that as a non-core function within the DCS, the AV unit does not receive adequate institutional support compared to the core functions of the

DCS. This positions it disadvantageously in regards to the provision of institutional resources, including staff and the unit suffers a sense of side-lining.

Silo thinking and operation is an element that has also been established in this practice. Silo thinking has been identified both institutionally and internally to the DCS AV unit. Internally a silo approach is revealed by the non-sharing of tasks, with each member solely responsible for their own work. There is also a sense of isolation and separation from the larger institution. This phenomenon has been presumed as a possible reason for the lack of solutions as the AV practitioners may assume that they will not be granted solutions due to their non-core function status. In turn, they do not hold their leaders accountable for the lack of solutions.

A comparison of the interview findings with the documents unveiled the lack of strategic documentation that guides this practice. The few documents that are used for guidance are outdated and do not directly address the AV unit. Assumption 1 assumed that the DCS had no long-term documented strategies. Chapter Four established that the DCS does not have documented long-term strategies for guiding the AV service except for the outdated broader DCS Communication policy (2015) and the GCIS Communication Policy (2018), both of which do not directly address the AV unit.

6.4 Summary of the findings: Meanings in the DCS videos

Chapter Five aligned with the findings of the interview and comparisons with the DCS AV documents in regards to evidence of audiovisual content aimed at creating good impressions of the DCS. A summary that includes the findings of the multimodal and semiotic analysis now follows.

The multimodal analysis of the DCS videos has shown the use of a variety of modes. This supports and maintains the idea of good impressions of the DCS. The multimodal analysis considered the genre, functional and semiotic parameters according to Carter-Thomas and Rowley-Jolivet (2003:10)'s multimodal method. This was done by identifying the characteristics which are evident in the videos - which the study emphasised was not from a genre studies point of view, but rather from the

identified characteristics that index particular genres. The study identified the genres evident in the DCS videos, and further discussed their backgrounds, affordances, constraints, and the meanings that these contribute to the videos. The identified genres include news, documentary, and marketing. These genres thus align with the findings of the interview. The identified modes, on the other hand, include the use of images that contain photographs and are organised through professional information design - enabled through a professional graphic designer. This was followed by discussions of the meanings which these images contribute to the videos. The key findings have included the themes of effective corrections management plus effective rehabilitation and humane incarceration. These support the notion of a well-managed institution and thus create good impressions of the DCS. Further modalities have included the use of text, orality (through voice-overs, speeches, and video interviews), music, and animation.

The semiotic analysis of the videos revealed the underlying over-arching myth of effective leadership and management of the DCS, with the following sub-myths: effective rehabilitation of offenders, natural male leadership, and the subordination of women in the DCS, and political leaders as saviours. The meanings embedded in the DCS videos revealed overwhelming evidence of the deeply patriarchal and masculinist nature of the DCS as an institution. Much of the revealed meanings and ideologies tended to direct the research towards gender studies-related literature. It further uncovered these underlying ideologies in the content produced and depicted, and also in the producers of the content. AV content thus mostly serves the male view. Strategic content is not expected from women, and as a result, are barely depicted in that regard. The DCS is concerned with a view of a successfully managed institution, which in turn reveals the gaze which is considered appropriate to support this view, namely 'the rule of the father' or patriarchy and masculinism. Male officials dominate the depiction and production of AV content, including with the most basic content elements like voice-overs, with a female voice-over used in only one of the videos.

The political leaders of the DCS are the main role models for creating good impressions of the DCS, and in the process, they overshadow the work of the DCS. This is considered problematic and has been discussed in depth during the

interpretation of the myths and ideologies in Chapter Five. This thus addresses Assumption 4 which assumes that the video medium is heavily exploited as public education, rehabilitation, and corrections tool in the DCS. The sampled videos have revealed over-emphasis of the content of political leaders and executive leadership, and have poorly demonstrated the corrective, rehabilitation, and education assumption.

The legacy of apartheid has also been revealed in much of the functioning of the DCS. This includes elements such as the racial bias in the composition of the staff, which is now dominated by black men when in the past, it was dominated by white men. This creates a sense of the need to ensure a complete contrast to the Department of Prisons, yet is instead creating similar challenges. There is further dominance of male officials, as well as the rigid and bureaucratic nature of this institution, all of which are elements that characterised the former Department of Prisons and are still evident to this day.

The audiovisual content of the DCS tries to position the DCS as the opposite of its former self. To achieve this perception, counter-myths to its previous self are produced. These have included depictions of being visible in society (Videos 1, 5, 8, and 9), engaging in collaborative partnerships (Videos 1, 2, 5, 8 & 9), nurturing offenders by making sure that they participate in their rehabilitation programs (Videos 4, 5 and 9) in opposition to harsh treatment, being open about its past (Video 6) – which in the apartheid regime was hidden - and last, developing long-term plans of managing corrections and improving relations with staff (Video 2). Although the DCS views creating good impressions as being the complete opposite of its former self, the underlying ideologies revealed and paint a different image. These have shown several ideologies which characterised the Department of Prisons including being inclined to the nation-building ideology which aligns with the ruling government, patriarchy, masculinism and sexism, and the racial bias in the staff of composition. Chapter Five has thus addressed Assumption 3 which presumes that diverse meanings are communicated through the DCS videos.

6.5 Recommendations

This study has eight recommendations for the DCS and its AV unit. They follow below:

Recommendation 1 regards the DCS documents:

While the DCS AV unit is guided by wider communication strategies, including the communication policies within the DCS and from the GCIS, this study recommends for the DCS AV unit to develop a unit-specific document that describes, discusses, and explains the functioning of the DCS AV practice. This document can include content such as the history of the unit, its purpose, challenges, the short and long-term objectives, and the standards operating procedures. All the relevant sections of the policies that are applied by the AV unit including the GCIS, the DCS, and the relevant elements of the SABC technical standards can be adapted and integrated into this document. This will enable universality in the content that guides this unit and further ensure clear, common information to everyone who reads this document. It will solve the challenge of ambiguous information that fails to specify which information is relevant to the AV unit and leave no margin for confusion.

Recommendation 2 concerns the lack of literature and knowledge of this practice:

It is recommended that the DCS AV members make deliberate efforts of spreading knowledge on the AV practice within the DCS. This can be achieved through multiple ways, including, making regular presentations of what this practice entails and its related advantages internally to the DCS. This knowledge should further be shared with international correctional services as a 'promising practice' that can be adopted.

Recommendation 3 relates to the meanings produced in the DCS videos:

This study recommends that the producers of these videos make attempts to analyse the meanings that are produced and the representation that they create of the DCS. This analysis will assist in guiding audiovisual depiction that can represent the DCS more in-line with real and favourable meanings.

Recommendation 4 concerns the distribution of the DCS videos:

This study recommends that the DCS AV unit develops a social media policy, and subsequently establishes social media platforms such as Facebook, Twitter, YouTube, etc. to widen public reach, rather than solely relying on the social media platforms of the GCIS, and those of television and radio broadcasters. Social media sites as additional distribution platforms would grant the DCS the flexibility of distributing their videos at any time. This will reduce reliance on the GCIS, and will also give the DCS more freedom over the distribution of its content. These social media platforms will further benefit the DCS with the insights and analytics tools that will enable immediate feedback, as well as the measurement of the various elements from the audiences. Social media platforms contain integrated basic data analysis tools that are available to the posted user content, including videos, images, text, etc. (Procter, Voss & Lvov 2015:476).

Recommendation 5 relates to staff shortages in the AV unit:

This study recommends that the DCS capacitates the unit with at least one AV practitioner in each DCS region. Every regional AV practitioner will be responsible for producing audiovisual content for all the correctional centres and management areas that fall under their particular region. This will benefit the DCS with regular productions of region-specific video content. These regular regional stories will present the advantage of extending content beyond focusing on the activities of senior management and apex leadership only, which often poorly capture regional stories. Regional videos will enable tracking of rehabilitation programmes and processes in many DCS correctional centres in the specific cultures and languages of the regions. It will benefit the DCS by enabling an iconic view to assess the success of the rehabilitation efforts, which can contribute to informing diverse institutional plans and policies.

Recommendation 6 concerns the strategic management of the DCS AV unit:

It is recommended that the AV unit and the relevant management develop an AV strategy that will outline the approach to the AV practice in the DCS. This will detail amongst other things solving challenges that were described in Chapter Four, such as eliminating circumstances of work objectives that can only be met through creative methods, and the issue of too few staff members.

Recommendation 7 regards obtaining guidance from outdated documentation:

It is recommended that the DCS' communication service develops an updated communication policy, as it will guide the development of the AV strategy discussed under *Recommendation 6*.

Recommendation 8 concerns the systematic archiving of AV knowledge and content:

It is recommended that the AV unit works closely with the Knowledge Management unit within the DCS to establish a system for archiving audiovisual content. This will allow for first, the historical documentation of this practice by storing the knowledge, videos, and diverse significant video footage in the knowledge repositories of the DCS (if they are available). Second, it will serve as an internal archival system and should be stored in such a way that the information can easily be retrieved. Managing the knowledge and audiovisual content of the AV unit does not only apply internally to the DCS. This study recommends that the members of the unit regularly supply the Department of National Film and Video Archives (NFVF) with the video productions of the DCS in a criteria that will be determined by the DCS.

6.6 Conclusion

The major themes and sub-themes obtained from the interview, and the comparison with the DCS documents indicate several factors. These include first, that a function can exist within an organisation without being fully understood, and without institutional intentions or will to understand it. This phenomenon thus taxes the organisation from benefitting fully from the strengths and advantages of this function. It further creates a sense of stagnation for the progression of a function, and also for the staff that executes it. As highlighted during the discussion of the interview in Chapter Four, the AV practitioners are constantly concerned with finding creative ways of achieving work targets, due to staff shortages, rather than focusing on creative ways of evolving this service - which would, in turn, result in a better institutional service. Second, the view of the DCS AV as a controlled medium has highlighted the difficulty of dispelling historical institutional behaviour, which in the case of the DCS was a norm for information to be concealed. Now, only positive information is being shared, and thus to an extent information on the DCS continues to be concealed. Third and last, the findings from Chapter Four highlight the difficulty

of integrating unconventional functions in rigid and bureaucratic institutions. This can result in a neglect of adequate strategic management and direction where these functions are concerned due to misunderstandings of how they operate, and a lack of adequate oversight of their effectiveness and challenges. This misunderstanding can result in making these functions feel like institutional burdens when they should ideally be strengths.

The identified meanings and ideologies have therefore drawn this study to the awareness of how correctional facilities are central to political mandates and direction. Changes in the country's political direction are influential in the meanings that define the DCS in South Africa, and this political influence is central to the counter-myths that are being currently produced by the DCS. Reid (2011:23) discusses the closeness of political myth to counter myth. Reid (2011:23) further highlights that political myths are concerned with redefining the identity of a nation. This has been reflected in the analysis of the videos. However, the DCS still firmly retains several underlying identified ideologies of the Department of Prisons revealed by the videos. Whether these identified ideologies will change shape in the future remains to be seen. What has been underlined, however, is how after nearly three decades of democracy, the DCS is still renegotiating the meanings that developed during the apartheid era and yet remains unsuccessful in fundamentally changing underlying ideologies – thus again highlighting the importance of this study. Audiovisual content can be a reflection of the society in which we live, and in the same breath, identify flaws and challenges characterising that society. In the same way, the AV practice and medium is an important tool of depiction and reflection of the DCS. It has enabled a skewed reflection of the DCS in the present times and can be made to serve as a corrective tool to the diverse representations and ideologies. However, an analytic and strategic approach is necessary to achieve this.

The findings from this study point towards principles that can aid in the establishment of AV best practice in the DCS and similar rigid and bureaucratic institutions. Central to these principles of AV best practice is strategic management. For the DCS a strategically managed AV unit by the DCS Communication Services can result in an improved work approach and environment for the DCS AV unit. I suggest that the

following can be considered as best AV practice in bureaucratic institutions at the hand of what this study has found, critiqued and theorised:

- Having up-to-date communication policies, which address the current context of the institution's AV unit and of South Africa. In addition, by having a unit-specific AV unit document as recommended under *Recommendation 1*, common and shared institutional knowledge would be enabled. This will result in improved professional cohesion, characterised by an institutionally-shared understanding of objectives and guiding principles concerning the AV unit.
- Adopting a strategic approach that addresses a lack of staff. This is arguably the single most impactful challenge to the operation of an AV unit found in this study. Strategically addressing this specific challenge can improve work outputs in an AV unit, including the timely release of content and the unit's admin-related responsibilities.
- Managing the production of meanings in produced content strategically. This will enable bridging the gap between the actual meanings produced in content and the institution's desired meanings. This can be done by identifying, addressing and countering problematic meanings including connotations/myths and ideologies such as those that have been identified by this study.
- Increasing the production of AV content on the institution's core function and decreasing the focus on political/institutional leaders. This principle can create improved AV knowledge management and content archiving for the institution. Coverage of political leaders should not necessarily be halted, as the portrayal of the goodwill of politicians and high-profile leaders towards the institutional and public communities transfers that goodwill to the institution and lends legitimacy to its operations. However, this study's findings call for a stronger balance between coverage of these leaders and of core functions, especially of rehabilitation programmes in the case of the DCS. Increased coverage of rehabilitation programmes can enable a better understanding of the work of the DCS, and create improved awareness of the current mandate and context of South African corrections.

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Appendix A: Ethics Certificates

Appendix A1: UNISA Ethics Certificate



COLLEGE OF HUMAN SCIENCES RESEARCH ETHICS REVIEW COMMITTEE

18 August 2019

Dear P. Motswatswe

NHREC Registration # :
Rec-240816-052
CREC Reference # : 2019-
CHS-CREC-0247

Decision:
Ethics Approval from 18 August
2019 to 01 September 2023

Researcher(s): P. Motswatswe

Supervisor(s): LH Koenig-Visagie

Email: kvisalh@unisa.ac.za

Audiovisual Practice in South African Prisons: Storytelling through videography and its outputs within the correctional system.

Qualification Applied: Master's in Media Studies

Thank you for the application for research ethics clearance by the Unisa College of Human Science Ethics Committee. Ethics approval is granted for three years.

The **Medium risk application was reviewed** by College of Human Sciences Research Ethics Committee, on the **(19 July 2019)** in compliance with the Unisa Policy on Research Ethics and the Standard Operating Procedure on Research Ethics Risk Assessment.

The proposed research may now commence with the provisions that:

1. The researcher(s) will ensure that the research project adheres to the values and principles expressed in the UNISA Policy on Research Ethics.
2. Any adverse circumstance arising in the undertaking of the research project that is relevant to the ethicality of the study should be communicated in writing to the Department of Psychology Ethics Review Committee.



3. The researcher(s) will conduct the study according to the methods and procedures set out in the approved application.
4. Any changes that can affect the study-related risks for the research participants, particularly in terms of assurances made with regards to the protection of participants' privacy and the confidentiality of the data, should be reported to the Committee in writing, accompanied by a progress report.
5. The researcher will ensure that the research project adheres to any applicable national legislation, professional codes of conduct, institutional guidelines and scientific standards relevant to the specific field of study. Adherence to the following South African legislation is important, if applicable: Protection of Personal Information Act, no 4 of 2013; Children's act no 38 of 2005 and the National Health Act, no 61 of 2003.
6. Only de-identified research data may be used for secondary research purposes in future on condition that the research objectives are similar to those of the original research. Secondary use of identifiable human research data require additional ethics clearance.
7. No fieldwork activities may continue after the expiry date (**01 September 2023**). Submission of a completed research ethics progress report will constitute an application for renewal of Ethics Research Committee approval.

Note:

*The reference number **2019-CHS-CREC-0247** should be clearly indicated on all forms of communication with the intended research participants, as well as with the Committee.*

Yours sincerely,

Signature :
Dr Suryakanthie Chetty
Deputy Chair : CREC
E-mail: chetts@unisa.ac.za
Tel: (012) 429-6267

Signature :
Professor A Phillips
Executive Dean : CHS
E-mail: Phillip@unisa.ac.za
Tel: (012) 429-6825



Appendix A2: Provisional Ethics Approval: the DCS



correctional services

Department:
Correctional Services
REPUBLIC OF SOUTH AFRICA

Private Bag X136, PRETORIA, 0001 Poyntons Building, C/O WF Nkomo and Sophie De Bruyn Street, PRETORIA
Tel (012) 307 2770, Fax 086 539 2693

Ms MMP Motswatswe
1555 Bougainvillea Drive
Extension 8
Montana Tuine
0149

Dear Ms MMP Motswatswe

RE: APPLICATION TO CONDUCT RESEARCH IN THE DEPARTMENT OF CORRECTIONAL SERVICES ON: "AUDIOVISUAL PRACTICE IN SOUTH AFRICAN PRISONS: STORYTELLING THROUGH VIDEOGRAPHY AND ITS OUTPUTS WITHIN THE CORRECTIONAL SYSTEM"

I wish to inform you that your request to conduct research in the Department of Correctional Services on the above topic has been conditional approved. The reasons are the following:

- You must use the terminology used in the White Paper on Corrections in South Africa (February 2005) e.g. "offenders" not "prisoners" and "Correctional Centres" not "Prisons"
- The title of the research proposal needs to be amended to include the correct terminology
- Informed consent form is not included in the research proposal
- Participation information form is not included in the research proposal

Thank you for your application and interest to conduct research in the Department of Correctional Services. Should you have any enquiries, please contact the REC Administration for assistance at telephone number (012) 307 2463.

Yours faithfully

A handwritten signature in black ink, appearing to be 'ND Mbuli'.

ND MBULI
DC: POLICY COORDINATION & RESEARCH

DATE: 11/12/2019

Appendix B1: Participant Information Sheet



PARTICIPANT INFORMATION SHEET

Ethics clearance certificate reference number: **2019-CHS-CREC-0247**

Research permission reference number:

09.03.2020

Title: **Audiovisual Practice in South African Prisons: Storytelling through videography and its outputs in the Correctional System.**

Dear Prospective Participant

My name is **Prudence Motswatswe** and I am doing research under the supervision of Mrs. Leandra Koenig-Visagie, in the **Department of Communication Science** towards a **Masters degree in Communication Science** at the University of South Africa (UNISA). I am inviting you to participate in a study entitled: **Audiovisual Practice in South African Prisons: Storytelling through videography and its outputs within the correctional system.**

WHAT IS THE PURPOSE OF THE STUDY?

The purpose of this study is to shed light onto how the Department of Correctional Services (DCS) uses its Communication Services' AV unit. It will establish how and why the DCS has an AV unit. It intends to further enquire into questions of how, and what it tells in its video stories. This study will explore its distribution mechanisms, the target audience, as well the intended purpose behind storytelling through this medium. In conducting this study, this research will seek to explore and provide insight into a topic that remains unexplored, and bring it to the fore for further research. Through exploring AV practice in the DCS, this study will be able to suggest how this practice could: be made more visible, be improved upon (if necessary), and make recommendations for future research.

WHY AM I BEING INVITED TO PARTICIPATE?

You are invited to participate in this study because your contribution will assist in building the knowledge in both academia and in South Africa. There is currently a lack of literature on **Audiovisual Practice in South African Prisons: storytelling through videography and its outputs in**



the correctional system. Your contribution to this study will serve as a building block in enabling academic literature on the above-mentioned research problem. There is currently rich academic literature on the audiovisual field that focuses on videography, yet there is a lack of academic literature that explores and explains AV Practice and videography aimed at storytelling within correctional facilities both in South Africa, and the world at large. Your contribution in this study assist in exploring, creating understanding, and providing a platform for a further exploration on this or related research problem.

Why did you choose this particular person/group as participants?

You have been chosen to contribute to this study as a participant because you are better suited to provide a significant knowledge into this study. As a DCS AV employee, you are positioned to have a better idea of the following: what does the DCS AV do on a daily basis, how do they do it, and the purpose thereof. With the South African prison system having had a history of hiding of prison information, this manner has continued to date. In participating in this study, you will be shedding light into the AV practice of a hidden environment, and thus opening the door to academic research, development and a possibility of improving the AV service within correctional centers.

WHAT IS THE NATURE OF MY PARTICIPATION IN THIS STUDY?

Your role as a participant is to allow the researcher to conduct an in-depth interview with you regarding the AV practice and storytelling through videography within the correctional system in the DCS head-office. The initial interview will be conducted, and you may be asked to allow the researcher to conduct follow-up interviews with you if necessary. You may also be asked to assist in providing the researcher with DSC produced videos and AV products and content for analysis in the study.

CAN I WITHDRAW FROM THIS STUDY EVEN AFTER HAVING AGREED TO PARTICIPATE?

Participating in this study is voluntary and you are under no obligation to consent to participation. If you decide to take part, you will be given this information sheet to keep and be asked to sign a written consent form. You are free to withdraw at any time and without giving a reason.

WHAT ARE THE POTENTIAL BENEFITS OF TAKING PART IN THIS STUDY?

Taking part in this research will facilitate further research in the academic field, as currently there is a very limited research on the audiovisual practice in South African prisons. Taking part



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the correctional system. Your contribution to this study will serve as a building block in enabling academic literature on the above-mentioned research problem. There is currently rich academic literature on the audiovisual field that focuses on videography, yet there is a lack of academic literature that explores and explains AV Practice and videography aimed at storytelling within correctional facilities both in South Africa, and the world at large. Your contribution in this study assist in exploring, creating understanding, and providing a platform for a further exploration on this or related research problem.

Why did you choose this particular person/group as participants?

You have been chosen to contribute to this study as a participant because you are better suited to provide a significant knowledge into this study. As a DCS AV employee, you are positioned to have a better idea of the following: what does the DCS AV do on a daily basis, how do they do it, and the purpose thereof. With the South African prison system having had a history of hiding of prison information, this manner has continued to date. In participating in this study, you will be shedding light into the AV practice of a hidden environment, and thus opening the door to academic research, development and a possibility of improving the AV service within correctional centers.

WHAT IS THE NATURE OF MY PARTICIPATION IN THIS STUDY?

Your role as a participant is to allow the researcher to conduct an in-depth interview with you regarding the AV practice and storytelling through videography within the correctional system in the DCS head-office. The initial interview will be conducted, and you may be asked to allow the researcher to conduct follow-up interviews with you if necessary. You may also be asked to assist in providing the researcher with DSC produced videos and AV products and content for analysis in the study.

CAN I WITHDRAW FROM THIS STUDY EVEN AFTER HAVING AGREED TO PARTICIPATE?

Participating in this study is voluntary and you are under no obligation to consent to participation. If you decide to take part, you will be given this information sheet to keep and be asked to sign a written consent form. You are free to withdraw at any time and without giving a reason.

WHAT ARE THE POTENTIAL BENEFITS OF TAKING PART IN THIS STUDY?

Taking part in this research will facilitate further research in the academic field, as currently there is a very limited research on the audiovisual practice in South African prisons. Taking part



will contribute to creating insight into ways in which the Department of Correctional Services can communicate with external communities through the video medium, as well as how such communication (AV communication) can improve.

ARE THERE ANY NEGATIVE CONSEQUENCES FOR ME IF I PARTICIPATE IN THE RESEARCH PROJECT?

No negative consequences are anticipated by the researcher.

WILL THE INFORMATION THAT I CONVEY TO THE RESEARCHER AND MY IDENTITY BE KEPT CONFIDENTIAL?

Your identity will be kept a secret, unless if you indicate that you want to be known in the study as well as in the [all subsequent](#) publications and presentations. This means that the names of participants will be made confidential. If there is a need to refer to a particular participant specifically or in-depth, a false name or coding will be used to represent that participant in all presentations and publications arising from the study as described below.

The interviews will be recorded and transcribed. When you want to say something to the researcher 'off-the-record' or in confidence, please inform her before you say it, so that she can stop the recording and not take any notes. Other than that, the conversation will be part of the recording and transcript, which constitute the research data and which forms the basis of the research findings.

The data collected, in the form of transcripts and extracts thereof, will be presented as part of the findings of the research in the research report (dissertation) to the University of South Africa. Data and findings may also be presented in academic presentations and publications arising from this study including, but not limited to, conference presentations, seminars, symposia and workshops; and books, journals, articles (sole and/or co-authored with the supervisor) and conference proceedings.

HOW WILL THE RESEARCHER(S) PROTECT THE SECURITY OF DATA?

The data collected will be stored on a password-protected laptop. Printed transcripts will be kept secure in a safe location, which is locked and has limited access by people other than the researcher and/or supervisor. Extra care will be taken to protect your personal information, such as your phone number and email address, if the researcher holds any of these.



WILL I RECEIVE PAYMENT OR ANY INCENTIVES FOR PARTICIPATING IN THIS STUDY?

No.

HAS THE STUDY RECEIVED ETHICS APPROVAL

This study has undergone Ethics Review and has received Ethical Clearance and Approval from both the University of South Africa and the Department of Correctional Services. Here are the Ethical Clearance Reference numbers:

University of South Africa: **CREC Reference#: 2019-CHS-CREC-0247**

Department of Correctional Services: Pending review

HOW WILL I BE INFORMED OF THE FINDINGS/RESULTS OF THE RESEARCH?

If you would like to be informed of the final research findings, please contact: **Prudence Motswatswe** on **076 039 4247** or on **pmotswatswe@yahoo.com**. Should you have concerns about the way in which the research is being conducted, you may contact: **Ms. Leandra Koenig-Visagie** from UNISA's Department of Communication Science at: **012 429 8500** or **kvisalh@unisa.ac.za**. Alternatively, contact the research ethics chairperson of the department, **Mr Gibson Chauke** at: **012 429 6843** or **chaukg1@unisa.ac.za**

Thank you for taking time to read this information sheet and for participating in this study.

MMP Motswatswe

Appendix B2: Participant Consent Form

CONSENT TO PARTICIPATE IN THIS STUDY

I, _____ (participant name), confirm that the person asking my consent to take part in this research has told me about the nature, procedure, potential benefits and anticipated inconvenience of participation. This anticipated inconvenience includes the fact that you will have to dedicate a certain amount of time out of your schedule to allow for the in-depth interview to take place. You may further be inconvenienced through a necessity to allow more time for a follow-up interview, if there is a further need for clarity and elaborative details.

I have read (or had it explained to me) and understood the study as explained in the information sheet.

I have had sufficient opportunity to ask questions and am prepared to participate in the study.

I understand that my participation is voluntary and that I am free to withdraw at any time without any negative consequence to myself, and without having to provide a reason..

I agree to be recorded during the interviews.

I am aware that the data collected in this study, in the form of transcripts and extracts thereof, will be presented as part of the findings of the research in a research report (dissertation) to the University of South Africa. I am also aware that the data and findings may also be presented in academic presentations and publications arising from this study including, but not limited to, conference presentations, seminars, symposia and workshops; and books, journals, articles (sole and/or co-authored with the supervisor) and conference proceedings.

The researcher has indicated that I will receive a signed copy of the informed consent agreement.

Participant Name & Surname :.....

Participant Signature.....Date.....



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Researcher's Name & Surname: **Prudence Motswatswe**

Researcher's signature.....



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Appendix C: Interview Schedule

INTERVIEW SCHEDULE

- What is the role of the participant in the DCS Communication Service?
- How long has the participant been in this AV role?
- What do the daily activities of this DCS AV staff member entail?
- How does the participant understand the DCS' expectations of his role?
- Does the participant think that these expectations are realistic?
- Are there any challenges that the participant normally faces in executing his AV duties?
- Does this DCS AV Practitioner approach AV activities with certain intentions or plans which influence the meanings that are produced in his audiovisual content?
- Is there an AV strategy that guides how the participant works, as well as what is expected of this function?
- How does this AV practitioner normally package¹ the produced content?
- What genre is normally dominant in the production and packaging of the DCS AV productions?
- How are these AV productions disseminated or distributed to the target audiences?
- Who is the target audience?
- Has the DCS defined what an effective internal AV service is?
- To what extent does the participant think that his role and the AV unit are effectively supporting the broader departmental strategy of corrections and rehabilitation?
- Is there a way in which the participant thinks that the AV service in the DCS can be improved upon, or does he think that it is fine the way that it is?
- Is there an ethical guideline that guides how AV should be practiced in the DCS?

¹ Packaging of audiovisual content in this context refers to several factors, including the types of genres produced, as well as the targeted mediums for these productions.

APPENDIX D: CODING TREE

IN-DEPTH INTERVIEW: PARTICIPANT ONE

CODING TREE

PURPOSE

(To produce audiovisual material for the DCS).

(To market the DCS through audiovisual methods and outputs).

(To produce AV content through capturing video footage of departmental activities and events).

(To produce AV content of the diverse DCS programmes).

(To cater to diverse requests of AV material).

(To produce teaching and learning material for DCS officials and offenders).

DAILY ACTIVITIES OF PARTICIPANT ONE

(Capturing video footage for the DCS).

(Extensive travelling to capture video footage).

(Editing the recorded video footage).

(Taking responsibility for individual work).

(Supervision of a junior colleague).

(Administrative responsibilities, including financial, stock-taking and disposal of obsolete equipment).

(Executing all phases of AV production, including pre-production, production, post-production and distribution).

UNIQUE FUNCTIONING OF THE DCS AV UNIT

(Too few staff members).

(Too many expectations of work).

(A sense of separation or isolation in performing daily tasks).

EXPECTATION OF WORK OR DELIVERABLES

(To publicise the DCS mandate through AV methods).

(To produce video content).

(To create good impressions of the DCS through AV productions).

(To produce work that is biased towards the positive and good work of the DCS).

(To profile successful offender programmes).

(To profile departmental work).

(To produce and showcase content on the work that is being done for offenders by various departmental units, and correctional officials occasionally.)

(To profile the perceived successful work of the DCS).

(The work approach is inclined towards public relations).

TARGET AUDIENCE

(The internal audiences, i.e. the DCS officials and offenders).

(The external audiences, i.e. members of the public, media agencies, trade fairs, media, diverse non-governmental organisations, academic institutions, and all other organisations of interest and relation to the work of the DCS officials concerning offenders).

CONTENT PRODUCED AND ELEMENTS GUIDING CONTENT CREATION

(Content on diverse events and activities of the DCS are produced.)

(Diverse departmental engagements guide content production of the AV unit. These include content on ministerial activities, training of staff and offenders, departmental news, departmental activities, teaching and education, partnership initiatives, and instructional content production.)

(Content production is flexible and depends on the type of requests that are made by the diverse units within the DCS.)

(Departmental activities of the DCS are documented positively.)

DISSEMINATION

(Dissemination of AV products targets both internal and external audiences.)

(Dissemination methods to internal and external audiences include the use of Digital Versatile Disc (DVDs) and digital transfer methods such as WeTransfer.)

(Distribution targets many external organisations and members of the public.

Social media is occasionally used to distribute to external audiences but is not always strictly controlled.)

(The need for the distribution of audiovisual content to social media in the DCS is irregular and is required only occasionally.)

(There are no official social media sites of the DCS.)

(The DCS relies on the social media platforms of the Government Communication and Information Systems (GCIS) for the social media distribution of AV content.)

(Only two regions in the DCS have unofficial social media sites. These are not institutionally approved social media sites.)

(These unofficial social media sites share content that celebrates the perceived successes of these regional offices. Some correctional officials also use them for informal complaints according to Participant One.)

OBLIGED TO MAKE GOOD IMPRESSIONS

(The AV content focuses on making good impressions of the DCS.)

(Informal ethical guidelines and strategies are followed to ensure those good impressions are maintained.)

(An approval process is followed to ensure ethical production, and thus ensure those good impressions are maintained.)

(There are different levels of the approval of audiovisual productions. There is a hierarchical management structure within the Communication Service Chief Directorate for approving the internal audiovisual productions (hierarchical approval structure.)

(The interviewee avoids (informal) ethical misconduct in the audiovisual content he produces, in order to ensure those good impressions of the DCS are maintained.)

MISUNDERSTANDING AND DISADVANTAGES

(The DCS AV unit is characterised and disadvantaged by understaffing).

(The staff experience an overload of work, due to understaffing).

(It is disadvantaged by being a support function and not a core function).

(It is disadvantaged by annual low budget allocations).

(It is disadvantaged by the institutional misunderstanding of the complex and lengthy processes of AV productions).

(The DCS AV unit is disadvantaged by its context).

CONSTRAINTS ON THE AV PRACTITIONER

(Unrealistic workload.)

(Understaffing in the AV unit.)

(Constraints of the non-prioritisation of the needs of the AV unit, because AV is not classified as a core function of the DCS, but rather as a support function.)

(Excessive country-wide travel.)

(Constraints in work hours. The daily eight hours are perceived not to be enough to cover the workload by the participant.)

(Constraints of having to request assistance from unprofessional AV regional communication staff. Some regional communicators are occasionally requested to assist with videography or to translate some AV content into the local languages of offenders in those regions. These officials are not professional videographers or translators. The request for assistance from these officials is irregular and AV production standards are compromised.)

(Unprofessional methods are used to achieve some AV objectives.)

PROFESSIONAL STANDARDS

(Alignment of the DCS production standards with 'television standards', in particular, with the quality standards of the South African Broadcasting Commission (SABC)).

ELEMENTS THAT AFFECT THE QUALITY OF WORK PRODUCED

(Difficulty in meeting work targets.)

(Very little rest in between projects which compromises the quality of the work produced.)

(An unmanageable workload causes a pile-up of productions and an ever-growing backlog which compromises the work produced and has a demoralising effect on staff members.)

(Videography is occasionally done by non-AV professionals who know how to operate video cameras but are unfamiliar with acceptable video production standards.)

(Unprofessional translators are used for translating AV work.)

(There are no documented standards that these translators must follow to ensure quality translations.)

(There is a distinct lack of follow-ups on translated projects.)

(Quality of work is affected negatively by the reliance on unofficial creative methods.)

LACK OF GUIDING DOCUMENTATION

(A lack of an AV strategy or policy(ies) within the DCS.)

(The participant adapts other administrative policies of the DCS, and some policies of the GCIS to guide the application of AV within the DCS.)

(These policies do not directly address the AV practice within the DCS.)

STRATEGIES TO CLARIFY GUIDING PRINCIPLES

(Adaptation of AV guidelines that are external to the DCS.)

(Adaptation of the DCS policies that do not address the AV unit.)

(Adaptation of unrelated policies.)

(An unclear application of the adapted policies.)

THE EFFECTIVENESS OF THE AV SERVICE ON THE DCS

(There is a lack of clarity of the effectiveness of the AV unit to the audiovisual objectives of the DCS.)

(There is a lack of internal AV service tools to measure the contribution of this unit in the DCS, and whether it effectively supports its institutional objectives.)

(The effectiveness of the AV service is not measured internally in the DCS.)

(The AV unit relies on external measurements (of the GCIS).

POSSIBILITIES FOR IMPROVEMENT

(The perceived actions for improvement.)

(Perceived advantages of improvement or expansion.)

PERCEIVED ADVANTAGES OF IMPROVEMENT OR EXPANSION

(Advantages in the reduction of the workload.)

(Advantages of developing regional AV content.)

(Advantages of the DCS AV content being produced in diverse regional languages.)

(Advantages of consistent regional productions.)

(Advantages of improved completion and distribution time of AV material.)

(Reduction in travelling expenses.)

(Advantages of a more prudent financial approach.)