“Bold Distinguished You”: A critical discourse analysis of the representation of masculinity in *Destiny Man*, 2012 - 2013.

by

LAUREN HUTCHESON

submitted in fulfilment of the requirements of the degree of

MASTER OF ARTS

in the subject of

Journalism and Media Studies

at

RHODES UNIVERSITY

Supervisor: **PRISCILLA BOSHOFF**

January 2015

Acknowledgements

"Commit your work to the Lord, and your plans will succeed".

Proverbs 16:3

I would like to thank the following people who have made it possible for me to complete this study:

With great appreciation, I thank my supervisor Priscilla Boshoff. Your constant support, encouragement and guidance motivated me to complete this study. Thank you for believing in me. I will forever value and appreciate what you have taught me. It has been the greatest pleasure working with you.

To my parents, thank you for your continuous support, encouragement and unconditional love. I am truly blessed to have you as my parents. I appreciate and love you both, unconditionally.

To my fiancé, thank you for your love, understanding and patient nature that supported me throughout this journey. I appreciate you and your continual sacrifice and commitment. I love you, dearly.

Professor Jeanne Prinsloo, thank you for your valuable insight and advice on my study. Although our time together was short, I learnt a great deal from you.

To my fellow MA friends, Paulyn Adips, Khanyile Mlotshwa, Carly Nicole, Mathew Nyaungwa and Ayanfeoluwa Oyewo. Thank you for your constant support and encouragement.

Abstract

Radical social and economic changes have transformed the employment opportunities available to black men in South Africa, and consumer magazines like *Destiny Man* have been quick to respond. Historical shifts in the configuration of an ideal black masculinity have been proposed over time in magazine representations of black men. Critiques of the representations of black men in consumer magazines pre- and post- independence interrogate the politics of the ways in which black masculinity has been, and is, configured around classed identities.

In this study, I present the findings of a critical discourse analysis (CDA) on the construction and representation of masculinity within a contemporary South African's men's lifestyle magazine, *Destiny Man*. This study presents an analysis of the subject positions that this magazine constructs for its male readers. *Destiny Man* proposes particular kinds of discursive subjects in its sets of representations, both in word and image. The images and copy validate a neo-liberal elite masculinity achieved through self-surveillance and a variety of technologies of self, with the ultimate focus on material success. I argue that these representations have implications for the development of masculinities in a context marked by extreme inequality.

Key words

Apartheid, black, construction, critical discourse analysis, discourse, discursive, elite, femininity, gender, hegemonic, knowledge, magazine, masculinity, middle-class, post-apartheid, power, poststructuralism, representation, ruling, South Africa, subject, truth.

Table of contents

Acknowledgements i

Abstract ii

Abbreviations vii

Introduction 1

Chapter 1: Research context 4

1.1 Introduction 4

1.1.1 Destiny Man 4

1.1.2 Readership 5

1.2 Black men and work in apartheid South Africa 5

1.3 The economy in post-apartheid South Africa 8

1.4 Black men and the post-apartheid economy 10

1.5 South African magazines 13

1.5.1 Drum 13

1.5.2 Bl!nk 15

1.6 Conclusion 17

Chapter 2: Literature Review 18

2.1 Introduction 18

2.2 Poststructuralism 18

2.2.1 Representation 18

2.2.2 Discourse 20

2.2.3 Knowledge/power and truth 20

2.2.4 Subjects, subject positions and subjectivity 21

2.3 The social construction of gender 22

2.3.1 Power relations 23

2.3.2 Production relations 24

2.3.3 Emotional relations 24

2.3.4 Symbolic relations 24

2.4 Masculinity and hegemonic masculinity 25

2.4.1 Understanding the concepts: masculinity and hegemonic masculinity 25

2.5 Black masculinities in South Africa: pre- and post-apartheid 28

2.6 Conclusion....31
Chapter 3: Research methodology....32
3.1 Introduction....32
3.2 Qualitative research....32
3.3 Population and sampling....33
3.4 Approach: Critical discourse analysis....34
3.5 Fairclough's model of CDA....35
3.6 Textual analysis....36
3.6.1 Semiotic analysis....36
3.6.2 Narrative and genre analysis....38
3.6.3 Argument analysis....39
3.6.4 Visual analysis and imagery....40
3.7 Discourse practice analysis....41
3.8 Social practice analysis....41
3.9 Feasibility of the study....42
3.9.1 Ethical considerations....42
3.9.2 Reliability....42
3.9.3 Validity....44
3.10 Conclusion....44
Chapter 4: Findings....46
4.1 Introduction....46
4.2 The founding editor of the *Destiny* brand....46
4.2.1 The editor....47
4.2.2 The role of the editor....48
4.2.3 Interview with Kojo Baffoe....49
4.3 The editor's note....53
4.4 January-February 2012....55
4.4.1 The narrative....56
4.5 September-October 2012....57
4.5.1 The narrative....58
4.6 November-December 2012....58
4.6.1 The narrative....59
4.7 January-February 2013....60

4.7.1 The narrative 61
4.8 March-April 2013 62
4.8.1 The narrative 63
4.9 September-October 2013 64
4.9.1 The narrative 64
Chapter 5: Findings 66
5.1 Introduction 66
5.2 Covers analysis 66
5.2.1 Cover narrative 68
5.2.2 Destiny Man 69
5.2.3 Bold Distinguished You 69
5.3 January-February 2012 – Tito Mboweni 70
5.3.1 Narrative 72
5.3.2 Saving South Africa 74
5.3.3 Tito the pensioner 75
5.3.4 Battle between Mboweni and the media 76
5.4 September-October 2012 – Leslie Sedibe 77
5.4.1 Narrative 78
5.4.2 SAFA versus PSA 79
5.4.3 A rotten apple spoils the barrel 80
5.4.4 "Passion" and "perseverance" 81
5.4.5 A family man 82
5.5 November-December 2012 – Russell Simmons 82
5.5.1 Narrative 85
5.5.2 The accumulation of wealth 86
5.5.3 A business mogul 86
5.5.4 Finding your "white space" 87
5.5.5 More than a businessman 88
5.6 January-February 2013 – Mfundi Vundla 88
5.6.1 Narrative 89
5.6.2 Vundla "The Godfather" 91
5.6.3 Self-starting hard worker and unsung hero 92
5.7 March-April 2013 – Ezra Ndwandwe 93

5.7.1 Narrative.....94
5.7.2 "Entrepreneur extraordinaire".....95
5.7.3 Knowledge is power.....96
5.7.4 A balancing act.....97
5.8 September-October 2013 – Brian Molefe.....98
5.8.1 Narrative.....99
5.8.2 "Steadying the ship".....99
5.8.3 Don't mince your words.....101
5.8.4 Transnet on the rise.....101

Conclusion.....103
References.....106
Appendices.....116

Abbreviations

The following section provides a list of the various abbreviations used throughout this study:

AA	Affirmative Action
AGA	AngloGold Ashanti
AIDS	Acquired Immune Deficiency Syndrome
ANC	African National Congress
ASGISA	Accelerated and Shared Growth South Africa
BBL	*Big Break Legacy*
BEE	Black Economic Empowerment
CDA	Critical Discourse Analysis
CEO	Chief Executive Officer
COSATU	The Congress of South African Trade Unions
GDP	Growth Domestic Product
GEAR	Growth Employment and Redistribution
GIBS	Gordon Institute of Business Science
HIV	Human Immunodeficiency Virus
LSM	Living Standard Measures
MBA	Master of Business Administration
MBIH	Mboweni Brothers Investment Holdings
PSA	Proudly South African
RDP	Reconstruction and Development Programme
RPAF	Rush Philanthropic Arts Foundation
SAARF	South African Audience Research Foundation

SABC	South African Broadcasting Corporation
USA	United States of America
UK	United Kingdom
WITS	Witwatersrand University

Introduction

Masculinities in South Africa are highly contested, and they always have been: more than ever, what it means to be a man in South Africa today is not self-evident. That there is a "crisis" of masculinity is a kind of common sense: too much violence, unemployment, the "breakdown" of "the black family", and HIV – men seem beset by struggles of one kind or another. A key struggle is about what kind of masculinity is important: "modern" and "traditional" masculinities appear to contest with each other in an era of "rights". This struggle comes after a long history of masculine identities also being powerfully constructed by "struggle" and "labour" when apartheid effectually emasculated black men in diverse ways. At the same time, South Africa faces many challenges, politically, economically and socially, that need attention and leadership.

This study critically examines the representations of masculinity in *Destiny Man*, a popular South African consumer magazine, established in 2009. *Destiny Man* is uniquely aimed at a niche audience of upwardly mobile middle-class and elite black men and combines business advice with fashion, grooming and lifestyle content (Destiny Man 2013). As such, the magazine addresses a growing audience of *Black Diamonds* (Chevalier 2007) who were excluded during apartheid from "white-collar" work in the formal economy (Simpson 2013). The purpose of this study is to examine the representations of black men in the editor's notes, covers and cover stories of *Destiny Man* and offer an analysis of the subject positions that this magazine constructs for its male readers.

To carry out this examination, I make use of Hall's (1997) poststructuralist concept of representation. This study locates itself within a Cultural Studies framework which addresses culture as a circuit in which meanings are produced, consumed and exchanged at interconnected moments (Johnson 1987). Hall (1997) describes representation as the process by which meaning is produced through language and subsequently negotiated between members of a culture. As meanings are not uncontested, a discursive approach to representation which draws on Foucault's (1981) notions of discourse informs this investigation of the contesting discourses surrounding masculinity in *Destiny Man*. Discourses provide particular positions from which people can make sense of the world, which Hall (1997) calls subject positions.

This study will undertake a critical discourse analysis (CDA) within the qualitative research tradition. A qualitative approach is deemed appropriate as it emphasises the social construction of meaning. The use of the term 'critical' in CDA indicates its concern with critiquing the relations of power legitimated within textual representations. It takes "an overt moral and political position with regard to the social problem analysed" (Richardson 2007:2), in this case, gender and class inequality. The analytic approach is an eclectic one, informed by both linguistics and media studies approaches. This study draws on Fairclough's (1995) model of CDA as an accessible method of social analysis which focuses on the dialectical relationship between texts and their social environment (Fairclough 1995; Jørgensen & Phillips 2002; Richardson 2007). Lexicalisation, syntax and transitivity analyses will be used alongside media studies approaches, including semiotic, narrative and genre analyses.

In addition and in line with the qualitative research tradition, I interview the editor of *Destiny Man* in order to gain an insight into the editorial position of the magazine. This takes the form of a semi-structured interview. Although ethical concerns are limited in this study, I sought and obtained consent and permission to record the interview. In order to analyse and identify the patterns and themes of my interview with the editor, I will also make use of the qualitative approach of thematic analysis. As the researcher, ethics in terms of honesty and trustworthiness will be implemented throughout this study.

My interest in carrying out this study is mainly influenced by Jangara's (2011) study on the representation of femininity in *Destiny* (women's) magazine. The findings of her study suggest that *Destiny* offers women complex subject positions which simultaneously challenge and reassert patriarchy. I was therefore interested in looking at the men's version of *Destiny* magazine – its brother publication, *Destiny Man* – to understand in particular how black men and masculinity are constructed and represented within its pages. This is an important point. In view of the fact that femininity has no meaning except in relation to masculinity and is experienced within the broader framework of the relationship between men and women, it seemed only fitting and relevant to look at the men's version of *Destiny* magazine. What also sparked my interest in doing this study, is the relative paucity of research and attention given to understanding of how black masculinities are mediated within the context of South Africa, specifically post-independence. It therefore seemed that this study would be an important and fruitful space within which to look at contemporary South African masculinities.

I begin this study with chapter 1, where I provide an overview of *Destiny Man* magazine and its readership. I continue with a synopsis of the political, social and economic state of affairs which have shaped the lives of the black men who form the target audience of the magazine. This context is then used to situate the review of the research literature on South African magazines. Here I focus on the historical shifts that have characterised the representations of black men found in South African men's magazines.

Chapter 2 provides a discussion of the theoretical foundations that underpins this study. I begin with an overview of poststructuralist understandings of the discursive construction of gender. The concept of representation as discourse is explained, including its links to power, knowledge and truth and the way in which discourse produces subjects and subjectivities. I then provide a discussion of the structure of gender relations, followed by an in-depth look at the concept(s) of masculinity and hegemonic masculinity. This will include a synopsis of Connell and Messerschmidt's (2005) discussion on the evolving understandings of hegemonic masculinity. I conclude this chapter with a discussion on the construction of black men/masculinity, pre- and post-apartheid South Africa and men's response to these changes.

In chapter 3, I justify my choice of research methodology, which is a qualitative one. The methods through which the data is gathered are given in detail with the intention of showing how they may enhance the gathering of the data necessary for answering the research questions and to meet the goal of the research. Put simply, this chapter deals with the why, what, where, and how of the research approach.

Chapter 4 and chapter 5 provide the research findings and analysis of this study. Chapter 4 starts with a discussion of the editor's role which contextualises my interview with Kojo Baffoe. It then moves on to present the findings and analysis of the editor's note of my sample texts found *in Destiny Man*. Chapter 5 looks at the findings and analysis of the covers and cover stories of *Destiny Man*.

In the final conclusion and discussion I draw inferences about the discursive work done by *Destiny Man* based on my findings discussed in chapter 4 and chapter 5. I relate these findings in chapter 4 and 5 to the literature discussed in chapter 2 and chapter 3 and also place them within the broader context of the background outlined in chapter 1.

Chapter 1: Research context

1.1 Introduction

Black South African men were legally excluded from participating in the political, economic and social life of the country during apartheid. However, in post-apartheid South Africa, radical social, political and economic changes have transformed the employment opportunities available to middle-class or upwardly mobile (elite) black men, and provide black men in general with more opportunities for professional work and to participate in the economy. Media, such as *Destiny Man*, have not been slow to respond to this change, and I begin this chapter with an overview of *Destiny Man* magazine and its readership. I then provide a synopsis of the political, social and economic state of affairs which have shaped the lives of the black men who form the target audience of the magazine. Here I focus on the historical shifts that have characterised the representations of black men found in South African men's magazines.

1.1.1 Destiny Man

Ndalo Media launched *Destiny Man* in July 2009, following the success of the women's edition, *Destiny*. Ndalo Media is a publishing company jointly owned by its managing director Khanyi Dhlomo and publishing group Media24. Media24 is wholly owned by Naspers, a South African multinational media company. *Destiny Man* magazine is a business, lifestyle and social networking site (Destiny Man 2013). The essence of this men's magazine is captured in its tagline: "Bold, distinguished you" which stands in contrast to the woman's tagline, "Beautiful, powerful you". In this way, the producers differentiate between what distinguishes a successful man from a successful woman. An interactive online extension of the publication was developed alongside the print edition: DestinyMan.com. Managing director Khanyi Dhlomo describes the platform as first and foremost "a social networking site, relying on members of our community to generate content via blogs and forums" (Dhlomo 2009 cited in Media Update 2009:1). DestinyMan.com complements its printed publication with business, sports, lifestyle and entertainment news including forums, live feeds and blogs (Media Update 2009). This encourages interaction and enables readers to participate by reading and commenting on blogs, creating their own blog posts, commenting on existing topics and watching exclusive behind-the-scenes footage of *Destiny Man* cover stars on *Destiny Man* TV (Media Update 2009).

1.1.2 Readership

Destiny Man is a bi-monthly publication aimed at a niche audience of middle-class or upwardly mobile elite black men and combines business advice with fashion, grooming and lifestyle content (Destiny Man 2013). It has a readership of approximately 68 000 with its target audience in Living Standards Measure (LSM) 8-10 (SAARF 2013). The January-June 2013 circulation figure of the magazine was 18 730. *Destiny Man* thus positions itself as a publication aimed at affluent readers who are likely to spend money on a wide variety of upmarket consumer items. The ideal *Destiny Man* reader is a professional or entrepreneur, well-educated and ambitious. The producers boast that the *Destiny Man* reader is "brand loyal", "with 61% of its readers saying they stick to brands they know and trust" (Media24 2013:1). The majority of *Destiny Man* readers have completed a high school education with 40 percent of its readers studying further – either obtaining a Technikon diploma or a University degree (Media24 2013; SAARF 2013). Statistics also show that 76 percent of *Destiny Man's* readers are black, with 71 percent of the readers being men and 29 percent women (SAARF 2013). So although *Destiny Man* is aimed at a male readership, it is also able to attract a significant number of female readers. The readership is distributed evenly across age groups between 25-49 years of age, with a small group of readers above the age of 50 (SAARF 2013).

1.2 Black men and work in apartheid South Africa

It is easy to forget, looking at the alluring images of economically successful, cosmopolitan, urban black men in *Destiny Man* that such representations are relatively new – not because such images were forbidden, but because there was no such general class of black men to represent during the days of apartheid. During the pre-apartheid era (also known as the segregation period, 1910-1948), racist laws implemented by The Union (the government at the time) enabled white-owned mining companies to control black workers and keep wages very low. In return, the white miners gained immense profits from the diamonds and gold that these black miners extracted from the earth (Magubane 2000). The need of mining capital to control black labour had profound social consequences. Magubane (2000:59) explains:

> "the exploitation of diamonds in Kimberley from 1867, followed by gold in 1886, meant that the desire to exploit Africans as cheap disposable labour became institutionalised in the migrant labour system".

Most black miners had no other choice but to work in the mines and become migrant labourers. This meant that they would spend nine to eleven months of the year working in the

mines and spend the majority of the year away from their families. Wives stayed in the rural areas to look after the children and maintain the homesteads. In addition to these social consequences, the diamond and gold mines also imposed "pass laws". These "pass laws" were implemented for "all blacks to carry identification (identity cards) and to have authorisation before entering restricted white areas" (The Union of South Africa (SA) 1952:1017). If they did not have their identity cards with them at hand they would be arrested and imprisoned. These pass laws also continued through to the apartheid era. However, the only thing that changed was that it was renamed to the Natives (Abolition of Passes and Co-Ordination of Documents) Act of 1952. The initial purpose of the law continued and remained the same during apartheid: "black South Africans over the age of 16 were required to carry around their identity cards whilst in white areas" (The Union of SA 1952:1017). The law also stipulated "where, when and for how long black South Africans could remain" in these white areas (The Union of SA 1952:1017).

The Union further tightened state control over blacks through the implementation of the Natives' Land Act of 1913. The Act was aimed at regulating the possession of land by "natives". The term "natives" was a common term used to describe and often exploit and humiliate Africans, specifically African men (Mahlangeni 2013:2). The Act allowed Africans only 7.3 percent of the total of South African land "reserves" to accommodate the African population. This also meant that Africans were restricted from buying or owning land outside these "reserves". Simultaneously, the Act banned whites from acquiring or occupying land in these "reserves", as it was stated in Parliament at the time that the purpose of the Act was to ensure the "territorial segregation of the races" (Wolpe 1995 cited in Beinart & Dubow 1995:71). Life in these "reserves" was harsh, with illnesses and malnutrition prevalent. For many citizens, migration to wage-earning jobs in cities and mines became one of the only ways to pay taxes and survive. As a result, the number of Africans living in urban areas tripled between 1904 and 1936. Despite the de facto settlement of blacks near urban areas, it was not until the 1980s that blacks were legally (i.e. without being controlled by the "pass laws") allowed to live permanently near (but not in) urban areas (rather than in reserves).

Furthermore, black South Africans also received limited access to education. At the end of the pre-apartheid era with the transition to the apartheid era, the new government of the time (known as the South African National Party) imposed what became known as Bantu education. Bantu education was a type of education specifically designed for black South Africans – both male and female (Nkabinde 1997). The aim of Bantu education was to

produce the docile traditional subjects envisaged by apartheid "separate development" polices. The idea was that black education had to "fit" them to their position in within the "natural" racial hierarchies and social structures of South Africa. It wasn't only about low wages and menial labour. Furthermore, "Bantu education was a deliberatively inferior form of basic education that trained blacks exclusively for menial, low-wage positions in a racially structured economy" (Evans 1992 cited in Nkabinde 1997:6). Where black male and female South Africans did have access to education, "the quality and standard was not adequate enough to ensure a satisfactory supply of potentially productive members of the labour force" (Moleke 2003:206).

Due to the educational and employment policies of the pre-apartheid and apartheid eras, "the economy was plagued by chronic labour shortages and the labour market were constrained by a closed economy and legal constraints to black entrepreneurship" (Nattrass 2003; Altman 2003:158). As a result, many unemployed black South African men had to queue outside urban factories or sit without work in overcrowded rural areas (Nattrass 2003). During the apartheid era, "race was the determining factor in the allocation of people to jobs, particularly those that required a professional qualification" (Moleke 2003:204). This was already a disadvantage for black South Africans as they were restricted and limited to Bantu education. Even in these occupations, job opportunities were largely reserved for whites, especially white men. For example, skilled and supervisory jobs were reserved for white workers, while black workers were restricted to unskilled, low-paid jobs like mining and agriculture. Webster (1985 cited in Daniel, Habib & Southhall 2003:205; Moleke 2003:205) notes: "efforts to employ Africans in higher-level positions reserved for whites were thwarted by closed-shop agreements and other prescriptions such as higher wages for certain occupations".

In this section I have discussed and focused on black men and work in apartheid South Africa. I have discussed how black South African men (and women in general) were legally excluded from social, political and economic participation: i.e employment, education, having access to basic social and physical infrastructures (i.e acquiring land) during both the pre-apartheid and apartheid eras. However, such exclusion for black men (and women) has changed over the years with the transition to democracy in 1994. This where the newly elected African National Congress (ANC) government "decided to take active measures to address the needs of black South Africans men and to this end implemented transformatory socioeconomic policies" (Ncube, Shimeles & Verdier-Chouchane 2012:7). In the next section

I pay close attention to this radical shift from the pre-apartheid/apartheid eras to post-apartheid South Africa and the opportunities that are now made available and possible for black South African men and women to be a part of.

1.3 The economy in post-apartheid South Africa

Since the first democratic elections held in 1994, South Africa's economy has undergone some radical changes: "economic sanctions were dropped, labour restrictions were lifted and policies were put in place to advance the interests of black workers, who had been marginalised for many decades" (OECD 2010:212). As *The Recommendations on Post-Apartheid Economic Policy* (1990:2) observed:

> "the South African economy is in fundamental crisis. This arises out of the distortions of the apartheid system, problems in the sphere of domestic production and reproduction and the changing and destabilising international environment. It has not been able to meet the needs of the great mass of the country's people. Neither are current state and capital strategies likely to alleviate poverty and mass deprivation. To achieve these goals, a non-racial and democratic state would follow an economic strategy that aims to achieve economic growth through a process of increasing equality in the distribution of incomes, wealth and economic power".

As such, one of the first initial economic policies implemented after the elections in 1994 by the new ANC government was a neo-Keynesian programme called the Reconstruction and Development Programme (RDP). The RDP's primary objective was to remove racial biases in a bid to address poverty and socioeconomic inequalities inherited from the previous regime. Achieving poverty alleviation and a stronger economy were seen as deeply interrelated and mutually supporting objectives:

> "development without growth would be financially unsustainable, while growth without development would fail to bring about the necessary structural transformation within South Africa's deeply inequitable and largely impoverished population" (Kearney & Odusola 2011:6).

However, the RDP ran into some problems: of these was the slower growth rate than that promised by the RDP with 1.4 percent in 1993, 3.0 percent in 1994 and 3.0 percent in 1995. However, this was "far too low to fund the necessary public investment in education, housing, health and employment opportunities" (Lundahl & Petersson 2009:5). As a result, the RDP was discontinued.

Consequently, the ANC government then implemented a more conservative macro-economic strategy informed by neoliberal principles introduced as the Growth, Employment, and Redistribution (GEAR) programme in 1996. This neoliberalist approach was reputedly able

to “lower labour costs, reduce social spending, limit the domestic role of the national government, and weaken the influence of social movements” (Abramovitz & Zelnick 2010:100). The adoption of neoliberal policies like the GEAR programme would arguably “assist the rate of economic growth by increasing wage employment, better wages for employees and greater equality in distribution of income and wealth” (Peet 2002:74). Wade (1992) agrees that neoliberal policies such as GEAR was regarded as an effective means for underdeveloped countries (like South Africa) to join the global economy.

Since the adoption of the GEAR programme, the economy had been growing relatively faster than it did during the pre-apartheid and apartheid eras. For instance, during the years 1994 to 2004, growth as measured by Gross domestic product (GDP) averaged about 3 percent per year. This was a considerable improvement on the decade before 1994 when growth averaged only 1 percent per year (Weeks 1999). Since 2004, growth had exceeded by 4 percent for each year, reaching about 5 percent in 2005 (Weeks 1999). These growth figures mask the extent to which the structure of the economy has changed. They have also masked the consequences for the structure of the labour market (Altman 2003).

Despite GEAR’s initial success in terms of economic growth, the policy has also been criticised “for failing to perform anywhere close to its own expectations for growth and job creation” (Webster, Lambert & Bezuidenhout 2008 cited in Alexander 2012:47). So although the economy did grow, the type of growth that the South African labour market needed for job creation and other economic objectives was not sufficient. As Alexander (2012:47) notes “the rate has not been as high as predicted and therefore the country has failed to make room for the increasing number of those looking for employment”. It was for these reasons that the Congress of South African Trade Unions (COSATU) strongly opposed the shift in policy to GEAR, and took issue with the ANC’s adoption of this policy. Zwelinzima Vavi (1997:1), the General Secretary of COSATU, argued that the policy had been “forced down the throats of the majority. We warned then and we continue to warn that GEAR will not deliver to the poor”. As a result of the programme’s failure to meet the objectives of improving and increasing economic growth and thus creating more job opportunities, the programme was discontinued and in 2005 a new policy was implemented by the ANC government called the Accelerated and Shared Growth Initiative of South Africa (ASGISA).

ASGISA is a structural adjustment programme which aims to make the state and private sector more efficient in order to facilitate economic growth, and thereby creating more

employment opportunities for black South African men and women (The Annual Report 2006). By 2004, economic growth had exceeded the average 3 percent growth per year of the first 10 years of democracy (The Annual Report 2006). Initially, the policy failed to gather momentum as a result of the "shaky" role of the then President, Thabo Mbeki, "but overall the consensus is that there is no doubt that ASGISA has had a considerable impact in the fight against poverty and unemployment" (The Annual Report 2006:34).

1.4 Black men and the post-apartheid economy

As noted earlier, black men's participation in the economy during apartheid was largely restricted to low paid, unskilled jobs such as mining and agriculture. However, in post-apartheid South Africa, socioeconomic policies such as GEAR and ASGISA officially provide black men with more opportunities for professional work including jobs as managers. For example, statistics show that black managers and professionals in parastatals and the public service make up 67 percent and 62 percent accordingly (Ndletyana 2014). This is a significant change and improvement from the pre-apartheid and apartheid eras where black men were restricted and only allowed to occupy and participate in menial jobs like mining and agriculture. Other factors that have provided black men with more opportunities for professional work include, Black Economic Empowerment (BEE), Affirmative Action (AA), credit availability, access to education, winning of government tenders, large-scale projects involving mineral extraction and construction and general economic growth.

These opportunities, according to Dürr (2013), have led to more job creation. Due to the increased level of income, young emergent black middle-class men are now targeted by advertisers as potential of consumers of upmarket goods. In a study conducted by Deloitte (2013:1), the black middle-class has tripled over the last 30 years. The numbers of this class have grown to 4.2 million from 1.7 million in 2004. As (South) African economies grow, the "trickle-down" effect has arguably resulted in Africa now having the fastest growing middle-class in the world (Deloitte 2013:1). In effect, South Africa has witnessed the replacement of racial apartheid with what is increasingly referred to as a "class-apartheid": "a systematic underdevelopment and segregation of the oppressed majority through structured economic, politic, legal, and cultural practices" (Bond 2004:47). The emergence of this "class apartheid" is evident in the rise of the new super-rich black-elite or the black bourgeoisie (Bond 2004). I discuss this in detail later on in this section, but in the interim I provide the ways in which the different classes are positioned and analysed at the end of apartheid.

Seekings (2003:5) provides four ways in which the "social stratification" of classes can be analysed. First, societies can be analysed in terms of the categories which people themselves use. Second, class can be seen in simple progressive terms, for example, according to the income one receives. Thirdly, class can be defined in terms of the productive assets (land) or entitlements (a pension) 'owned' by individuals or households. The fourth way of analysing class is in terms of the relations between classes (Seekings 2003).

Specifically, in South Africa, the class structure of post-apartheid South Africa can be envisaged as comprising of three major groups, namely; the top, middle and bottom (Seekings & Nattrass 2002). At the top is an increasingly multi-racial upper-class or elite group, the group which *Destiny Man* addresses. At the middle-class are the workers, who include a range of other classes: the semi-professional class, the intermediate class and the urban industrial working class. Finally, at the bottom are the marginalised sections of the working-class and households where no one is employed (Seekings & Nattrass 2002).

A special term that has been invented for members of the emerging class of elite black men: they are known as the *Black Diamonds* and they are referred to as leading a *bling* lifestyle (Martínez-Roca & Vazi 2011:1). These *Black Diamonds* "are members of the new black middle-class who are well-educated, professional and affluent" (Chevalier 2007:4). This group's growth as a class of consumers has been and still is a measure of success in the transformation of South Africa's society and politics (Chevalier 2007). Many of those belonging to this new class have moved out of the townships and rural areas to live in the suburbs or urban areas. These black-elite or *Black Diamonds* drive luxury cars and are able to afford the high school fees of private education for their children (Dolby 2001 cited in Smith & Langa 2010).

While black middle-class consumption is such that it is said to be fuelling the economy (Steyn 2013), it is important to consider the implications and consequences of these shifts. The black middle-class' passion for consumption leads them to high level of indebtedness (Chevalier 2007). This is because the *Black Diamonds* allegedly don't know how to manage their finances. As a result, excessive spending and household debt was considered to be a national problem, and therefore prompted (amongst other reasons such as generally poor lending policies and "sub Prime") the government to pass the National Credit Act of 2007. The Act required the banks and other credit institutions to undertake closer scrutiny of their clients' financial capacities (Chevalier 2007). The black middle-class depends for its very

existence on government policies: the *Black Diamonds* are criticised for staying too close to the ANC government, since they owe their social and economic position to this relationship (Chevalier 2007).

While my discussion on black men and the economy focuses mainly on black middle-class men, it is important to keep in mind that the majority of the black working-class do not have formal jobs due to racially based inequalities, limited access to and low-quality education and the general lack of job opportunities (Aliber 2003; Duncan 2013). Recent statistics show that South Africa's unemployment rate (between January 2000 and January 2012) across the racial divide is severe: 30 percent of black South Africans are unemployed whereas only 6 percent of whites are unemployed (The Department of Trade and Industry 2013).

The social and political implications of this continued social injustice and gross inequality via the enrichment of the few over the needs of the many is due to many different political and economic shifts that have occurred over the years since 1994. These include exchange rate fluctuations, pre-tax profit share soaring, the increase of water and electricity prices, the decline of public health services, toxic dumping and incineration, water scarcity, and the close relationship between government and trade unions (Bond 2004; Duncan 2013). However, the most detrimental of these that have had damaging effects on job losses and high rate of unemployment is the soaring rise of pre-tax profit share during the late 1990's, the fluctuation of the exchange rate between 1996 and 2001, and the close relationship between government and trade unions (Bond 2004; Duncan 2013). This relationship between the government and trade unions "has led to a series of strict labour regulations that have resulted in tough restrictions on hiring and firing staff, which has tended to discourage job creation and encourage capital-intensive production" (Duncan 2013:1). Furthermore, the soaring rise of pre-tax profit share and the fluctuation of the exchange rate have also resulted in drastic interest rate increases that sapped growth (Bond 2004). Additionally, "Pretoria also cut primary corporate taxes dramatically (from 48 percent in 1994 to 30 percent in 1999) and maintained the deficit below 3 percent of GDP by restricting social spending despite the avalanche of unemployment" (Bond 2004:1).

As a result, there was a total decline of 19 percent of income in the average black South African household (Bond 2004). So it is fair to assume that inequality in South African has "strong racial underpinnings where significant differences between the population and income shares exist" (Sudhanshu 2012:1). In 2008 for example, black South Africans

consisted of 79 percent of the population, and captured only 44 percent of the income and 41 percent of the total expenditure (Woolard, Leibbrandt & McEwen 2009). On the other hand, white South Africans consisted of 9.2 percent of the population, and captured 40.3 percent of the income and 40.9 percent of the total expenditure (Woolard et al. 2009). Thus, inequality has continued to worsen since after apartheid (Bond 2004). It must be noted, that although these social and political implications largely affected black South Africans, and ultimately employment and job creation for this population group, it is important to remember that it also had an immense impact on South Africans in general.

I use this discussion to situate my next discussion on the research literature on South African magazines, specifically the historical shifts that have characterised the representations of black men found in South African men's magazines.

1.5 South African magazines

Historical shifts in the configuration of an ideal black masculinity have been proposed over time in magazine representations of black men. Critiques of the representations of black men in consumer magazines pre- and post-independence interrogate the politics of the ways in which black men and masculinity have been, and are, configured around classed identities. Here I draw out the most prominent themes relating to the changes of representations of black men found in South African magazines. As there are only a few black South African men's magazines that have been published, I pay particular close attention to *Drum* and *Bl!nk* magazines and the changing representations of black men found within their pages.

Most of the research conducted on these local men's magazines is broadly concerned with the themes of identity formation, gender, race and consumerism (Laden 2003, Clowes 2004, Viljoen 2007, 2012, Hunter 2010 & Bertelsen 1998). These themes assist me in foregrounding my critical discussion on the changing representations of black men found in *Drum* and *B!ink* magazine. This discussion forms an important part of my study as it provides an essential historical and contextual background on how black men have been represented over the years in South African men's magazines.

1.5.1 Drum

The first edition of *Drum* appeared on South African shelves in March 1951. The post-World War II society into which the magazine was introduced was one in which the "twin processes of industrialisation and urbanisation had catalysed a significant change in South Africa's racial demography" (Clowes 2004:89). As noted earlier, the late 1930s saw more black South

African men moving into urban areas and leaving the rural areas. Moving to urban areas provided black men with the opportunity to work at the mines and receive an income. This was the only way that black men could pay taxes, survive and look after their families. So it was these urban black residents who were to become *Drum's* main audience as they were the only ones who had the money to purchase the magazine (Clowes 2004:90).

The early *Drum* (1950s) represents a manhood which was achieved through the social recognition of the male roles of husband and father, brother and uncle, son, grandson and grandfather. Ouzgane and Morrell (2005:11) note that:

> "*Drum* acknowledged complex and mutually supportive relationships centering on family members inside and outside the home and provided public recognition of social manhood rooted in a wide variety of domestic obligations inherent in these roles".

Articles found in *Drum* about "soccer stars, musicians and community leaders acknowledged that the mothers and wives also played significant roles in these men's public lives" (Clowes 2004:91). Advertisements also suggested that husbands – and men generally – were acquainted with mundane household matters such as buying washing powder. Here Hunter's (2010) discussion of the design of township housing, by apartheid administrators who envisaged the black family as nuclear, headed by a 'paterfamilias', is salient. This early *Drum* is congruent with notions current at the time of the ideal black family.

Furthermore, the early *Drum* was also seen as providing a valued resource for identity formation as it "recreated the voices, images and values of a black urban culture and in the process helped to redefine and recuperate the position of blacks within a society separated by apartheid" (Morrell 1998:627). Recent analyses of post-apartheid black consumer magazines suggest that:

> "they portray the members of South Africa's black middle-class as having chosen to disregard conventional affiliations of politics, race and religion in order to forge a sense of participatory citizenry and a seemingly apolitical bourgeois solidarity" (Laden 2003:202).

Magazine content here can be understood as resources or cultural tools which black men were able to appropriate and use for identity formation and (re)organising their lives. These messages however are critiqued as tending to privilege consumption over social justice (Bertelsen 1998 cited in Nuttall & Coetzee 1998).

Subsequently, in later periods of *Drum* (1960s) "a shift in the representations of men within the editorial copy and advertisement began to disregard the role of black men within their families in line with the trends of the white publications of the time" (Prinsloo 2006 cited in Richter & Morrell 2006:140). Clowes (2004:106) affirms this and states that "the 'modern man' of the 1960s became constructed as self-made and without the nexus of family relationships of a decade earlier". Photographs of men busy with household chores or playing with their children grew scarce. This was also evident in advertisements. For example, advertisements for household products tended to portray women and children rather than men. As Clowes (2004:89) notes, "*Drum* arguably recognised fewer familial commitments and men were represented as having few domestic obligations beyond that of financial provider". This was illustrated through images of men that established manhood primarily through relationships with independent and autonomous interactions with non-kin men and through sexual relations with other women (Clowes 2004). The articles and advertisements constructed men as "solitary and autonomous individuals who inhabited a public world away from the home, with vulnerable women and dependent children occupying a private world inside the home" (Clowes 2004:100). In essence, men were constructed as the breadwinners and women were constructed as the housewives caring for the home and nurturing the children.

Drum, in the post-apartheid era, is still a feature on magazine shelves across South Africa. Although *Drum* has always been under "white guidance" it has now moved into a new era of "white dominance" in the post-apartheid era (Rauwerda 2007:396). *Drum* is now part of a trio of general interest and lifestyle magazines. These include: *YOU* and *Huisgenooit*. This trio of magazines operates under the same editorial team at Media24 (Hardy 2011). The 'new' *Drum* features more typical urban, modern topics ranging from sport, fiction, music, pictorial features and investigative journalism pieces (Rauwerda 2007). The representations of *Drum* in the post-apartheid era have now shifted to include instructions for black middle-class readers on business, managing personal finances, health, housekeeping and dealing with family relations.

1.5.2 Bl!nk

Bl!nk was a short-lived but popular post-apartheid South African consumer magazine. The first edition of *Bl!nk* was launched in October 2004 by Oryfunt Holdings as an "upmarket magazine aimed at young black males" (Viljoen 2007 cited in Hadland, Louw, Sesanti & Wasserman 2008:331). *Bl!nk* was envisaged as "showing the rest of the country that the

affluent black male has not only emerged, but will, given the time, increasingly be the backbone of the South African economy" (Mype 2006 cited in Viljoen 2012:653). In addition, the magazine's images of this affluent black man were premised on a rejection of staple elements of consumer magazine representations:

> "we had also realised and wanted to show this man to be much more than soccer, BMW's and bling. We wanted to show that he was also passionate, compassionate, intelligent, worldly, sensitive, politically aware and discerning" (Mype 2006 cited in Viljoen 2012:652).

Thus *Bl!nk* was primarily concerned with articulating a black masculine ideal as "a man who is every bit an African as he is worldly. A man who is well read, he challenges outmoded perspectives and is not afraid to stand alone in conviction" (Mype cited in Viljoen 2012:332). The articles, editorials and interviews of *Bl!nk* "offered a progressive and enlightened view of black masculinity that seemed intent on abrogating hegemonic representations" (Viljoen 2012:654). With regard to its readers, *Bl!nk* seemed intent on stressing the rationality, maturity and integrity of its readers. The magazine was less concerned with giving its readers a sense of eternal youthfulness than interested in projecting a prudent, adult masculine ideal. *Bl!nk* thus not only successfully challenged stereotypes of black masculinity, but manhood in general. Viljoen's analysis claims that black male identity was further differentiated from white male identity within *Bl!nk*, "through an emphasis on political responsibility that underscored the Afro-centric nature of the magazine" (Viljoen 2012:654).

A contrasting analysis of *Bl!nk* can be found in Hunter's (2010) study, *Love in the Time of Aids*. While Viljoen's work focuses on the ways in which *Bl!nk* may have challenged prevailing stereotypes of masculinity, Hunter locates the content and consumption of *Bl!ink* within the materiality of gender relationships in a post-apartheid township. This context is marked by extreme inequality and a struggle for basic survival. He argues that *Bl!ink's* representations of the elite black man, whose "status is determined by his wealth and his modern outlook, not only his bodily strengths or good looks" (Hunter 2010:160), constructs an ideal masculinity centred around a man's ability to provide as the head of the household. This is an ideal that very few men in poor township settings are able to attain. Hunter's critique is important as he captures some of the implications of such representations in social contexts marked by inequality. This last observation is pertinent to the investigation of *Destiny Man* which raises questions about the implications of such representations for social justice, particularly in relation to classed divisions among men.

1.6 Conclusion

It is evident that black men in South Africa have faced a long history of gender and class oppression along racial lines. Although the transition to democracy came with new policies which were intended to advance social equality and ameliorate class injustice, South Africa remains a deeply unequal society. Extreme income inequality, to a large extent a legacy of the apartheid era employment and education policies, remains the greatest challenge facing South Africa today. Consumer magazines such as *Drum* have historically participated in the construction of classed identities, with important political consequences. The struggle to construct and assert a "new" black identity post-apartheid continues to take place within the realm of representation. *Destiny Man* is one such site of struggle in which representations of desirable masculinities are produced and circulated. Masculinity, the social meaning of being a man, is the topic of the following chapter, in which South African men and masculinities are contextualised with the wider field of gender relations.

Chapter 2: Literature Review

2.1 Introduction

This study is located within the broader framework of Cultural Studies, a field of study concerned with the processes of production, circulation and consumption of popular culture forms (Fiske 1987a cited in Allen 1987; Johnson 1987). Central to Cultural Studies is the concept of representation, which is a key concern of poststructuralist theory. Hall (1997) describes representation as the process by which meaning is produced through language and subsequently negotiated discursively between members of culture. A discursive approach to representation which draws on Foucault's (1981) notions of discourse informs this investigation of the contesting notions of masculinity in *Destiny Man*. Discourse refers to the sets of statements that provide a way to speak meaningfully about and produce knowledge about a particular topic (Hall 1997). Connecting representation back to lived culture, discourses provide particular positions from which people can make sense of the world, which Hall (1997), drawing on Foucault, calls subject positions.

I begin this chapter with a discussion of the poststructuralist concept of representation as discourse. This will include the elements of discourse, power/knowledge and truth, and the subject in relation to gender, as found in the discursive approach to representation. Then, drawing on Connell's understanding of gender as socially constructed, I argue that masculinity is produced by and in social practice, including representation. Bearing in mind the historical specificity of the masculinities represented in *Destiny Man*, I use Connell and Messherschmidt's (2005) theorisation of hegemonic masculinity to reflect on post-apartheid debates concerning the 'crisis' of black South African masculinity. Below I provide a synopsis on representation as a precursor to an in-depth discussion on the construction of gender relations through discourse.

2.2 Poststructuralism

2.2.1 Representation

Representation is a necessary part of the process by which meaning is produced and exchanged between individuals of the same culture (Hall 1997). It involves the use of language, signs and images which stand for or represent things (Hall 1997). Representation "is the link between concepts and language which enables us to refer to either the real world of objects, events or people or the imaginary world of fictional objects, people and events"

(Hall 1997:23). This happens via two interlinked processes, or what Hall refers to as "systems", of representation. First, there is the system by which all objects, people and events are correlated with a set of concepts or mental representations which we carry around in our heads (Hall 1997). Without these concepts or mental representations, we would not be able to interpret or make sense of the world around us (Hall 1997). The second system of representation "consists of different ways of organising, clustering, arranging and classifying concepts and, of establishing complex relations between them" (Hall 1997:23).

Hall rejects two approaches to representation as inadequate for understanding the complexities of its processes. He rejects the 'mimetic' or 'reflective' approach in which meaning lies in the object, person, idea or event in the real world, and where language functions like a mirror to reflect the true meaning as it already exists in the world (Hall 1997). He also rejects the 'intentional' approach, which suggests that individuals use language to convey or communicate things that are unique to them. Hall (1997:24) notes:

> "given that the foundation of all communication are shared codes and linguistic conventions, our private intended meanings must enter into the rules codes and conventions of language to be shared and understood and individuals cannot for this reason be the sole or unique origin of meaning".

Hall instead advocates a constructivist approach to understanding the processes of representation. This approach "recognises the public and social character of language, which means that neither things in themselves nor the individual users of language can fix meaning in language" (Hall 1997:25). It is important that one does not confuse the material world and symbolic practices, as the material world does not convey meaning; rather, it is the language system which individuals use to represent their concepts (Hall 1997). There are two aspects to the constructivist approach which are important in this study: semiotics and discourse. Semiotics is useful for conceptualising gender as constructed through processes of meaning making and interpretation within culture (Hall 1997). On the other hand, the discursive approach to representation is perhaps more useful as it goes beyond language and engages with the play of power in processes of meaning making (Hall 1997).

In the context of this study, if we think of gender as constructed through discourse we can understand that first, it is the sexed body (its male or female form) that is constituted as a sign: meanings are ascribed to it and the male body means this, the female body means that; gender is born. The body then becomes a site of discursive practice: we behave "as men" and "as women" (and we are punished or rewarded according to how well we are able to perform

these roles). Second, interpretations of gender provide material for identity formation and third, interpretations of gender inform and are informed by social practice (Hall 1997).

Above I have provided a discussion on representation. In the next section I discuss discourse. The concept of discourse is fundamentally concerned with representation (Weedon 1987, 1997).

2.2.2 Discourse

Although the term discourse is usually used as a linguistic term, I am interested in Foucault's meaning of discourse which Weedon (1987:108) refers to as:

> "ways of constituting knowledge, together with the social practices, forms of subjectivity and power relations which inhere in such knowledges and relations between them. Discourses are more than ways of thinking and producing meaning. They constitute the 'nature' of the body, unconscious and conscious mind and emotional life of the subjects they seek to govern".

Foucault is concerned with discourse both as language and practice. His concept of discourse attempts to overcome the traditional divide between what one says (language) and what one does (practice). From Foucault's (1972) perspective, discourse constructs a topic, it defines and produces the objects of our knowledge and governs the way a topic can be talked and reasoned about. For Foucault (1972:74), "a discursive formation presents the principle of articulation between a series of discursive events and other series of events, transformations, mutations, and processes". These "discursive events" are groupings of texts, statements, actions and sources (Foucault 1972:74; Hall 1997). They do not all have the same status, but instead there exists a "gradation of discourse" (Foucault 1981:56). For example, some discourses are dominant due to their unlimited recurrence in texts, while other discourses are less dominant (Foucault 1981).

2.2.3 Knowledge/power and truth

Discourses refer to the ways in which knowledge is produced at specific points in history through groups of statements which are taken to be 'true' (Hall 1997). These statements regulate what can be regarded as knowledge, or meaningful, within a field. Knowledge is inevitably linked to power (Hall 1997). As Foucault (1972:27) notes, "knowledge is always a form of power, and power is implicated in the questions of whether and in what circumstances knowledge is to be applied or not". For Foucault (1972:27), the application and effectiveness of power/knowledge is more important than the question of its truth:

> "knowledge linked to power, not only assumes the authority of the truth but has the power to make itself true. All knowledge, once applied in the real world, has real effects, and in that sense at least, becomes true. Knowledge, once used to regulate the conduct of others, entails constraint, regulation and the disciplining practices. Thus there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time, power relations".

This relationship between knowledge and power has implications for the conception of truth. Hall (1997:47) notes that "knowledge about gender, linked to power, can profess to be true and has the power to make itself true". Every discourse is constituted of 'truths' and errors. As Foucault (1981:60) notes, "the formation of bodies of knowledge has to do with the inclusion of some truth claims and exclusion of others". As a result, a discourse can only produce a certain kind of knowledge and not an absolute truth. So therefore, discourses referring to gender, for example, only produce a certain kind of knowledge (Hall 1997). It can therefore be concluded that representations of gender do not reflect an overarching truth but instead constitute discourses that support what Foucault (1981) terms a "regime of truth" which has concrete effects (Hall 1997:49).

As this study offers an analysis of the subject positions that *Destiny Man* constructs for its male readers, the discussion of subjects, subject positioning and subjectivity in this magazine forms a central part of my analysis and study.

2.2.4 Subjects, subject positions and subjectivity

Power in discourse does not only produce particular bodies but also subjects (Hall 1997). Foucault was critical of the traditional Western concept of the subject, which views the individual as a person "who is fully endowed with consciousness; an autonomous and stable entity, the core of the self, and the independent, authentic source of action and meaning" (Hall 1997:55). This understanding of the subject gives an individual a privileged position in relation to meaning, "which suggests that although other people around us may misunderstand us, we always understand ourselves because we are the source of meaning in the first place" (Hall 1997:55).

In contrast, the subject in discourse is produced in two different ways: first, a discourse produces subjects with particular characteristics, and second, the discourse produces a position from which the subject can make sense of the discourse and thus become subjected to its meanings, power and regulation (Hall 1997). In other words, "for us to become the subject or bearer of a discourse's knowledge/power, we must locate ourselves in a position

(within the discourse) from which it makes most sense to us" (Hall 1997:56). The subject of discourse is therefore "a willing participant within his own subjection to a discourse. Subject positions delineate who may speak with authority and in what context" (Hall 1997:56; Foucault 1981).

2.3 The social construction of gender

As the purpose of this study is to identify and examine the discourses of masculinity in *Destiny Man*, the analysis requires a theoretical framework within which and by means of which the concept of masculinity can be understood. Connell's model of gender provides such a framework and is central to the theoretical foundations of this study. Gender relations permeate all areas of social life and activity (Connell 1987, 2002). A distinction has been made since the 1970s between the concept(s) of sex and gender (Connell 2002). While sex is the biological fact of difference between male and female, gender is the social fact concerning masculine and feminine roles (Connell 2002). From this perspective, there is no fixed dichotomy between male and female and societies and individuals are theoretically free to choose whatever gender patterns they wish. Connell's definition and understanding of gender focuses on social relations, and she defines gender as "the structure of social relations that centres on the reproductive arena and the set of practices that bring reproductive distinctions between bodies into social processes" (Connell 2009:11).

Humans have long acted on sexual differences in order to create gender distinctions through social processes such as allocating certain kinds of work to certain sexual groups (Connell 2002). It is the result of these actions upon sexual differences which produces the history of gender (Connell 2002). This history produces what Connell terms the "gender order" and "gender regimes" (Connell 1987, 2002). Gender regimes are the patterns of gender arrangements in institutions such as families (Connell 1987, 2002). They exist within a broader formation of the gender order, which is the wider pattern of gender arrangements in a society (Connell 2002). "Gender regimes" and the "gender order" do not determine how men and women interact but rather set limits as to what forms of behaviour are acceptable (Connell 2002).

Therefore, Gender is not predetermined but rather a matter of doing (West & Zimmerman 1987). West and Zimmerman (1987:126) explain that:

> "doing gender involves a complex of socially guided perceptual, interactional, and micropolitical activities that cast particular pursuits as expressions of masculine and feminine natures".

For example, men are not inherently masculine. Instead of possessing or having masculinity, individuals produce masculinity by engaging in masculine practices. Thus, masculinity is an identifiable set of practises that occur across space and over time. This idea is similar to Butler's notion of 'performativity', in which gender is produced through and within social practice (Butler 1990:25).

If masculinities and femininities are produced by social relations, Connell identifies four dimensions which are central to such constructions: power relations, production relations, emotional relations and symbolic relations (Connell 2002). Connell emphasises that these four aspects of gender relations are not separate but work together in complex ways.

2.3.1 Power relations

Power is defined as the "control over resources, people, and things" (Wolf & Fligstein 1979 cited in Elliott & Smith 2004:365). Connell (2009) provides two levels in which one can look at power: institutional power and discursive power. In the first, central to Women's Liberation, is the concept of patriarchy in terms of power as a dimension of gender. The idea here is that men as the dominant "sex class" exercise power over women, for example, husbands have power over their wives and fathers over their daughters and men are considered to be the "head of the household" (Connell 2009:76). This patriarchal power is not just a matter of direct control over women in the household but it is also recognised through the state (Connell 2009). Burton (1987:424) describes this as the "mobilisation of masculine bias", and by this she means the "pervasive tendency in organisations dominated by men, to favour criteria and procedures that favour men". The second level is discursive power and it draws on Foucault's (1972) notion of discourse, central to poststructuralist understandings of how power operates. Here power:

> "operates discursively through the ways we talk and categorise people. It impacts directly on people's bodies as discipline and on their identities, constituting subject positions that people take up" (Connell 2009:78).

It is through discourse – the way people use language and particular practices attached to it – that we sustain unequal (gender) relations (Hall 1997; Connell 2009).

2.3.2 Production relations

Central to Connell's (2009) discussion of production relations is the sexual division of labour. Such divisions of labour are mainly influenced by the different kinds of education and training men and women receive (Connell 1987). In examining the division of labour, it is also important to consider the design and organisation of particular kinds of work. An example of what is considered to be 'men's work' is mining due to the physical requirements mining demands. A more modern example is secretarial work. This was considered to be a man's job originally, but in the mid twentieth century it had become 'woman's work'. These structural differences result in what Connell (2009:79) refers to as the "gendered accumulation process".

2.3.3 Emotional relations

Central to emotional relations is sexuality (Connell 1987, 2002). The hegemonic form of sexuality is organised on the basis of gender and presupposes heterosexual relations based on individual attachment. In most modern societies, "households are expected to be formed on the basis of romantic love, a strong individual attachment between two partners" (Connell 2009:82). Another example found in the household is the emotional connection between a parent and a child. Usually this emotional connection is the mother's responsibility whereas the father is expected to be emotionally distant (Connell 2009). The workplace is another example where emotional relations are found, known as "gendered-type jobs" (Connell 2009:83). A flight attendant for example, is closely associated with femininity because they are trained to cater to the emotional needs of the passengers, whereas a debt collector is related with masculinity because debt collectors usually display a level of verbal boastfulness.

2.3.4 Symbolic relations

Central to the poststructuralist understanding of gender is symbolic relations. I have discussed poststructuralism earlier on in this chapter, but here, I focus on the discursive construction of gender which is the ways in which the sign of 'man' or 'woman' is made to mean: "when we speak of a woman or man, we call into play a tremendous system of understandings, implications, overtones and allusions that have accumulated through our history" (Connell 2009:83). Symbolic relations can be found in dress and in the media. In the media, for example, older male actors are overrepresented in popular films and are usually paired with younger female actresses in a nonplatonic relationship (Connell 2009).

In discussing the four kinds of gender relations above, I have alluded to their potential for change: "the transformation of gender arrangements is possible because gender categories are inherently unstable; meaning there is no necessary relationship between gender identities and the bodies to which they refer" (Connell 2002:71). The fluid nature of gender explains why gender arrangements change but the concept of "crisis tendencies" helps to explain how change occurs (Connell 2002:71). These "crisis tendencies" that Connell (2002:71) refers to are "internal contradictions or tendencies that undermine current gender patterns and force changes in the gender structure itself". They can be identified in the four structures of gender relations as I have discussed above.

2.4 Masculinity and hegemonic masculinity

The purpose of this study aims to look at the representations of masculinity found in *Destiny Man*. These representations make available possible repertoires of desirable or valued masculinities to which individuals may ascribe. In order to contextualise these representations of elite black men I start with a discussion of what Connell calls hegemonic masculinity before moving on to outline the ways in which hegemonic masculinities have been theorised in South Africa pre- and post-apartheid.

2.4.1 Understanding the concepts: masculinity and hegemonic masculinity

Masculinities are arranged hierarchically and compete for power and legitimacy (Connell 1993). What Connell (1993, 2005) suggests here is that within masculinity there are relations of dominance, subordination and alliance, which include and exclude different types of men. The dominant form of masculinity is hegemonic masculinity. In order to understand the concept(s) of (hegemonic) masculinity it is important to firstly explain and understand the different concept(s) of hegemony. First, "hegemony refers to the dominance of a group, achieved not through brute force but principally by means of winning the active consent of those groups who are subordinated within it" (Hall 1982:85). Second, "hegemony does not depend on complete cultural dominance or an elimination of alternative ideas but rather, it is achieved through finding a balance that subordinates certain groups and alternative ways of thinking" (Connell 1987). From these concept(s) and understanding(s) of hegemony, we can understand that hegemonic masculinity is:

> "the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees the dominant position of men and the subordination of women" (Connell 2005:77).

So, hegemonic masculinity subordinates all forms of femininity and other forms of masculinity (Connell 1987). This is an important point. There exist other possible forms of masculinity which may not define men as primary breadwinners. However, these masculinities are subordinated under hegemonic masculinity. All kinds of femininity are subordinated to hegemonic masculinity but hegemonic masculinity favours a particular kind of femininity (Connell 1987). This, according to Connell (1987:187), is an "emphasised femininity" which depends on compliance with the dominance of men. While Connell (1995) suggests that there are multiple femininities, her focus is more on the relationship among masculinities. Although "emphasised femininity" is central to men's dominance over women, it is not the only method ensuring men's dominance over women (Connell 1995, 1987:187). For Connell (1995:79), "the ascendancy of hegemonic masculinity over other subordinate and marginalised masculinities is equally important for gender hegemony".

Such challenges ensure that, despite its power, hegemonic masculinity's ascendency is precarious. It is this specific construction of its precarious ascendancy that Connell and Messerschmidt (2005; also Petersen 1998) argue must be interrogated in order to understand how its hegemony is maintained. This stance informs my examination of the construction of hegemonic masculinity within *Destiny Man*. Connell and Messerschmidt (2005) have reformulated and provided a comprehensive re-examination of the concept of hegemonic masculinity addressing four key areas: the nature of gender hierarchy, the geography of masculine configurations, the process of social embodiment and the dynamics of masculinities. I discuss these four key areas in detail.

The first point is that "gender is always relational and patterns of masculinity are socially defined in opposition to some model of femininity" (Connell & Messerschmidt 2005:848). Women are essential to many of the processes constructing masculinities. For example, woman act as mothers, wives, sexual partners and workers. Gender hierarchies – men and women being superior to one another – are affected by new configurations of women's identity and practice. For this reason, Connell and Messerschmidt (2005:848) suggest that contemporary research on (hegemonic) masculinity needs to "pay closer attention to the practices of women and to the historical interplay of masculinities and femininities". In order to achieve this, Connell & Messerschmidt (2005:848) suggests that:

> "masculinity needs to incorporate a more holistic understanding of gender hierarchy, recognising the agency of subordinated groups as much as the power of dominant groups and the mutual conditioning of gender dynamics and other social dynamics".

Secondly, given the growing attention to globalisation, "the significance of transnational arenas for the construction of masculinity" is an important point to discuss (Connell & Messerschmidt 2005:849). Connell and Messerschmidt (2005) have suggested a framework where the existing concept of hegemonic masculinity can be analysed at three levels, namely, local, regional and global. Adapting this framework will enable one to "recognise the importance of place without making generalisations about independent cultures or discourses" (Connell & Messerschmidt 2005:849). With regard to this study, I examine a specific historical moment in a specific place in which a particular form of masculinity is ascendant and increasingly powerful. However, it is not totally idiosyncratic or unique as it draws on global discourses of masculinity and masculine success.

Third, the concept of hegemonic masculinity in relation to the representation of men's bodies has been recognised since the earliest establishment of its concept and idea. Until now, the pattern and understanding of social embodiment involved in hegemony has not been persuasively theorised (Connell & Messerschmidt 2002). In order to understand this we need to understand that bodies are objects of social practice as well as agents in social practice (Connell 2002). Connell and Messerschmidt (2005:852) explain:

> "there are circuits of social practice linking bodily process and social structures which add up to the historical process in which society is embodied. These circuits of social embodiment may be direct and simple, or long and complex, passing through institutions, economic relations and cultural symbols without ceasing to involve material bodies".

This understanding of social embodiment is evident in the daily lives of elite masculinity or ruling-class men – for example – "in their sports, leisure and eating habits they deploy their wealth and establish relations of distance and dominance over other men's bodies" (Donaldson & Poynting 2004 cited in Connell & Messerschmidt 2005:852). This understanding is pertinent to my study, as the visual images and written representations found in *Destiny Man* depict this embodiment and rehearse the relations of power that they implicitly endorse.

Lastly, "masculinities are configurations of practice that are constructed, unfold, and change over time" (Connell & Messerschmidt 2005:852). As gender relations evolve and women's involvement in society (socially, politically and economically) increases, the dynamics of masculinities may see a complete shift of power and a more equal relationship between men and women (Connell & Messerschmidt 2005). This is also an important point in my study as

the examination of the shifts in masculinity in this social context has revealed how different forms of masculinity come into ascendency at particular historical moments in specific social and cultural spaces. My research enables me to question to what extent and with what implications *Destiny Man's* representations of masculinity enable such transformation given the current state of play.

Above I have discussed the boarder concept(s) of masculinity and hegemonic masculinity. I now turn to a more specific and relevant discussion on black masculinities in South Africa – pre- and post-apartheid.

2.5 Black masculinities in South Africa: pre- and post-apartheid

In the apartheid era, masculinity was historically associated with white Afrikaans men. Afrikaner masculinity as it was referred to then, was characterised by an authoritative, punitive and unforgiving form of [hegemonic] masculinity (Morrell 2001). Whereas, in contrast, black men, black masculinity during the apartheid era generally fell under the category of what Connell (1993, 2005) refers to as 'non-hegemonic masculinity'. The term 'non-hegemonic' referred to the "minorities" and was "defined in terms of race, class, ethnicity or sexual orientation" (Morrell 2001:7). Such constructions of black men and black masculinity were intertwined with inequalities and injustices (Morrell 2001; Ouzgane & Morrell 2005). For example, black men experienced high levels of violence, such as homophobia, xenophobia, racism and ethnic violence (Morrell 2001; Ouzgane & Morrell 2005).

More specifically, the apartheid era gave rise to two types of specific black masculinity: a "traditional" African masculinity and a "modern" urban black masculinity. Traditional African masculinity was the hegemonic form in rural areas which became synonymous with an African identity characterised by close ancestral and tribal ties (Morrell 1998:615). Within the urban environment however, black masculinity was "informed by a black urban culture characterised by the culturally diverse and racially inclusive areas of Sophiatown and District 6", and by "new styles of dress, violent modes of behaviour and an open scorn of country simplicity" (Morrell 1998:625). At the same time, this urban masculinity was characterised by "hard and dangerous work, demanding endurance and physical strength" (Morrell 1998:622), particularly in the context of mine work. Black masculinity was generally associated then with physical labour and ethnicity. However, during this period, as much as black men were emasculated and excluded in certain respects, contact with their homesteads

in which men took on dominant roles and women played subservient roles, ensured that black masculinity remained hegemonic in these rural spaces (Morrell 1998). Similarly, the violence expressed through the armed struggle can be argued to have been used as a means by which black workers and township dwellers were able to affirm their sense of manhood as well as take revenge and act against the power inequalities of the era (Ratele 1998, 2006, 2008).

In post-apartheid South Africa, "a 'crisis of masculinity' has become the most prominent explanation for high rates of violence (against women) and the gendered nature of the HIV/AIDS pandemic" (Lemon 1995, Decoteau 2013:141). This is due to the increasing pressure that men in contemporary society have to face (Lemon 1995). This "crisis" is attributed to the influence of feminism and global struggles for gender equality: "the previously unchallenged place of black men in the gender order is seen as experiencing a crisis of legitimacy" (Whitehead & Barrett 2001 cited in Smith 2008:30). The term 'crisis' does not assume "a homogenous account of men's experiences, but rather aims to highlight the current dilemmas men are facing in terms of role confusion and experiences of uncertainty pertaining to identity" (Smith 2008:30). In terms of black men's responses to the profound social changes or pressures of post-apartheid, what becomes clear is the different and contradictory nature of these responses. Sideris (2005 cited in Reid & Walker 2005) contends that as much as new forms of masculinity are indicative of less authoritarian and violent practices, it seems that these are not stable but rather indefinite.

Indicative of this "indefiniteness" is the emergence in the post-apartheid era of two very different types of black masculinity: heroic masculinity and ruling or elite masculinity. An example of heroic masculinity can be identified with the example of former President Nelson Mandela. Heroic masculinity encompasses patience, peace, domestic responsibility, compassion, democracy and introspection (Morrell 2005). On the other hand, and in contrast to this heroic form, is the rise of ruling or elite masculinity (Ratele 2006), with which this study is primarily concerned. This type of masculinity is embodied by our current President, Jacob Zuma (Ratele 2006). In defining this ruling or elite masculinity, Ratele (2008) illustrates how it is the result of a concatenation of a range of political, social and economic forces. His definition

> "seeks to encapsulate and emphasise how the specificities of highly inequitable economic relations, political arrangements, culturally embedded relations and colonial histories observable in societies such as South Africa shape how men behave, think and relate to others.. It is a position which males strive to inhabit discursively and

> materially and from where they interpret their world, behave and interact with others" (Ratele 2008:21).

Ruling or elite black masculinity is an overt example of hegemonic masculinity and is a highly desirable and popular form of masculinity in contemporary society, and it is not surprising to see it validated within the pages of *Destiny Man* magazine (Ratele 2008). This type of masculinity is constituted of "assertive heterosexual, control of economic decisions within (and outside) the home, political authority, cultural ascendancy and support for male promiscuity" (Ratele 2006:51). Furthermore, it is characterised by "the values of aggressiveness, courage, strength, drive, ambition (career-orientedness) and self-reliance" (Lipenga 2014:2). Other ways in which ruling or elite men might exercise power is through the mobilisation of race, money, physical strength and multiple sexual partners (Ratele 2008).

Certainly pertinent for this study then, being employed and financially independent serve as important signifiers in attaining a socially valued masculinity (Barker & Ricardo 2005 cited in Lyncha, Brouard & Visser 2009:2). This 'economic man' can be understood as neoliberal (hegemonic) masculinity. The neoliberal (hegemonic) masculinity "is the main form for [black men] to be recognised as an economic citizen and participant of the market" (Sauer 2010:18). Furthermore, this neoliberal subject is also a:

> "individual who is morally responsible for navigating the social realm using rational choice and cost-benefit calculations grounded on market-based principles to the exclusion of all other ethical values and social interests. Neoliberal subjects are constituted as thoroughly responsible for themselves and themselves alone because they are subjectified as thoroughly autonomous and free" (Hamann 2009:37-42).

From this description and understanding of the neoliberal subject, three key words emerge: "choice, freedom and empowerment" (Chen 2013:440). These key words are "used to celebrate a rhetoric of individual choice and freedom which is often measured in terms of commodity consumption" (Chen 2013:440). This description and understanding of the neoliberal subject is easily found in the cover celebrities of *Destiny Man*. These men are constructed as the 'modern man', the 'new hero', and the 'economic man'. They are always on a quest for self-improvement and self-actualisation, always learning and looking for, or being, a saleable commodity. This quest or journey that these featured men in *Destiny Man* embark on exemplify what Foucault (1988a cited in Martin, Gutman & Hutton 1988) refers to as technologies of the self. These technologies of the self:

> "permit individuals to effect by their own means or with the help of others a certain number of operations on their own bodies and souls, thoughts, conduct, and way of

> being, as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection, or immorality" (Foucault 1988a cited in Martin et al 1988).

Having a job and earning a salary "may be the chief socially recognised functions for adult males and key components of men's identities" (Barker 2005:104, Ratele 2008:529). However, that being said, being employed and earning a salary is more than just about money. Employment and receiving a monthly income "afford black men choices, including the choice on how to participate in the world, eating what one desires, and living in conditions of one's choice" (Ratele 2008:529). It also gives them the choice to embark on the journey of self-actualisation and self-realisation while they work towards success. In the analysis that forms the content of chapters four and five, I map the permutations of this ruling, elite masculinity, and probe the various ways in which it is constructed and validated for its audience.

2.6 Conclusion

In this chapter, I have outlined the theoretical framework that informs this study. I have discussed the social construction of gender which consists of power, production, emotional and symbolic relations. I have argued that gender is produced through discourse and thus masculinity is a discursive construct. An attempt has been made to summarise and conceptualise the different perspectives surrounding the idea of masculinity by explaining, defining and challenging the different forms of masculinity. Drawing on Connell's understanding of gender as socially constructed, I argue that masculinity is produced by and in social practice, including representation. Bearing in mind the historical specificity of the masculinities represented in *Destiny Man*, I used Connell and Messherschmidt's (2005) theorisation of hegemonic masculinity to reflect on post-apartheid debates concerning the 'crisis' of black South African masculinity. In the next chapter, I discuss the research methods used to make this study possible.

Chapter 3: Research methodology

3.1 Introduction

Based on the key arguments and debates in the previous two chapters, it can be concluded that masculinity, gender, representation and discourse have emerged as core concepts found in this study. This chapter introduces the different approaches to critical discourse analysis as a research method. I first justify my choice of a qualitative approach to research and then discuss critical discourse analysis and semi-structured interviews as appropriate qualitative research approaches. In addition, and in line with the qualitative research tradition, I also provide a brief discussion on thematic analysis. The processes of analysing the dimensions of text, discursive practice and social practice are then outlined. This is followed by a discussion on the feasibility of this study. This will also include a synopsis of the ethical considerations, reliability and validity found in this study.

3.2 Qualitative research

There are two main methodologies used in social science research today: quantitative and qualitative. To put it simply, the main distinction between the quantitative and qualitative research tradition is essentially the distinction between numerical and nonnumerical data.

In this research study however, I make use of the qualitative research tradition. Babbie and Mouton (2001:53) describes this research paradigm as follows: "it refers to that generic research in social research according to which research takes its departure point as the insider perspective on social action". Hancock (2002:2) states that the main aim of qualitative research "is to help individuals understand the world in which individuals live and why things are the way they are". Qualitative research focuses on the different aspects of society and searches for answers and insights as to why human beings behave in a certain way, the formation of attitudes and opinions and the development of different cultures (Hancock 2002:2).

Furthermore, it emphasises the way in which individuals interpret their world. Since different research approaches are suited to different research goals, the qualitative approach is most appropriate in this study as it goes beyond pure descriptions but provides space for new analyses and insights (Cantrell 1993 cited in Mrazek 1997; Bryman 1988; Lincoln & Guba 1988 cited in Fetterman 1988). Going beyond pure description enables me to understand what is going on in a particular context. Informed by such an approach, I offer a critical reading of

the representations of men found in *Destiny Man* magazine and interrogate the ways in which masculinity is made to mean.

3.3 Population and sampling

As a researcher, it is impossible to study an entire population or phenomenon, therefore, the selection of the study sample is an important phase in the research process (Babbie & Mouton 2001). A sample is the segment of the population that is selected to investigate – it enables a researcher to study the phenomenon through analysing a small section of the target population (Deacon, Pickering, Golding & Murdock 1999). As it is impossible for me to analyse all of the covers, cover stories and editor's notes of *Destiny Man* magazine since its inception in 2009, I will make use of a purposive sampling technique which enables me to deliberately select the elements to study closely (Deacon et al. 1999).

There are different kinds of purposive sampling techniques (snowball, chain sampling, stratified purposeful sampling, critical case sampling etc.) used in research today but for this study I make use of a typical-case sampling technique (Deacon et al. 1999). Typical-case sampling "selects units that are considered typical of the phenomenon to be studied. This sampling approach highlights what is normal or average" (Ary, Jacobs, Sorensen & Walker 2014:457). By employing this sampling technique, I attempt to select the most frequent or typical-case (purposive) of the phenomenon being studied (Deacon et al. 1999).

Out of a population of all monthly issues of *Destiny Man* since its inception in 2009, I have selected a sample of six magazines between January 2012 and November 2013. From these six *Destiny Man* magazines, I will analyse the words and visual imagery of the editor's notes, covers and cover stories, which together form the units of analysis of this study. A unit of analysis refers to the type of unit a researcher uses when measuring data (Neuman 2003:156, du Plooy 2009:100). It determines how a researcher measures variables or themes. In short, the question could be posed: what will be studied? In this case, the editor's note, covers and cover stories of each of these issues are a useful unit of analysis as they are a constant feature in each issue (Babbie & Mouton 2001). Featuring prominent businessmen, professional men and entrepreneurs like those in my samples texts found within the pages of *Destiny Man* are likely to provide rich data on discourses of success and the notion of an ideal manhood.

3.4 Approach: Critical discourse analysis

This study will undertake CDA within the qualitative research tradition. CDA according to van Dijk (1988a:3):

> "is a field that is concerned with studying and analysing written and spoken texts to reveal the discursive sources of power, dominance, inequality and bias. It examines how theses discursive sources are maintained and reproduced within specific social, political and historical contexts".

The use of the term 'critical' in CDA indicates its concern with critiquing the relations of power legitimated within textual representations. It takes "an overt moral and political position with regard to the social problem analysed" (Richardson 2007:2). CDA is described "as a shared perspective in doing linguistic, semiotic or discourse analysis" (van Dijk 1993 cited in Wodak 2002:7). CDA aims to link linguistic analysis with social analysis:

> "language ought to be analysed with social context in which it is being used and the social consequences of its use, and, more specifically, the relationship(s) between discourse and its social conditions, ideologies and power relations needs to be examined" (Richardson 2007:45).

My own research is concerned with critically analysing the use of language and visual representations of masculinity in *Destiny Man* magazine in order to determine to what extent such uses support or challenge gender and class relations in South Africa.

In addition to this, and in line with the qualitative approach taken to the study, I make use of a semi-structured interview. Here I interview the editor of *Destiny Man* in order to gain an insight into the general editorial position of the magazine and the editor's role in shaping that position (Appendix A). "Interviews are verbal interchanges where one person, the interviewer, attempts to elicit information from another" (Dunn 2005 cited in Clifford, French & Valentine 2010:105). There are three types of interviews: structured, unstructured and semi-structured. Structured interviews follow a fixed and standardised list of questions whereas a semi-structured interview "has some form of predetermined structure but enables flexibility in the way issues are addressed by the interviewee" (Dunn cited in Clifford, French & Valentine 2010:105). This type of interview and the flexibility it allowed was the best suited method for this study as it enabled me to add a few questions which were not on the original list of questions I asked the editor of *Destiny Man*.

To interpret this data gained from the interview with the editor of *Destiny Man*, Kojo Baffoe, I make use of thematic analysis. Thematic analysis helps to move the analysis from a broad

reading towards discovering patterns and developing themes of the data. Thematic analysis "involves the identification and analysis of themes and patterns of similarity within qualitative research" (Braun & Clark 2006:77). Braun and Clark (2006:79) provide the advantages and disadvantages of using thematic analysis in research.

One of the advantages of using thematic analysis is that it is a relatively easy and quick method to learn and do, and is accessible to researchers who have little or no experience in qualitative research. In addition, utilising thematic analysis in research is its flexibility. Braun and Clarke (2006:4) note that "through its theoretical freedom, thematic analysis provides a flexible and useful research tool, which can potentially provide a rich and detailed account of data". On the other hand, one of the disadvantages of using thematic analysis is that it tends to be too descriptive and it may be difficult for the researcher to establish reliability and validity of the research study.

So thematic analysis is best suited for this study as it helps me to interpret and understand the data collected from the interview with Kojo Baffoe – it will help me uncover trends and patterns from the data.

3.5 Fairclough's model of CDA

In this study an eclectic approach is taken to CDA, informed by both linguistics and media studies. This study makes use of Fairclough's (1995) model of CDA as it is an accessible method of social analysis which focuses on the dialectical relationship between texts and their social environment (Fairclough 1995; Jorgenson & Phillips 2002; Richardson 2007). CDA has been described as both an approach and method for the analysis of how institutions and individuals use language and other forms of representation which are informed by particular discourses and are located within and influenced by the broader social environment (Richardson 2007). Fairclough's (1995) model is a holistic approach that addresses three interdependent dimensions, namely, text, discursive practice and social practice. Briefly, the first step is textual analysis (description), which involves a critical description of what is in the text and this is used to carry out a linguistic and visual analysis (Fairclough 1995). Lexicalisation, syntax and transitivity analyses are some of the methods of analysis used here. Within the media studies approach, the focus will be on narrative, argument and genre analyses. Secondly, discourse (interpretation) practice analysis relates specifically to production and reception processes, especially in terms of the way in which the readership is guided to a preferred reading (Fairclough 1995). Finally, social practice analysis

(explanation) requires an examination of the situational context, the wider context of institutional practices, and the broader society and culture in which the sample texts are located (Fairclough 1995). Fairclough's (1995) model is the most appropriate for my study as it assists me in analysing the sample texts found in *Destiny Man*. Below, I discuss and explain the process of analysis in each dimension, beginning with textual analysis.

3.6 Textual analysis

The first analytical focus of Fairclough's three-part model is text. Textual analysis involves a critical description of what is in the text and is used to carry out a linguistic and visual analysis (Fairclough 1995). Linguistic analysis:

> "involves an examination of the following textual elements: vocabulary, semantics, grammar, sound and writing systems, as well as the cohesion of sentences, conversational structure, and the overall structure of the text" (Fairclough 1995:57).

Analysis of these textual elements can be divided into two categories: semiotics, which is concerned with the visual and textual detail. Here I draw on the concepts and tools suggested by Richardson (2007). The second focuses on the broader workings of a text which sets out to understand the workings of a text as a whole. Here I employ analytic approaches to narrative, genre and argument analyses as proposed by Prinsloo (2009). It will also include some of Richardson' (2007) insights into the analytic approach. Finally, for visual analysis, I adopt tools suggested by Rose (2001).

3.6.1 Semiotic analysis

In the first stage of textual analysis, the following analytic methods are used in this study, as proposed by Richardson (2007):

Lexicalisation

Lexicalisation is the analysis of words used in a text. Richardson (2007:47) notes "words convey the imprint of society and of value judgements; they convey both connoted and denoted meanings". For example, nouns, adjectives and verbs convey both connoted and denoted meanings. So therefore, it is important to analyse word choices for both their possible, obvious and associated meanings (Richardson 2007).

Naming and reference

Names in a text may reveal who the named persons wishes to be identified with or perhaps who the author wants the named persons to be associated with (Richardson 2007). This is

what Richardson (2007:47) refers to as "referential strategies". Referential strategies "are social categories which may be chosen to refer to a person and these choices have specific consequences for how the person is viewed" (Richardson 2007:47).

Predication

Relevant to the analysis of texts are the choice of words used to represent more directly the values and characteristics of social actors (Richardson 2007). These values and characteristics of social actors can be more directly represented through "predicational strategies" (Richardson 2007). Predicational strategies are mainly realised through specific forms of reference such as the use of adjectives, prepositional phrases, pronouns, metaphors and similes (Richardson 2007).

Syntax and transitivity

Transitivity analysis examines the structure of sentences which are represented by processes, the participants involved in these processes, and the circumstances in which processes and participants are involved (Nguyen 2012). Richardson (2007) provides the process of transitivity analysis in detail:

- The participants: are those involved in the process. These roles are typically realised by noun phrases in the clause (Richardson 2007).
- The process: this will be expressed by the verb phrase in a clause. Richardson (2007) proposes four kinds of processes that can be used in a text: first, verbal processes, such as speaking, shouting or singing. Second, verbs can be mental processes such as thinking, dreaming or deciding. Third, relational processes of being, such as have, seem and are. Finally, material processes which is divided into: "transitive action" and "intransitive action" (Richardson 2007:55). Transitive action involves two or more participants whereas intransitive involves only one participant (Richardson 2007).
- The circumstances: usually associated with processes that may be changed. For instance, by using adverbial or prepositional phrases or through the structuring or framing of relations (Richardson 2007).

Rhetorical tropes

Rhetorical tropes take words and use them to denote or connote something apart from their ordinary meaning (Richardson 2007). Some examples of commonly used rhetorical tropes in this study include hyperboles, metaphors and/or puns.

3.6.2 Narrative and genre analysis

The second level of linguistic analysis involves narrative, genre and argument analysis (Prinsloo 2009). In this section I discuss narrative and genre analysis by looking at the different models as proposed by Prinsloo (2009). Focusing on and utilising narrative analysis "offers insight into how a story can be organised and presented" (Saldana 2003:218). Thus narrative analysis as a structuralist method is important in this study for qualitative enquiry. Narrative analysis of the sample texts analysed in this study involves an examination of their syntagmatic and paradigmatic structures. Syntagmatic analysis identifies and describes "the structure of the formal organisation of the text following the chronological order or the linear sequences of the narrative events" (Prinsloo 2009:131). Todorov (1981) and Propp's (1968) models are examples of syntagmatic analysis which I use in this study. The paradigmatic model "seeks to identify the deeper, latent patterns or organisations which underpin the story" (Prinsloo 2009:131). Levi-Strauss' (1955) method of myth analysis is an example of a paradigmatic analysis.

In detail, Todorov's (1981) narrative model is useful for identifying how a particular narrative has been structured (Prinsloo 2009). Todorov's (1981) narrative model consists of five different stages: first, a state of equilibrium constitutes and implies harmony or order. The second stage involves a disruption of this equilibrium as the result of an action. This action may be as a result of a person, a group of people or a natural phenomenon. The narrative then attempts to set the disequilibrium right. This is dependent on there being a recognition that a disruption has occurred found in the third stage. The fourth stage is an attempt to repair this disruption. The final stage is the establishment of a second equilibrium, which differs from the initial equilibrium (Prinsloo 2009). This is because the narrative involves a transformation where either the character(s) or the situation(s) are transformed through the progress of the disruption (Prinsloo 2009).

Propp's (1968) model of narrative analysis provides a more detailed interpretation of the events that constitute the narrative. Propp (1968) argues that characters in any story serve particular functions or purposes in moving the story along (Prinsloo 2009). Propp (1968) identifies seven character functions: the hero seeks to restore equilibrium, the donor provides the objects that help to restore equilibrium, the helper helps the hero to move the action towards resolution, the princess (not always a female) leads to the climax of the narrative by being threatened by the villain, the dispatcher sends the hero off, the villain blocks the action and the false hero appears good but is eventually revealed as flawed (Prinsloo 2009). All

characters may not be present in a narrative but within every story there is a hero. There are two kinds of heroes that Propp (1968) proposes: the seeker hero and the victimised hero. The seeker hero is sent on a quest to accomplish a specific task and can be dispatched or voluntarily go on this quest, and the victimised hero tries to overcome an imposed struggle (Propp 1968). These character functions are divided into six consecutive stages: preparation, complication, transference, struggle, return, and recognition (Prinsloo 2009).

I now move to paradigmatic analysis which is useful to interpret the deeper meaning of the narrative using Lévi-Strauss' method of myth analysis (1955). This deeper structure is "evidence of the underlying contradictions in society and is a symbolic way of negotiating such tensions" (Fiske 1987:131; Prinsloo 2009:142). To illuminate these "underlying contradictions", it is necessary to analyse the characters, settings and actions in a narrative in terms of their relations of similarity and difference (Fiske 1987:131; Prinsloo 2009:142). This is known as binary oppositions. Identifying these binary oppositions in my sample texts found in *Destiny Man* enables me to "identify and probe the textual orientation as the binary construction does not merely present neutral opposites, but is linked to a social context and history that is marked by contestation" (Prinsloo 2009:142). When we identify the binary oppositions we are able to identify the way in which the real is being defined and produced, and what or who is being valued or devalued (Prinsloo 2009).

3.6.3 Argument analysis

An examination of the structuring of an argument in a narrative is an important aspect in telling a story (Prinsloo 2009). This is because an author tries to convince readers about a particular point of view (Prinsloo 2009). Argument analysis will help me understand how this is done. Argumentation can be defined as:

> "the verbal and social activity of reason aiming at increasing (or decreasing) the acceptability of controversial standpoint for the listener or reader, by putting forward a constellation of propositions intended to justify the standpoint before a rational judge" (Richardson 2007:155).

So at this stage, argument analysis of my sample texts is informed by a rhetorical approach, and this views argument as a process of persuasion and an attempt at influencing action (Richardson 2007). Richardson (2007) proposes a rhetorical triangle which consists of the arguer, audience and argument. An arguer may use three forms of rhetorical practice: forensic, epideictic and deliberative (Richardson 2007). A forensic argument (sometimes also known as a judicial argument) focuses on past actions (Richardson 2007). An epideictic

argument focuses on the present character or reputation of a person(s) (Richardson 2007). It attempts to persuade the audience to admire them for their goodness or dislike them for their dishonour (Prinsloo 2009). Finally, a deliberative argument concentrates on future actions (Richardson 2007). Deliberative argument seeks to persuade or dissuade the audience in relation to a future course of action (Prinsloo 2009).

Utilising rhetorical argumentation can be improved by deciphering which mode of persuasion to use (Richardson 2007). There are three modes of persuasion which can be used in a story: the first is ethos, which is dependent on the character and quality of the arguer (Richardson 2007). The second mode of persuasion is through an appeal to pathos or emotion (Richardson 2007). Through pathos, the audience can be moved to fear, pity or anger in order to assist in the work of persuasion by the arguer (Richardson 2007; Prinsloo 2009). The third mode of persuasion is an appeal to the logos (Richardson 2007). Here the arguer uses evidence and reasoning to persuade the audience (Richardson 2007).

3.6.4 Visual analysis and imagery

The first step to visual imagery in CDA is to take the images viewed seriously (Rose 2001). By this Rose (2001) means the researcher needs to carefully look at the image(s) because the image itself has its own effects. Thus, to interpret the visual material from the sample texts of *Destiny Man*, I make use of Rose' (2001) method of visual compositional interpretation which can easily be integrated into Fairclough's (1995) CDA method. Compositional analysis in this research involves an examination of the following important components when interpreting the visual material:

- Content: looking at the content of an image is a starting point when analysing the visual composition of a text. Put simply: what does the image actually show? (Rose 2001).
- Colour: there are three ways of describing the colours of an image, namely; hue, saturation and the value of an image (Rose 2001).
- Spatial organisation: there are two aspects of spatial organisation one needs to consider: first, the organisation of space within an image and second, the way spatial organisation of an image offers a particular viewing position to its viewer (Rose 2001). Specifically, the first aspect looks at the volume of the image and the second looks at the space in which these volumes are placed. For instance, the viewer may be

placed at a bird's eye view. This may suggest a particular discursive subject positioning of the viewer (Rose 2001).

- Expressive content: "is the combined effect of subject matter and visual form" (Taylor 1957:43-44). In short, the expressive content of an image refers to the general "feel" of the image. At this stage of the analysis it is important to describe the overall impression of the image (Rose 2001).

3.7 Discourse practice analysis

After completing the analysis of the texts found in *Destiny Man*, the second step in the CDA process is to analyse the discourse practice (Fairclough 1995). This dimension for Fairclough (1995) has two aspects: first, institutional processes (for example, editorial procedures) and second, discourse processes which are the changes the texts go through in production and consumption (Fairclough 1995). This study is primarily concerned with discourse processes. The best way to explain the concept(s) of discourse processes is through understanding the concept(s) of intertextuality/intertextual analysis. Intertextual analysis "focuses on the borderline between text and discourse practice in the analytical framework" (Fairclough 1995b:16). In addition, intertextual analysis "looks at text from the perspective of discourse practice, looking at traces of the discourse practice in the text" (Fairclough 1995b:16). Linguistic analysis is descriptive in nature, whereas intertextual analysis is more interpretative. Thus intertextuality found in discourse practice assists me with analysing the sample texts of *Destiny Man* in order to find the underlying meaning of these texts.

3.8 Social practice analysis

The third and final step in the examination and process of CDA is the use of social practice. Social practice analysis involves the examination of three different aspects: the situational context, the wider context of institutional practices, and finally, the broader society and culture in which the sample texts are located (Fairclough 1995). My discussion in chapter one and chapter two provides such contextualisation. I argue that black men in South Africa have faced a long history of gender and class oppression along racial lines. Although the transition to democracy in 1994 came with a new government (ANC) that implemented new polices like BEE and AA and socioeconomic policies like GEAR and ASGISA which was intended to advance social equality and class position for black South African men. So it is at this stage of my analysis where I provide an explanation of the discursive practice, in relation to the broader sociocultural context. This will assist me in determining the ways in which the featured men found in my sample texts in *Destiny Man* are constructed and represented.

3.9 Feasibility of the study

In the final section of this chapter I discuss the feasibility of this study. This will include a discussion on the ethical considerations, reliability and the validity found in this study. The feasibility of a study "refers to the ease with which the particular study can be completed and usually depends on the available resources needed such as budget, knowledge of the researcher, availability of data and time restraints" (du Plooy 2009:53). In terms of the time frame and budget, it is anticipated that this study will take up to 18 to 24 months to complete, thereby collecting and analysing the data. There is no budget needed for this study since there are no costs involved in the research process. The data will be analysed by the researcher. I begin this section with a discussion on the ethical considerations of this study.

3.9.1 Ethical considerations

As researchers, our responsibilities include the concerns of the subjects of our research (du Plooy 2009). Although ethical concerns were limited in this study, I interviewed the editor of *Destiny Man* – Kojo Baffoe. To this end, consent and permission to record the interviews was required (Appendix B). As the researcher, ethics in terms of honesty and trustworthiness were implemented throughout this study. In order to avoid bias responses, measures were taken to guard against the influence of prior beliefs or assumptions during the research process (Neuman 2003). Everything possible was done to be open and honest in all areas of the research process. There was no involvement of suppressing, falsifying, inventing findings or fabrication of data to meet a certain need(s) of either the researcher or the audience (Creswell 2003). To ensure the study was trustworthy and dependant, the analysis process, sampling procedures, the collection of data was conducted by the researcher. Therefore, no intercoder reliability tests were necessary. Intercoder reliability is described as follows: "intercoder reliability is the extent to which independent coders evaluate the characteristics of messages or artefacts and reach the same conclusion" (Lombard 2010:1). However, experts were approached within the particular field of study to evaluate the entire research process and examine the final results. To understand and determine whether a study will be feasible or not, it is important to examine the concept(s) of reliability and validity.

3.9.2 Reliability

Reliability refers to dependability which means that when the same method is repeated under identical or similar conditions the same results will be produced (Neuman 2003). Within textual analysis, qualitative research lacks reliability as different researchers have different meanings and interpretations of the same text. The most important test of any qualitative

research study is its quality. A good qualitative study can help one "understand a situation that would otherwise be enigmatic or confusing" (Eisner 1991:58). Lincoln and Guba (1985:1) provide four basic criteria for judging qualitative research: credibility, transferability, dependability and confirmability.

First, credibility involves establishing that the results of a qualitative research study are credible from the perspective of the researcher doing the research. As the purpose of qualitative research is to describe a particular phenomenon, the researcher is the only one who can rightfully judge the credibility of the final results of the research study (Lincoln & Guba 1985:1). Second, transferability "refers to the degree to which the results of qualitative research can be generalised to other contexts" (Lincoln & Guba 1985:1). The transferability can be enhanced by describing the research context as well as the main assumptions of the research thoroughly (Lincoln & Guba 1985:1). Third, dependability emphasises that every changing context of the research needs to be acknowledged and accounted for. Therefore, any changes and possible reasons as to how these changes may have occurred within the study were described. Finally, confirmability refers to the degree to which the results can be confirmed by others. Lincoln and Guba (1985:1) note that "the researcher can document the procedures for checking and rechecking the data throughout the study. Another researcher can take a devil's advocate role with respect to the results, and this process can be documented". Therefore, in this study I made use of the four criteria provided to achieve acceptable levels of reliability.

Trustworthiness is a crucial component to ensure reliability in this study. Seale (1999:266) observes that "trustworthiness of a research project lies at the heart of issues conventionally discussed as validity and reliability" (Seale 1999:266). The four criteria provided by Lincoln and Guba (1985) to judge this study in order to achieve acceptable levels of reliability were utilised. Although all four components were utilised in this study to ensure reliability and trustworthiness, credibility was the main component utilised. "Credibility is essential to qualitative findings because the process of qualitative research could result in multiple interpretations" (Lindlof & Taylor 2002:1). There are two ways in which researchers can enhance the credibility of their study: triangulation and member validation, also known as member check or respondent validation.

3.9.3 Validity

The concept of validity is described by a wide range of terms in qualitative studies. Validity is therefore, not a single, fixed or universal concept but rather "a contingent construct, inescapably grounded in the processes and intention of particular methodologies" (Winter 2000:1). Although there are some qualitative researchers who feel that validity is not applicable to qualitative research, they have also acknowledged its importance in qualitative research (Golafshani 2003). For example, "validity is affected by the researcher's perception of validity in the study and his or her choice of paradigm assumption" (Golafshani 2003:602). As a result, many researchers have developed their own concept(s) of validity and have often generated what they consider to be appropriate, such as trustworthiness (Golafshani 2003:602).

Validity depends on careful instrument construction to verify that the instrument measures what it is supposed to measure (Patton 2002:14). In qualitative research, "the researcher is the 'instrument' and must ensure that the findings of the research are as accurate as possible and that bias responses are avoided" (Creswell 2003:195; Patton 2002:14). Reliability and validity should rather be conceptualised "as trustworthiness or quality within the qualitative research tradition, instead of the traditional meaning of reliability and validity" (Golafshani 2003:604).

In this study, validity was applied to steer clear of bias results. Specific precautions were taken to safeguard against the manipulation of preceding assumptions and principles throughout the research process. The entire research process was carried out in an open and truthful manner, as well as to refrain from being concerned with the restraining, fabrication or devising of particular findings in order to meet a particular requirement of both the researcher and the readers (Cresswell 2003).

3.10 Conclusion

In order to contextualise the research methods of this study, this chapter outlined the traditions of critical discourse analysis. This included the clear implications and importance of CDA as the primary approach employed in this study, as well as the basic principles on which it is based. This chapter also served to explain the research methods chosen to collect and analyse the appropriate data for the research topic. This included a detailed account of Fairclough's (1995) critical discourse analysis (CDA) method. It also included a detailed explanation of how this research will be conducted by utilising the different research methods

applicable for this study. I also discussed the feasibility and any ethical considerations found in this study. In the following final two chapters, I provide the analysis and findings of the data which was made possible by the research methods discussed in this chapter.

Chapter 4: Findings *(Editor's note)*

4.1 Introduction

The editor of a magazine has the power to shape and direct the publication's form and content. For this reason, the editor's role is an interesting and valuable 'moment' within the magazine to consider. It is particularly important in the case of *Destiny Man's* editor, Kojo Baffoe, as he can be said to represent and indeed embody, the values and aims of the publication. The editor's note, for which he is responsible, may also be understood as both providing a frame for, and an endorsement of, the overall content of the magazine. As such, he acts as a cultural intermediary, framing and endorsing the particular understandings of masculinity in relation to (economic) success offered by the magazine. A critical evaluation of the in-depth semi-structured interview with Baffoe provides the context within which I present a critical discourse analysis of the six editor's notes found in my sample of *Destiny Man*. The purpose of this analysis is to identify the discourses which inform the texts, using the methods discussed in chapter 3. I begin this chapter with a brief discussion on the founding editor of *Destiny Man* magazine.

4.2 The founding editor of the *Destiny* brand

Destiny Man is the second magazine established by the *Destiny* brand's founding editor, Khanyi Dhlomo. Born in 1973 in South Africa, Khanyi Dhlomo attended a well-established girl's school in Durban. Her mother Nokukhanya Dhlomo was a teacher and her father, Oscar Dhlomo, was an active and well-known public figure in national politics. After high school, Dhlomo started studying towards a bachelor of commerce degree at Witwatersrand University (WITS). Whilst Dhlomo was still studying, she took on various media-related jobs such as reading the news on the radio at Metro FM. At aged 20, Dhlomo became the fashion and beauty editor of *True Love* magazine in 1993 and in 1995 she became the magazine's editor (Gordon 2010).

In her eight years as editor of *True Love*, Dhlomo married, had two children and completed a bachelor of Communications degree. In 2003, she left *True Love* and took on a position as the head of South African tourism in Paris where she studied towards a Master of Business Administration (MBA) at Harvard University (Gordon 2010). In 2007, Dhlomo returned to South Africa and established Ndalo Media. This led to the launch of *Destiny* magazine in 2007 and later *Destiny Man* magazine in 2009: these are said to be "two thriving high-end magazines that combine business and lifestyle content to cater to successful, professional,

stylish and intellectually curious men and women" (InspiringWomen 2013:1). Dhlomo has featured twice on the covers and in the cover stories of *Destiny*, in November 2008 and March 2010. In the November 2008 issue, the narrative focused on her academic and career accomplishments. In the March 2010 issue, the ten-page feature focused on her wedding to Chinezi Chijioke.

4.2.1 The editor

The editor of *Destiny Man* magazine, Kojo Baffoe, arguably comes from a more privileged background than most black men in apartheid. He was born in Munich, Germany in 1972, but was raised and spent his formative years in Maseru, Lesotho, where he acquired a private school education at Machabeng High School. His German mother, Elfi Baffoe, passed away when he was an adolescent. She worked as a translator prior to her death. His Ghanaian father, Dr. Frank Baffoe, is an entrepreneur, economist and former lecturer. From both a personal and business perspective, his father has been profoundly influential. Baffoe grew up working for and with his father and a large part of his skills come from him.

After high school, Baffoe spent a year in Germany as a Rotary Exchange Student, which gave him the opportunity to "get in touch with his Germanic roots". Upon his return to South Africa, he began a bachelor of commerce, majoring in Economics, Marketing and Business Administration at the University of KwaZulu-Natal. After completing his degree, he moved back to Lesotho where he was involved in a number of family business ventures with Baffoe & Associates, a management consulting company.

In 2000, he re-located to Johannesburg, initially consulting for an interior design company and later starting an IT consulting firm, Baffoe Kakana Consulting (Baka). Moving away from consulting he started working in fashion, event management and poetry – which he already started writing in his early teens. Since then, he has published two collections of poetry (*Voices in My Head* and *And They Say Black Men Don't Write Love Poetry*) which have both been featured in publications in South Africa, Canada and Brazil. Since then, he has written and developed concepts for a number of publications and businesses, including TransAfrica Media, Maja Entertainment, *Mail & Guardian*, Design Indaba, *Y Magazine*, Alter Ego, *Blackque*, and *True Love*. He is currently the editor of *Destiny Man*.

Since re-locating to Johannesburg, Baffoe has married and has two children, a 6 year old boy and 2 year old girl. He claims his two children serve as his inspiration and motivation for everything he does.

Baffoe has never featured on a cover or in the cover story of *Destiny Man*. In the interview with Baffoe, I asked him if he would ever consider featuring on the cover and cover stories of *Destiny Man* (Appendix A). Baffoe meekly answered:

> "my work is the profile and hold up others, not to push myself. The reason why people like Oprah and our CEO, Khanyi, can is because of their place in society and their accomplishments. I am nowhere near that level that a large number of people would want to buy a cover with my story. At least I don't think so. I wouldn't consider it. There are many more people out there who I feel we need to profile. Plus, I have an ed's note in every issue that allows me to share my thoughts".

4.2.2 The role of the editor

The editor is the person who directly supervises the journalists within the writing or editing team of a magazine. The role of the editor involves more than just correcting spelling or grammar of the content found within the magazines pages but rather his role is to develop each issue's editorial. This involves working with the other writers to finalise specific stories, angles and sources. Edmunds (2014:1) notes that the editor of a magazine "often has subject expertise and contacts that allows him/her to shape an article's direction together with the writer, down to recommending sources of information, such as industry research, organisations and sources". Because of this pivotal role, "editors are considered to be the gatekeepers; they decide what stories will be covered, whether the coverage appears in print, and if so, how it is reported" (Whitaker, Ramsey & Smith 2000 cited in Davies 2009:24). Formulating editors as gatekeepers suggests that they have access to the people of both sides of a fence who otherwise have limited opportunities to communicate (Davies 2009).

The role of the editor is not just about gatekeeping, however – it goes beyond what gets kept out and what gets into the magazine. The editor also has a significant amount of influence on the kinds of representations found in it. For instance, Ferguson (1983) examines the role editors play in shaping notions of femininity, and argues that an editor of a women's magazine can be viewed as the "high priestess" of the "cult of femininity", "who represents herself in harmony with the image of the magazine" (Ferguson 1983:119). Although this is in connection with femininity and women's magazines, the principle applies to the role of the editor in a men's magazine as well – where the editor also represents himself "in harmony with the image of the magazine" (Ferguson 1983:119).

In light of this, it is interesting to consider the role played in the magazine's history and identity by the editor of *Destiny Man*. I would like to argue that Baffoe's public persona encapsulates the character of the "*Destiny Man*", and that he uses it to give a 'human' face to

the magazine's producers. His persona also plays an integral part in the reader's experience of the magazine. His life story, lifestyle and performance as a celebrity in many ways epitomises the *Destiny Man* image. His identities as a businessman, entrepreneur, poet, father and husband are periodically articulated to the magazine's readers so that they have become synonymous with the *Destiny Man* image.

For these reasons, I provide below the interview with the editor of *Destiny Man* – Kojo Baffoe. The interview illuminates the editorial position of the magazine as well as Baffoe's role as editor of *Destiny Man*. This interview with Baffoe was conducted using a semi-structured interview (Appendix A). Although the interview was conducted informally, consent and permission to record the interview was sought (Appendix B). I use a thematic analysis below to present the findings from the interview in order to identify and foreground emerging themes, ideas and concerns. The original transcript – the raw data – of the entire interview with Kojo Baffoe is placed in the Appendices (Appendix A). It must be noted that Kojo Baffoe's words are spoken from his point of view and his position – his words are true for him – but he represents and works within a particular discourse of elite black masculinity which his words participate in constructing.

4.2.3 Interview with Kojo Baffoe

Ndalo Media (owned by Khanyi Dhlomo) and Media24 are the publishing houses that own both *Destiny* and *Destiny Man* magazine. The idea of *Destiny Man* stemmed from *Destiny*: "the first issue of *Destiny Man* was actually a supplement done in *Destiny*". Although Baffoe wasn't part of the *Destiny Man* team yet, he does "believe the opportunity, interest and space probably did come from the fact that *Destiny* (woman) was doing so well". Baffoe joined *Destiny Man* on the 2nd of August 2010 ("the first Birthday issue of *Destiny Man*") as the second editor after Jabulani Sikhakhane.

Before joining the *Destiny Man* team, Baffoe worked for a small publication called *Blackque*, and he sees the work that *Destiny Man* does as distinct from that magazine: "*Blackque* magazine firmly positions themselves as a black men's lifestyle magazine whereas *Destiny Man* is a men's business and lifestyle magazine". *Destiny Man* on the other hand "is more concerned about the things that affect and concern entrepreneurs and professionals as opposed to a particular demographic within the larger entrepreneurial space". For instance, "the covers [and cover stories] are always very accomplished, but throughout the magazine our entrepreneurs, sportspeople, musicians and everything else who have built careers or who

are still building their careers". For Baffoe, understanding what a successful or accomplished man consists of "is a difficult thing because we're creating a society where people define success based on things, whereas I believe you define your own success". Baffoe here elaborates on what he means by "defin[ing] your own success":

> "we have created this society where success is defined from the outside in and is defined on the basis of things. The idea of success becomes very wobbly and for me if that man feels he is accomplished, he is on a particular path, he has certain milestones along the way, certain things that he's done that he feels 'okay this is an achievement', then that I hold more in store than anything else".

Here Baffoe distinguishes between success "defined from the outside" which is based on "things", and what he believes is a more authentic form of success derived from a man being "on a particular path" on which certain "milestones" count as a personal measure of achievement. The former success, based on visible material gain, is "wobbly", that is, insecure and uncertain; the latter, an internal feeling or gauge that measures personal milestones, is what he "hold[s] in store" and values as a more sure indicator of success.

By implication, then, any person, rich or poor, is successful if he is on a path towards personal goals, or milestones. However, *Destiny Man* does not speak to every man. Rather, it addresses:

> "a particular audience because if you try to open it up and have your content targeting everybody it becomes diluted and schizophrenic".

This choice of focus on one particular demographic is thus a strategic one for Baffoe. But this demographic represents one aspect of what is for him a heterogeneous group: "we always look at man being this singular homogenous idea which is as surprising as a lot of woman I talk to find it men aren't homogenous". This heterogeneity is characterised by an array of attendant masculinities: – "there are different masculinities. It's not like a singular thing". Here Baffoe echoes an argument he presents in *The New Men*, an article he wrote in November 2010 (Appendix C). Here, he draws on clinical psychologist Mthetho Tshemese who believes we need to understand that:

> "men belong to different institutions – such as family, church, work, clan, school, political party, etc – all of which have certain expectations of what a man is and what a man should do. One's masculinity involves 'performing' these expectations, which then brings a sense of belonging and acceptance that is linked to one's identity" (Tshemese 2010 cited in Baffoe 2010:33).

To reinforce this claim, he draws on Dr. Kgamadi Kometsi, a clinical psychologist and a national co-ordinator at the South African Human rights commission who highlights in the article: "there is a mistaken idea that masculinity is that which relates exclusively to men; this is not the case" (Kometsi 2010 cited in Baffoe 2010:33). Rather than masculinity being something that only pertains to men, "men and women can both be masculine. Masculinity is that which society has come both to prescribe and to associate with men and not with women" (Kometsi 2010 cited in Baffoe 2010:33). Although "masculinity" is habitually ascribed to men, women, too, have their share of "masculinity", (and by implication, men have their share of "femininity"). Yet what "masculinity" is, or what it consists of is not set or unchangeable, which makes working with it: "the trick is that this is an evolving concept, meaning different things to different people at different times" (Kometsi 2010 cited in Baffoe 2010:33). For Baffoe, the problem is that there:

> "has been a one-dimensional perception of masculinity and what it means to be a man. Now is the time to create a new masculine order which recognises that our core values, as human beings, are the same, regardless of gender" (Baffoe 2010:35).

Here he argues that if we recognise that men and women have similar "core values" we should re-evaluate what it means to be a man and what men "do": "in navigating how to be men, we have to unpack and then be comfortable in our new multi-functional role" (Baffoe 2010:35). These "different masculinities" that Baffoe refers to include: a "traditional" African masculinity and a "modern" urban black masculinity.

Baffoe argues that being a man now is about "balance": "it is about finding that balance between call it tradition and the kind of modern world we are living in". He positions himself as one who knows about the tensions between the conflicting expectations of modernity and tradition. However, he qualifies his understanding as one that acknowledges the values of 'tradition" and the advantages of retaining its positive aspects: "I am also a firm believer there are a lot of traditions, there are a lot of values that one grows up with that come from your culture, that come from your background and we shouldn't be throwing out the baby out of the bathwater". He thus advocates retaining valuable aspects of tradition in the move towards modernity. Indeed, for him, the contemporary ideal of masculinity or the idea of "a real man" "has actually become negative in a way". This "negative" image that Baffoe refers to is illustrated in the example he gives of the "alpha male":

> "when trying to kind of define what that real man is and I don't know whether it comes from our history as a species because for a long time the alpha male you know

> that was a man. Like if you're an alpha male then you're real, muscular, into sports etc. and for a long time that was the idea of what a man should be and if you fell outside of it then there was something wrong with you".

But for Baffoe, "the geek is as much a man as the sportsman". He firmly believes that "the idea of real man, I think at the heart of is this idea of being constructive and focusing on the positive". Here, in his attempt to escape the constrictions of labels, and the competing (and perhaps irreconcilable) values of tradition and modernity, he turns instead to a liberal understanding of the individual who is "constructive" and who "[focuses] on the positive". That is, he avoids a critical approach to gender. Liberal approaches, while ideal, are limited in that they skirt the intractable aspects of the social which demand critique.

Not only is Baffoe's role as editor to ensure "that there is a clear editorial strategy" but "my job is to ensure the content is relevant". He affirms this by asking the question: "do I feel it is relevant to our readers?" In his quest to produce a magazine that is "relevant", Baffoe sees his role as necessarily having "to understand who we are speaking to and what their lives are like, what is concerning them and what is not concerning them". That is, he and his writing team mediate popular concerns and issues for their (mature) readers: ultimately Baffoe's job is to "ensure that it does speak to our readers and you know we don't necessarily veer off the path, you know we're not speaking to 19 year olds". The reference here to "19 year olds" positions his attitude as one that is serious and considered, not frivolous. Coming up with the ideas for the content found within the pages of *Destiny Man* "usually comes from each one of us is engaging" and "trying to keep up with what is going on". In addition, "we get press releases for days with ideas for profiles and stories". "So between our engaging with the world around us and just trying to find stuff out and the stuff we receive all comes out of that". This "formula" in choosing and deciding on the content is also evident in his editor's note where he "spends time thinking about our issue, the people in it, the cover story and what is new". He also uses the editor's note as his "own [personal] little column".

Like most publications the magazine derives much of its income from advertising and cultivates a good relationship with its advertisers. When I asked for more information concerning their advertising revenue, Baffoe responded: "I wouldn't be able to give that information that is internal business data". Gough-Yates (2003:153) observes that:

> "magazine editors, in particular, have the job of promoting to advertisers their potential as cultural intermediaries, who are in touch with the lifestyles of their target market groups because they were – quite literally – part of them".

While the "sales team primarily deals with the advertisers[ing]", Baffoe remains involved with the process of procuring advertising content. His primary role as editor in this process "is to kind of support across the broad, so for example, if the sales team is going to talk to a particular advertiser, then I may go with and talk to the content of the magazine". So Baffoe's role as editor is not just about "gatekeeping" – what goes into the magazine and what gets kept out – but the magazine is also personally tied to him, his image, his values and principles.

This "tie" reaches in two directions. On the one hand, Baffoe sees himself, his own interests and experiences, as reflective of and invested in the lives of his readers – he is indeed the "everyman" of the magazine's audience: "I would like to think that I live my life and the things that concern me, the things that interest me, the things I do are very much the lives of my readers". On the other hand, his work is also one of mediating the content and image of the magazine to the readers: "my job is to represent the reader of the magazine and represent the magazine so my reputation and perceptions of me are tied to people's perception of the magazine and it works both ways". Indeed, his identity is so bound up in the image of the *Destiny Man* man that he is the embodiment of its principles and values: "I am to represent the magazine and I am in essence the face of the magazine".

Such identification with the magazine is understood by Ferguson (1983) as playing a significant role in the selection of representations found in it. Baffoe sees his principles and values as fused with, or mutually reflective of, those found in *Destiny Man* magazine:

> "you coming to talk to me, I am speaking for the magazine and so if the magazine stops reflecting or it goes out of sync with my kind of personal values as an individual. I have to go how comfortable am I with this and do I want to continue because then the brush it overlaps on to me and overlaps on to people's perception of me".

That is, if he were to disapprove of the values espoused magazine, he would have to ask himself "how comfortable am I … and do I want to continue [working at the magazine]?"

4.3 The editor's note

An editor's note is typically found within the first several pages of a magazine. It can contain anything from the editor's most recent experiences to his opinion on the contents found within the pages of the magazine. An editor's note usually reveals something of the editor's personality, which is part of the establishment of a connection with its readership. Thompson calls this relationship "personal intimacy at a distance" (Thompson 1995:219). In this case,

the editor's note inside each issue of *Destiny Man* works as a "mini blog", written by the editor of *Destiny Man,* Kojo Baffoe, who tells us a story – a narrative highlighting the main points of what to expect in the magazine. As such, these mini-narratives guide and shape the readers' expectations of the content as a whole.

All the editor's notes in my sample have the words 'Editor's Note' boldly placed at either the top or the centre of the page (Appendices D-I). A photograph of Kojo Baffoe smiling at the reader and wearing a formal, tailored suit and tie is positioned next to the content in each issue. Each editor's note contains snippets of images of the first pages of the main articles found in the magazine. For instance, the first page of the main cover story in the January-February 2012 issue is of Tito Mboweni – "Life after the Bank" is tightly compressed and placed neatly on the editor's note (Appendix D). The rest of the space on the page is filled with other previews and images – from the sports to the business section – of what else the reader can expect inside the magazine. Minor changes of the layout of the editor's note do occur over time and I highlight these. The magazine changed its editorial layout slightly in the course of the year from which the examples are taken. As noted in the interview with Baffoe "you will see that there is an evolution in terms of the look and feel of *Destiny Man*" (Appendix A).

Not only does Baffoe provide a summary of what to expect in each issue but he also acts as a hero, using inspirational aphorisms and messages to encourage and motivate the reader to embrace 'success' which is ultimately 'out there' for the taking if only he would grab it. Inspirational statements like "do not let your circumstances determine your future" (Appendix F), "inner peace ensures outer success. Embrace it by embracing yourself" (Appendix E), "manifest your dreams consciously" (Appendix G) and "go out and change the world" (Appendix H) suggest how the reader might change their life circumstances and become successful. Phrases such as "inner peace ensures outer success" or "manifest your dreams" refer to a "New Age" subjectivity. Phrases like these are evident throughout the six analysed editor's notes in this research. The editor thus positions the reader as an active participant, who engages with the contents of the magazine in order to make a success of his life.

4.4 January-February 2012

(Kojo Baffoe, 2012, pg. 6)

Having highlighted the key discourses informing the editor's note and providing an analysis on the editor, I now turn to analysing the six editor's notes in-depth individually. The first of these is the January-February 2012 editor's note (Appendix D). What stands out in this first issue of the six editor's notes I analyse is a sidebar of information highlighted in a blue box titled: *Destiny Man Men Commandments*. This sidebar of information is not evident in the other five editor's notes I analyse. In addition, at the bottom of the page on the right-hand side is information as to how the *Destiny Man* reader can access and read *Destiny Man* from the digital platform, Zinio.

Baffoe begins this editor's note with a discussion on how the New Year begins and highlights the 'monotony' – the "strange sense of déjà vu" each New Year [specifically referring to 2012] brings in terms of how one structures one's daily life and routine. Statements like "how we structure our lives is all very silly, really", "we wake up and go to work Monday to Friday", "weekends are the time to let our hair down and do things we love" or "we hustle from January to November/December" suggest a life of monotonous and essentially meaningless routine, only broken by "weekends" in which we engage in meaningful activities, "things we love".

Baffoe offers a solution to this predicament: rather than struggling against this routine, submit to its demands: "life is all about going with the flow of it". However, Baffoe encourages the reader to not lose sight of his "end goal". It is no time rest once that goal has been achieved, however: "we should re-focus" and now "move on" to the next goal. Connected to achieving these goals is the idea of "relevance". The theme of relevancy or "remaining relevant" in 2012 is found throughout this issue.

Previews of what to expect in the magazine are displayed to the right of the editor's note: an interview with the cover celebrity, ex-Governor of the Reserve Bank Tito Mboweni, a discussion on the prison system in South Africa, an interview with brand South Africa's Miller Matola and Proteas coach Gary Kirsten "who has redefined himself and his relevance in 2012". To emphasise this theme, a sidebar of information titled "*Destiny Man Men Commandments*" is placed in a squared box below the editor's note. As noted earlier, this is the only editor's note out of all the sample texts that has such a sidebar.

4.4.1 The narrative

In the mini-narrative Baffoe casts himself as the hero whose quest is to help the reader to "doing better, being better, living better and loving better" in 2012. One of the ways in which the *Destiny Man* reader can do this is "by simply being relevant". Baffoe employs deliberative argument where he tries to convince the audience, that a man – a *Destiny Man* man – must remain relevant in 2012 in order to succeed, not only in his professional career ("If you sell a product, is it still relevant to your customers?") but also in his personal life ("if you are married, are you still relevant to your spouse?"). As a further means of persuading the reader of the truth of this idea, Baffoe presents an ethotic argument, in which he states that remaining relevant is also applicable at *Destiny Man* magazine – "the key question is whether the content is relevant to you [the reader]". Baffoe thus argues that in the same way that *Destiny Man* aims to remain relevant to them, then so should the readers remain relevant [for their own good]. Baffoe then links the idea of relevancy, or remaining relevant, to the entire content of the magazine, and thus demonstrates how "everyone" needs to stay "relevant". For instance, Tito Mboweni gives *Destiny Man* "a preview" of what he now does, post-retirement, "to stay relevant", while another article looks at the life of a prisoner "who has found a way to be relevant" even though "he will always be seen as an ex-convict". To conclude, Baffoe further encourages the reader to live by the "mantra" of: "How can I remain relevant?" The answer to this question of relevancy is applicable to everyone and to every circumstance: not only will it "always lead the reader down the right path"; it will help him "in raising his children, being a better partner, running a business and spending time with friends".

Below the editorial, highlighted in blue, is an information box in which the magazine advertises a short invitation to log onto "*Destiny Man Men Commandments*". This mini-narrative draws on biblical language, in which the magazine entices readers to "revisit our manhood". It begins by directly addressing the reader as part of a wider group of men, signalling an exclusive belonging: "we men". As a group, "we men" have "always lived by our own rules": "our own rules" again signals exclusivity, a selectiveness that has characterised men "since the dawn of reason". Men have carefully fostered and have "passed down" these primordial rules, not only "from father to son" but also from "stranger to stranger" and from "friend to best of friends": all men are linked in this unbroken chain that stretches from prehistory to the present. However, this link is now in danger of being broken

by “today’s current misguided ideals of masculinity”. There is a call to action: “it’s time” now for men to “revisit” their manhood.

The solution is to “formalise” these ancient (and by implication venerable) “rules” into a “code of conduct”. By collectively ratifying “our rules” in this way, we can all “happily adhere” to them: all men will be able to agree what the “rules” are, and none will be misled. Indeed, these rules will be “indisputable”, not only because all men agree, but because they are “Commandments”. Like the Ten Commandments of the Israelites, these “Men Commandments” will define what men can and cannot do: “Thou Shalt and Thou Shalt Not”. The magazine here presumes a reader conversant and compliant with Christianity in which the Ten Commandments are used as an incontrovertible guide to moral action. As a result, all men will be able to “sing proudly” that it is “so good to be a Man!” By implication, at the present (misguided) time men cannot confidently claim that they are proud to be men.

Men can now “revisit” their manhood by happily adhering to their own “man rules”. To achieve this “new found” masculinity and what it means to be a man, readers can simply log onto the *Destiny Man* website – www.destinyman.com/mencommandments. By following this link men also have the chance of winning prizes “fit for a king”. Through deliberative argument, Baffoe attempts to convince the reader that a desirable and sanctified masculinity can be found by simply logging on to the website and applying these “Men Commandments” to his life.

4.5 September-October 2012

(Kojo Baffoe, 2012, pg. 6)

What stands out in this issue of the editor’s note is a larger photograph of the first page of the cover story placed above the header of the title “Editor’s Note”. This is not apparent in the previous editor note discussed, only smaller images of the previews of what to expect are visible. Such smaller images are also evident in the future sample texts I analyse.

In the September-October 2012 issue, Baffoe discusses the importance of building and creating one’s own brand (Appendix E). He suggests the reader can do this by working “hard” towards understanding himself, who he is and figuring out his identity. Inspirational statements like “increasing knowledge of yourself”, “becoming a better you”, or “deciding what is best for you” supports this. Baffoe emphasises this by stating “it is by dealing with

what is within – our expectations, where we are going, who we are – that we are able to operate effectively when interacting with the external".

Previews of what to expect in the magazine include: cover celebrity CEO of Proudly South Africa (PSA) Leslie Sedibe who discusses how he has created his own brand and "amazing individuals" like Marcus Buckingham and past cover star Thebe Ikalafeng who were part of the DESTINY Forum in July to share their insights on how the reader can be better "brands and people". The narrative concludes with a preview of what to expect in the next issue of *Destiny Man* (November-December 2012) with Russell Simmons "who shares his thoughts on success and self-mastery" (Appendix F).

4.5.1 The narrative

This editor's note takes the form of a hero narrative in which Baffoe persuades the reader to create his own brand. This takes the form of a deliberative argument in which he attempts to persuade the reader that in order to build his own brand he must first discover who he is – his identity as a man. Statements like "dealing with what is within", "where are we going", or "who we are" support this. Baffoe links the concept of "building brands" to the entire content of the magazine and demonstrates to the reader the importance of first discovering his identity through hard work, which will ultimately then lead him to building his own personal brand. Proof of this argument is shown to the reader in the interview with cover celebrity Leslie Sedibe, CEO of PSA who "is clear on who he is" and "what he wants out of life", a self-knowledge that has helped him to build his own brand as CEO of PSA.

Other articles look at "inspiring adventurer and climber", Sibusiso Vilane and tennis legend Rodger Federer as they discuss how they have built their brand. A discussion on the public health system in South Africa also employs the concept of brand building by focusing on "internal development and self-mastery". The narrative concludes with inspirational statements that further aim to encourage and inspire the *Destiny Man* man to begin this journey of self-discovery and building his brand: "inner peace ensures outer success" and "embrace it by embracing yourself".

4.6 November-December 2012

(Kojo Baffoe, 2012, pg. 10)

In this edition, the visual composition of the editor's note remains the same as the previous one discussed. The usual header "Upfront" runs along the top of the page on the left-hand

side (Appendix F). The title "Editor's Note" is boldly positioned directly below the main snippet image of the cover story of Russell Simmons. Two smaller photographs of Robinho and Sivan Pillay are placed in the centre of the editor's note directly next to a full black and white portrait of Baffoe. Here he is depicted in a formal suit casually "looking" to the reader.

In this editor's note I identify two recurring themes: the first is about "learning" from our own (and other's) mistakes and, the second, is finding the determination to overcome obstacles. So it is ultimately up to the reader "to determine his fate". Previews of what to expect in the content of the magazine further highlight these two themes: Russell Simmons, for example, shares his thoughts and insights on "success and self-mastery" despite past mistakes made. Featured guests like businessman, Sivan Pillay and football star, Robinho explain to the author how they have managed to fulfil their dreams despite being faced with "insurmountable obstacles".

4.6.1 The narrative

In this mini-narrative, Baffoe is constructed as having more than one character function: the dispatcher and donor. As dispatcher in this narrative, his function is to encourage all men to be their own heroes and use the tools that Baffoe and the magazine give to overcome life's disruptions. The reader may "stumble" on the path to success, and fall into unexpected "potholes", but Baffoe suggests a range of tools that the reader can use to recover from these mishaps: the reader can "take the time to listen and engage", "work hard" and "absorb the lessons from your own life". Here Baffoe – the dispatcher and donor – plans action against such disruptions through his inspirational statements. Baffoe employs forensic rhetoric to ensure the reader that "a [past] experience is only a failure if you do not learn something from it". Mistakes then are only "experiences" from which one can "learn".

As a further means of persuading the reader that you only fail if you do not learn from mistakes, Baffoe presents an ethotic argument in which he states that learning such lessons is also applicable at *Destiny Man* magazine where "we tap into the lessons others have learnt and we [at *Destiny Man*] share them with you [the reader]". Baffoe then links the themes of "learning from our own (and other's) mistakes" and finding the determination to "overcome obstacles" to the entire content of the magazine. In the cover story, Russell Simmons faces a struggle being involved with drugs but learns a lesson from this mistake and uses the magical agents of "perseverance", "hard work" and "resilience" to arrive at his new equilibrium. Another man featured in the magazine who turns the lessons he has learnt to his own

advantage is businessmen Sivan Pillay, who changes his past circumstances of being a lowly factory worker and is now a professional businessman. Football legend, Robinho is cast as a victim hero, who could have easily "wallowed in misery" following a difficult spell at Manchester City in the English Premier League but instead, persevered and "found a home in Italy and started playing football there".

Baffoe concludes the narrative by encouraging the reader: "do not let your circumstances determine your future – mould them to fit your idea of what your life should be". He denies that circumstances should in any way determine success; indeed, the reader is more of a hero if he "mould[s] those circumstances to fit [his] chosen fate". In effect, whatever the reader's economic, cultural or social circumstances, he should be able to achieve success if he is determined enough.

4.7 January-February 2013

(Kojo Baffoe, 2013, pg. 8)

This editor's note is the shortest of the six editor's note analysed in this research study and, displays the usual layout of Baffoe's photograph juxtaposed with the smaller images of what to expect in the magazine (Appendix G). The image of Baffoe is different to the usual image of a small block photo. A three-quarter length image of him is placed on the lower left half of the page. It is quite large, and cut out, and the column of words "wrap" around the outline of his body to the right. He is depicted dressed in a formal black suit with a white shirt and a vivid red tie. The photograph catches him mid-stride as he turns to face the reader, one hand in pocket. The image is outlined with a band of "shadow" to the left to make it stand out in way that suggests a three-dimensional image.

Baffoe begins his editor's note with a bold argument, that most of us – the reader included – would not be able to recognise the faces of the "top 50 CEOs". Some may be able to recognise a name. In an admonitory manner he instructs you as reader to examine yourself and "look around" to see if you "know who is behind" the production of the objects you use in your daily life. Baffoe asks the reader if he is mindful of these "behind-the-scenes" people: "Do you know who is behind any of the things you are engaging with on a daily basis?" The answer to this question is found in the statements: "we place much emphasis on the concept of self-branding" or "focus more on accolades or glory" which suggests that the reader is not aware of the role these important people play. It is important, argues Baffoe, that the reader does not "operate in a vacuum", cut off from the rest of the world without any connection to

other people. Rather, the reader should acknowledge the people on whose work their success depends: “those you influence as a leader are the ones who do the actual work”. While they work, it is your responsibility, like a captain, to “guide the ship”.

Previews of what to expect in the magazine are placed at the top of the of the letters “Editor’s Note”: interviews include: cover celebrity, Mfundi Vundla who has changed the South African Television landscape, Ibrahim Rasool who has found his niche as US Ambassador and Tumi Molekane who has built a career as a musician.

4.7.1 The narrative

In this mini-narrative, Baffoe proposes that “behind-the-scenes” people are heroic. Such a person may be powerful, yet is content to be anonymous and unrecognised. Indeed, people “barely know he exists”. Instead of looking for “acclaim or public recognition” for his prowess, the person who “operates behind the scenes” works quietly and virtuously to assist others to achieve his goals. Like a sea-captain, such a man “guides the ship” while those he leads “are the ones who do the actual work”. Ironically, in the end, “when his work is done”, and his goal achieved, people will think that they “did [the work] themselves”. Here Baffoe employs epideictic rhetoric to persuade the reader that the “behind-the-scenes” people are worthy of admiration and acknowledgment – even though their efforts often go unnoticed.

Baffoe then juxtaposes this humility with “self-branding”, on which we place ‘too much store”. Instead of being self-aggrandising, leaders should practice the virtues of modesty, and “doing good work”, because “your job title does not define you but what you do within it does”. Baffoe thus positions the importance of humility in business as crucial and argues that “leadership is not about titles, positions or flowcharts”. Baffoe believes that leadership is more about and concerned with “influencing” “one another”. Humility here is linked to “one life”, or person, and his ability to “influence” others. The idea of humility is then linked to the entire content of the magazine. For instance, the cover star Mfundi Vundla explains to the author how he has “changed the South African TV landscape”. He explains this in a modest manner: “quietly” and “without seeking the spotlight”. Baffoe also gives the example Gordon Igesund, who, regardless of the “the limelight”, considers that how he leads his football team is “far more important”.

The work ethic Baffoe validates is highlighted in a variety of ways: “quietly changed”, “without seeking the spotlight”, “it is best not to rock the boat” and “creating great work and a strong foundation”. These statements suggest that the ability to remain humble is an

important trait in the business world, despite the fact that one is capable of "changing the South African TV landscape" or having "the best management record in South African football", or being "US ambassador". Such humility is a trait Kojo Baffoe personally values: as noted earlier in the interview with Baffoe, when asked if he would ever feature on the cover of *Destiny Man*, he meekly answered "my work is the profile and hold up others, not to push myself. I am nowhere near that level that a large number of people would want to buy a cover with my story" (Appendix A). Thus through ethotic argument, Baffoe is able to persuade and illustrate to the reader the importance of modesty. He concludes by exhorting the reader to be "vigilant" over what he believes and says: we live in a "world that has gone 'socially mad'". This social madness refers to society who are on some form of social media platform i.e *Facebook* and *Twitte*r and is willing to say what they feel about anything and everything regardless of the manner in which it is done. Their lives are consumed by this social madness. The solution here to overcome this social madness is to learn "lessons" from the examples set by the men who feature in this issue.

4.8 March-April 2013

(Kojo Baffoe, 2013, pg. 10)

From this edition, the visual organisation of the editor's note changes, compared to the four examples discussed above (Appendix H). The usual header of "Editor's Note" is now shortened to "Ed's Note" but is still boldly placed at the top of the page. Baffoe's image is no longer a "free-standing" full length portrait in the middle of the page, but is here "squared off", as a smaller, three quarter length portrait in black and white at the top right of the page. In the picture he is turning to face the reader with his hands loosely clasped in front of him. The caption "Editor – Kojo Baffoe" is directly below the image. As a result of this organisation, his signature, "Kojo", usually found at the end of each note, is no longer included. What is also new in this issue as well as in future editor's notes is a blurb that highlights a quote from the editorial text. For instance, in this issue, the blurb is situated on the right-hand side of the page below the excerpt from the cover article. The quotation reads: "once we believe in ourselves, we can risk curiosity, wonder, spontaneous delight or any experience that reveals the human spirit" highlighting the theme of self-belief found in this editor's note. In contrast to the serious images of Ndwandwe and Baffoe, at the bottom left-hand corner of the editor's note is an image of a cut out figure laughingly peeking round the page. We can assume this is a representation of the artist mentioned in the note.

4.8.1 The narrative

The quotation Baffoe uses here, and which is drawn to our attention in the blurb, is from the poet E.E Cummings. It suggests that it is only if we "believe in ourselves" that we can "risk" undergoing experiences such as "curiosity" and "wonder". In this construction, only self-belief enables us to boldly dare experiences that "reveal the human spirit": they are otherwise inaccessible, perhaps even dangerous. While experiences of the "spirit" are now abandoned, Baffoe picks up the idea of belief in oneself to set up a binary opposition between the contrasting qualities of "arrogance' and "self-confidence". He begins with a forensic argument in which he defends the actions taken by the editorial staff at *Destiny Man*. He presents these actions as a sign of confidence and belief in the aims of the magazine, rather than indications of arrogant decision-making on the behalf of others. This is so because the labour of composing the content is both painstaking and time-consuming: the editorial team "spend[s] a great deal of time working", which includes the mental processes of "listening, exploring and engaging". This hard work is to "ensure" that the magazine "speaks" personally to the reader, who, rather than just a recipient of the content, is addressed as the magazines "partner", a word suggesting equality.

By extension then, the men featured in the magazine are not arrogant, but are justified in taking pride in their achievements and plans which are the result of self-confidence. While recognising that "one could interpret that confidence as arrogance", Baffoe argues that the men featured in this issue of *Destiny Man* also share the magazine's ethos, which rather than being characterised by arrogance, is one of self-confidence or self-belief. The outcome of such a "healthy" attitude is that one is assured of "being on the right path" (to success, or greatness) and that one is "capable of changing the world". Indeed, people who are "tenacious" and who "believe in themselves" have a better chance not only of being employed but of increasing their chances of success "a hundredfold".

However, the achievements that the quality of self-belief make possible should not be for our own benefit alone. In the same way that the magazine presents itself as a means by which its readers can better their own lives, the celebrities they cover achieve of promoting the interests. For example, cover celebrity, Ezra Ndwandwe "believes he can change the way we perceive entrepreneurship". The theme of self-belief is further evidenced in the content of the magazine. For example, up and coming alternative pop singer Jimmy Nevis speaks to the author about his music and tells him why he "believes his music will add value and should be heard". The narrative is concluded with inspirational statements about "greatness" that

directly speaks to the reader and how he can gain self-belief in his own life. Here the idea of "greatness" is that it is inevitably out there for the reader if only he will pursue it. He can achieve this greatness by taking "responsibility", being "positive", having "hope" and "find[ing] the inspiration". In doing so, he is able to achieve the self-belief he needs in order to be a confident and successful *Destiny Man* man.

4.9 September-October 2013

(Kojo Baffoe, 2013, pg. 10)

This is the final editor's note of my sample texts that I analyse for this chapter. The usual mini-photographs of what to expect in the magazine are placed in the content of the editor's note. What emerges in this issue and which is not evident in the other editor's notes analysed are details that run along the left-hand side of the page, positioned adjacent to the photograph of Baffoe (Appendix I). These details include: who took the picture, the designer of Baffoe's outfit, the location of where the picture was taken including the necessary details of the photographer who took Baffoe's photograph i.e website and contact details. Directly below the photograph of Baffoe is the caption "Editor Kojo Baffoe". To the left of the page is a blurb that reads: "if we all rely on someone else in the team, we will end up with no-taking responsibility" highlighting the theme of "taking responsibility" in the editor's note.

Previews of what to expect in the magazine further incorporate the theme of "taking responsibility" for the "the usual entrepreneurs, professionals and discussions". The content of the magazine aims to open up the readers eyes of "taking responsibility" and "to do more than just pursue absolute self-gain at the expense of others" such as cover celebrity CEO of Transnet Brain Molefe and Communications Director of Agang Thabo Leshilo. Baffoe concludes the issue with the inspirational statement: "let us celebrate the miracles and turn the tide. It is time the light defeated the darkness". Again, this phrase refers to "New Age" subjectivity.

4.9.1 The narrative

In the narrative Baffoe is constructed as the hero. Baffoe reflects on the year thus far and acknowledges "the good, the bad and the difficulty" the year has presented. Baffoe even goes as far as comparing the "bad and the difficulty" of the year to a "dark cloud". This threat and gloom implied by this "dark cloud" is metaphorically used to describe the year, which for Baffoe has been "tragic", "defeated" and "darkening". Baffoe believes that the cause of this "dark cloud" is due to people in the work environment who "compromise their values and

principles" while they advance themselves professionally. They are more concerned about "amassing wealth" that they often forget and "avoid" focusing on those who, unlike them, have "nothing". As the hero, he aims to persuade the reader through epideictic rhetoric to take "responsibility" and avoid ending up in a situation like this. Baffoe does however reassure the reader that there is nothing wrong with "basking in the fruits of labour", "enjoying the good life" and "enjoying an obscenely lavish lifestyle". However, this "lavish lifestyle" becomes a problem when it is "destructive". Baffoe provides an example of when this may become destructive: "amassing wealth at the expense of others". Baffoe suggests a way of overcoming this destruction if it is ever reached: the reader should "take a step back and question our (his) actions".

What is interesting in this issue – and is not apparent in the other five editor's notes I analyse – is how Baffoe incorporates the theme of "taking responsibility" not only professionally but also personally. For example, Baffoe is constructed as the hero in his children's life where he aims "to lay down a foundation" for them. Baffoe acknowledges and understands that his children "will follow the paths they deem most relevant to them" but wants to make sure that he is "helping" them so "that they at least have a choice" when making the decision on which path to choose. This theme of "taking responsibility" is evident throughout the content of the magazine. For instance, cover celebrity Brian Molefe believes "it is his responsibility to ensure efficiency and effectiveness" at Transnet whilst Communications Director of Agang Thabo Leshilo has already taken responsibility "of his past convictions".

Chapter 5: Findings *(Covers & cover stories)*

5.1 Introduction

I continue my analysis and findings in this chapter by analysing the six covers and cover stories of my sample texts found in *Destiny Man*. The covers of a magazine work as advertisements, highlighting what readers can expect inside the magazine (Malkin, Wornian & Chrisle 1999). These covers also tell us something about the magazine's identity. It is therefore useful to carry out an analysis of the covers and cover stories to form a general idea of the magazine's identity, how it positions itself, signals its aims to, and sets up alliances with, the reader. The purpose of this analysis as noted in chapter 4 is to identify the discourses which inform the texts, using the methods discussed in chapter 3. I begin this chapter with a discussion on the most prominent features of the covers of *Destiny Man*. This will include the name "Destiny Man" and the magazine's motto: *Bold Distinguished You*. The body of the chapter is concerned with analysing and discussing my six covers and cover stories in-depth individually. As the covers generally contain similar elements, the cover analysis is provided in one section.

5.2 Covers analysis

The cover of a magazine is a distillation of the magazine's focus and concerns, an engaging synopsis presented to entice and engage the reader's interest in and identification with the content and what it represents: "the cover of a magazine is the unified identity for a whole host of ideas, authors and designers who have created the eclectic of stories, articles and materials within each – some would argue, this identity extends to the readers as well" (Roman 2014:1). The look and feel of the magazine is quite thick, heavy, with very glossy paper – it is a high-end consumer magazine. The design of the magazine features includes bold typefaces. This look is best described as a 'dense' design. My interpretation of this design is that there is an attempt to make the magazine look "masculine". These bold typefaces are imposing and connote the masculine characteristics of boldness and power.

The *Destiny Man* nameplate is boldly placed at the top of each cover page with the tagline (logo) "Bold, Distinguished You" directly below it to the right of the page. The magazine's website address – www.destinyman.com – can also be seen directly above the nameplate to the right of the page. This is evident in each of the covers analysed (Appendices J-O). In the centre of the cover is a portrait photograph of the individual featured in the cover article: but it is not just the face as in women's magazines – it is often a three-quarter shot also showing

the body in a variety of poses. It does not allow for the intimate gaze directed at women models. (Malkin et al. 1999) note that the covers of a woman's magazine usually contain some message about bodily appearance for example, a thin female body. However in contrast, the covers a of men's magazine focuses more on the outside world, news, politics, hobbies and activities (Malkin et al. 1999). Roman (2014:1) observes that the purpose of this cover photograph "is to connect with the reader through eye contact and a recognisable celebrity face". The cover photograph of the featured celebrity is then accompanied by a brief description of what the reader can expect inside the articles. I discuss this in detail later but for now, for instance, the first of my sample texts analysed (January-February 2012) depicts former Reserve Bank Governor, Tito Mboweni. A short description ("catchphrase") of what the reader can expect inside the article is placed above his name: "life beyond retirement" (Appendix J). The rest of the space on the page is filled with previews of what else the reader can expect inside the magazine.

These include a range of guests who are 'CEO's', 'coaches' or 'a jazz guitarist'. The name of these guests are given in is in bold caps, with their profession stated below. Beneath these statements is the topic that they will talk about. Each element – name, profession and topic – is distinguished from the other by a different font. Each guest, his profession and advice, is separated from the other by a thin white line. The advice seems directed at personal growth or change of some sort: as experts in their fields (attested by the professions name) they can be depended on to offer sound advice – which is also endorsed by the very fact that *Destiny Man* has chosen them to represent the values of the magazine. They, through the vehicle of the magazine, have something valuable to 'say' to the reader, and the cover is therefore inviting the reader to take the opportunity given (by buying and reading) to improve themselves and their businesses in the ways suggested.

In this particular edition, the reader can also expect a "PERSONAL WEALTH REPORT" which is indicated by a white box to the right side of the cover page. The words and the box as a whole are made noticeable by the juxtaposition of a bright red cross. This red cross (denoting a first-aid box) provides a visual pun to anchor the verbal one: the "wealth report" is actually a personal finances "health report", which provides the reader with "tips on building your bank balance" and "debt-busting advice". As a palliative for this medicine you can also meet in this same space "SA's 10 richest men". In the same vein the reader can also find out how to recover quickly and effortlessly from a "career crash": "STARTING OVER" promises to give advice about how to "[bounce] back" unscathed from such a set-back and

begin career life again. The ubiquity and universal relevance of the financial world is signalled again in the second feature "CELLING OUT: the price of SA's prisons". Here the double entendre in the "celling" refers both to the prison cells we expect to find in the article, and also to "selling out" a product – or someone. In the latter case, to be "sold out" is to be betrayed in some way. The link here is to the "price" of the prison system, and the reader is enticed by this complex interplay of meaning to find out in what ways he is being financially betrayed by South Africa's prisons. At the very bottom and running across the width of the page is a thin narrow box, subtly emphasised by a slightly darker blue than the background, with the words "WIN KURT GEIGER VOUCHERS & ARAMIS FRAGRANCES". "WIN", in bright yellow, draws the reader's attention to the possibility of such a luxurious prize of high-end fashion and consumer items, which is "WORTH R84 000".

5.2.1 Cover narrative

All the covers of *Destiny Man* have the same standard elements which come together to tell us a story about the reader which runs through and defines the *Destiny Man* identity. *Destiny Man* frames the reader as the seeker hero – he is the "You" referred to in its tagline: *Bold Distinguished You*. The reader is on a quest of self-actualisation and self-realisation in order to achieve success, be it on a personal or professional level. In the interview with the editor of *Destiny Man* as discussed in chapter 4, Baffoe believes "[every]one defines their own success" (Appendix A). So success or fulfilment of this quest can be summed up as achieving the goals the *Destiny Man* reader sets out for himself.

Each month, a "catchphrase" is printed directly below the title of the main cover story. This phrase sums up the main focus of that issue, and in effect directs what the hero should dedicate himself to for that month, so that he can become successful. For instance, statements like "My No 1 lesson? Manage your [financial] anxiety" (Appendix N), "It's in the integrity of the management that matters" (Appendix O) or "Good businesses are built with passion, honesty and the desire to serve" (Appendix L). These "catchphrases" explain how the reader can manage his anxiety, maintain his integrity or [build] a good business. These previews on the page then offer strategies, in the form of advice, on how the reader can achieve in the implicit aims of these "catchphrases". So for example, in the March-April 2013 issue, the reader can manage his [financial] anxiety through advice given by Ezra Ndwandwe by going away for a week, playing some form of sport, listening to music or 'leaning' on his support structure back home – his wife and family (Appendix N). In the September-October 2013 issue, the reader can maintain his "integrity" in his business or in the workplace by taking

Brian Molefe's advice (Appendix O). In this way the reader is positioned as an active participant, who engages with the contents of the magazine.

5.2.2 Destiny Man

The name *"Destiny Man"* is the key to the magazine's identity and provides some useful insights into how its producers wish to represent the men in it. The Concise Oxford English Dictionary (2001:389) defines the word 'destiny' as "the events that will necessarily happen to a particular person in the future", or "the hidden power believed to control this fate". The word "destiny" can also be defined "as something to which a person or thing is destined", or "a predetermined course of events often held to be an irresistible power or agency" (Merriam Webster Dictionary Online 2014:1). These two disparate meanings come together here in the masthead: the magazine readers will, guided by an irresistible power, inevitably arrive at a future time in which they realise their destiny. Success is this ultimate destiny – a fortune in both senses of the word. The magazine both bears witness to this process and aids its unfolding. In addition, the transitive verb of a man "is to be the person who controls or is in charge of something" (Merriam Webster Dictionary Online 2014:1). So a *Destiny Man* man can thus be understood as making a choice or taking a chance in his own life. This inflection is evident in the magazine's positioning itself as a magical agent – a direction to self-actualisation, whose advice the reader can adopt and use to achieve his goals in becoming a man in charge of his own destiny – a *Destiny Man*.

5.2.3 Bold Distinguished You

The magazine's motto: "Bold distinguished you" exemplifies for the reader the destiny that is inevitably his, if he will only pursue it. So although the magazine's producers and editor perceives success as something the reader defines for himself, the magazine, through its tagline, effectively defines the qualities of success for the reader. It is about being both bold and distinguished. To be bold is to be "confident and daring or courageous" (The Concise Oxford English Dictionary 2001:155). A person is distinguished if he is "marked by eminence, distinction or excellence" (Merriam Webster Dictionary Online 2014:1). As such, the magazine's producers through its motto suggest that the *Destiny Man* reader can be someone who is both courageous and marked by excellence: he is bold enough to pursue his own destiny and by doing so he can distinguish himself from other men. The *Destiny Man* reader is assured that, in contrast to other less successful men, he can become powerful, in control, successful and able to act upon the world.

In terms of the featured cover celebrities, these men are selected to appear as cover subjects because of their professional achievements and not only their physical appearance or stature. However, although they are identified as economically powerful and successful businessmen and entrepreneurs, the main cover photographs of these men also highlight their successful masculinity – through the poses, expressions and dress associated with hegemonic masculinity. All six cover stories feature men who are wearing formal attire, tailored suits and ties which act as signifiers of professionalism, success and class. Such fashion is a means of personal, and class, distinction: it is "a method by which the upper classes promote their distinctive sense of superiority, and due to wider societal changes, other classes are becoming more affluent and are adopting the habits and lifestyles of the upper classes" (Simmel 1981 cited in Galilee 2002:38). In this regard, Galilee (2002:47) observes that "the suit is the uniform of commerce, signifying power, and professionalism". As a "uniform" it signals to the observer that the wearer belongs together in a certain class with others like him. In the March-April 2013 issue, Ezra Ndwandwe (Appendix N) is wearing a black suit and a black tie. In the January-February 2012, September-October 2012, January-February 2013 and September-October 2013 issues with Leslie Sedibe (Appendix K), Mfundi Vundla (Appendix M) and Brian Molefe (Appendix P), each man is wearing branded wrist watches. In the January-February 2013 issue, Mfundi Vundla (Appendix M) smiles at the reader in a tight fitting tailored blue collared formal shirt and waistcoat which accentuates his toned arms.

This interaction then between the representations of these featured cover celebrities and the reader may be understood in terms of Lacan's psychoanalytic theory (Bignell 2002). Lacan's psychoanalytic theory seeks to explain how desire produces reality rather than desire being caused by a perceived lack in the real (Bignell 2002). Thus the reader "misrecognises" himself in these images found in the cover stories as they represent the viewer's better self. They are the heroes the reader is positioned as desiring to become like. In other words, these images provide a 'perfect' representation of the *Destiny Man* masculine subject whom the reader is persuaded to become: he is encouraged to be bold, distinguished, successful and powerful.

5.3 January-February 2012 – Tito Mboweni

(Sheena Adams, 2012, pg. 28-32)

Having highlighted the key discourses informing the covers of *Destiny Man*, I now turn to the six covers and cover stories and analyse them in-depth individually. The first of these is the

January-February 2012 cover story (Appendix J). This cover story is the longest of the six cover stories I analyse. The article is centred on former Reserve Bank Governor, Tito Mboweni and focuses on his life as a "pensioner". It is the only article in the sample that is written by Sheena Adams, *Destiny* and *Destiny Man's* business and lifestyle features editor. At the bottom of the first page to the left of the article is the name of the magazine: "*Destiny Man*" and the date of the issue positioned directly next to it – "January-February 2012". This is found at the bottom of every page of the story. This format of the name of the magazine and the issue date is evident in every cover article I analyse.

The cover story is signalled by the small header in the top left corner: "Cover feature: Upfront" with the by-line "Written by Sheena Adams" placed directly below it. The five page cover article begins with the headline: "Tito's new clothes" positioned to the left of the page followed by a sub-heading directing the reader as what to expect in the cover article. The sub-heading reads:

> "former Reserve Bank Governor Tito Mboweni speaks to us exclusively about life after the bank, his brand-new investment company, Mboweni Brothers Investment Holdings, and its plans concerning mining contracts, property deals and aviation".

What is interesting to note in this cover story is a possible proofing error made by the magazine's producers, which allows a glimpse into the editing process. The mini-photograph of Mboweni found in the editor's note has a different title to that found in the main cover story. In the editor's note the article is titled: "The ex-governor's new clothes" but in the main cover story it reads "Tito's new clothes" (Appendix D).

Adjacent to the first page is a full page shot of Mboweni partly smiling to the camera while wearing a bluish-grey suit with a checked blue and white collared shirt and a red tie that echoes the colour of the background. The third page continues with the story and has two smaller photographs of Mboweni placed at the top of the page. The photograph situated to the far left of the page is a black and white photograph of Mboweni smiling in a suit and tie as he looks out of the frame of the picture to the right into the distance. The photograph has the caption: "Mboweni arrives at a press conference in Johannesburg" to the right of Mboweni's face. Another photograph is positioned directly next to it, of Mboweni in a black suit, stripped blue and white collared shirt and a red tie while he smiles to the camera and shakes the hand of AngloGold Ashanti's (AGA) CEO, Mark Cutifani. The caption: "Mboweni and AngloGold CEO Mark Cutifani arriving at a presentation in Johannesburg" is positioned directly below the photograph.

The fourth page of the article is a continuation of the interview with Mboweni. A quote in a red squared box with white bold writing is positioned to the far left of the page: “about 90% of our economy is developed. Sure, a lot needs to be done in terms of industrial competiveness, but we’re moving; we’re not stagnating”. At the bottom of the page to the left is another small photograph of Mboweni while he receives his “honorary doctorate in economic science from the University of Cape Town”. This caption is placed in a pale grey squared box within the photograph. In this photograph of Mboweni he is wearing his graduation gown and cap while he gazes into the far distance and looks over to the audience and shakes the Professor’s hand.

On the last page of the article, running along the top of each page is the usual header: “Cover feature: Upfront” which suggests that the featured subjects have nothing to hide and works as a pun on this being a cover story. A medium-sized photograph of Mboweni looking more serious is placed to the right of the page. Mboweni is wearing the same bluish-grey suit with a checked blue and white collared shirt and a red tie that was found on the cover page and second page of the article. At the bottom of the photograph a caption in Mboweni’s own words are printed in a squared black box and is highlighted in a white bold font – “the media would rather have something destructive on the front page than a serious statement by Matthews Phosa, Gwede Mantashe or President Zuma”.

5.3.1 Narrative

Titled “Tito’s new clothes”, the January-February 2012 article constructs Mboeweni as the seeker hero whose quest is to help and contribute to the success of high-profiled companies like “AGA”, “Nampak” and “Goldman Sachs” and thereby ultimately to promote the economic success of South Africa. Ironically, he fulfils this demanding role while he enjoys “early retirement” as a “pensioner”. The title refers metaphorically to this ‘new’ identity of Mboweni’s as his “new clothes”. The title puns on the well-known story of “The emperor’s new clothes”; through this intertextual reference Mboweni is likened to an “emperor” in his changed guise.

The narrative is characterised by a tension between the eulogistic descriptions of Mboweni’s successes in the business world and his personal demeanour. A highly evocative description is given of his character at the beginning and end of the piece. Mboweni is described as “charismatic” and “funny”. He is also “charming”, putting everyone in the *Destiny* crew at ease with witty and “hilarious” anecdotes. Despite such charm, however, Mboweni also

comes across as arrogant when he arrives late for his scheduled "cover shoot" at *Destiny Man*. He is described as exhibiting no need to apologise for keeping the *Destiny Man* crew waiting, and he excuses his lateness by referring to the personal consequences of his (more) important international schedule: he had "fallen asleep after a particularly frenetic business trip to Ghana".

Mboweni's manner continues to be contrasted with his business acumen. While his "track record" may be irreproachable, his manners are not as praiseworthy: he is "offhand" and has a "sharp tongue". This careless attitude towards other's feelings causes those around him to be angry. However, the author tries to soften the offence by explaining that, contrary to appearances, Mboweni is not "arrogant", only "brusque". In addition, the author explains that "those closest to him" are no longer effected by this seemingly offensive manner: inured by association, they are "unfazed". By implication, she, and the *Destiny Man* crew too should not take offence. In addition, he makes his "very definite likes and dislikes" known to the author. These assured "likes" are for expensive consumer items associated with elite masculinity, such as "impressively cut suits" and "the odd expensive cigar". His emphatic "dislikes" include "photographers" and "stupid questions" particularly from journalists.

During his time as Governor, Mboweni faces a battle against "naysayers" – a "war" between two shareholders at the Reserve Bank: Michael Duerr and Mario Pretorius. Duerr accuses Mboweni of "bad corporate governance of the Bank" and Pretorius opens up a case against Mboweni for 'racist discriminatory remarks'. Mboweni is represented as responding to these accusations carelessly and preferring to rather brazen it out than admit defeat. In these situations, Mboweni is constructed as someone who doesn't like to take much responsibility for his actions. Instead, his response is to cover up the scandalous information and accusations about him and deflect the reader's attention to everything that he does right and good for the economy. For instance, Mboweni tells of robust efforts to help the South African economy: he energetically "[battled] inflation" and "[shored] up the central bank's reserves". The two anecdotes that the author sets up about Duerr and Pretorius are more than simply setting up the villain of the piece. As it stands, the reader is let a bit puzzled by the reason for including these anecdotes – they do not seem to add to our knowledge of the man. They are examples of Tito's pugilistic reaction to, and his high opinion of himself in the face of, people who do not trust him: the "naysayers", who dare to impugn his reputation by calling him to account.

His position as Governor of the Reserve Bank is highly influential, and when his tenure ends, Mboweni is obliged to "cool off" for half a year. The implication is that the position of Governor would make him "hot" and thus immediate employment elsewhere dangerously illicit. Mboweni spends this time deliberating about his future and possible prospective working opportunities. This cogitation takes the form of mulling over which company woos him most sweetly: he "entertained offers" from a variety of companies and financial institutions who ask him to "join their boards". Mboweni accepts three highly influential positions from industry giants, AGA, Goldman Sachs and Nampak. Mboweni modestly admits that providing "strategic advice" to these "high-powered" companies has proven to be "no easy task" but the advantage is that it allows him to be part of a "stimulating and intellectual environment". This is in contrast to the way Mboweni describes himself earlier on in the narrative as "resting and thinking".

Mboweni continues his quest and focuses on more personal investment ventures together with his brother, Alto. These include "Mboweni Brothers Investment Holdings (MBIH)", "MB Resources" and "MB Capital". In Proppian terms, Alto – his brother – is characterised as the helper who supports Mboweni with MBIH. The company focuses specifically on finance, mining, real estate and aviation.

5.3.2 Saving South Africa

The first point that can be made about the narrative is Mboweni's desire to provide and contribute solutions and/or strategic advice to AGA, Goldman Sachs and Nampak. His experiences, knowledge and expertise skills of the political and financial environment enable him to complement the business capabilities of these established high status organisations. In Proppian terms, Mboweni then offers them a magical agent by donating his experience, knowledge and expertise skills to these companies. He is both the hero and the donor who assists them to achieve their best and reach full potential.

For instance, at AGA Mboweni believes that the global gold mining company needs to search for new opportunities to expand. In these enticing "greenfields" they will "get the ore out of the ground" and save themselves. He advises that this is possible if AGA expands to different parts of Africa like Tanzania, Ghana and Guinea as well as internationally to Australia, Columbia, Argentina and Brazil. No part of Africa, or indeed the world, should be a limit on their ambition. Such expansionist policies are also postulated to be beneficial for Nampak. In this case, Mboweni proposes that the company needs to extend to "new markets" in Africa,

like Ethiopia, Angola and Nigeria. This has already evolved into reality where Nampak has recently acquired full ownership of the Alucan beverage can plant in Agbara, Nigeria. Similarly, Mboweni provides strategic advice to Goldman Sachs and how they can develop their business specifically in South Africa and sub-Saharan Africa.

In each of these cases, while Tito is constructed as the hero who assists the companies to achieve their best, he is at the same time the recipient of, and the focus for, the considerable economic, personal and social resources each company has at its disposal. He is represented as enjoying, indeed relishing, the beneficence of those he sets out to help. The philosophy: "look after me and I will look after you" emphasises this relationship Mboweni has with these established companies. This is in his favour and particularly helpful for Mboweni who is a "pensioner" – as he so often refers to himself throughout the narrative. Even though Mboweni doesn't need the extra money due to his highly acclaimed position at the Reserve Bank, it is "nice" and allows him to "maintain" his lavish lifestyle like "travelling" the country.

In addition, Mboweni pays attention to and offers possible solutions for the financial problems faced by South Africa, and Africa more generally. He stresses that one of the main issues South Africa is currently facing is the high levels (and rising) of poverty. He "warns" that the issue of poverty is primarily the government's responsibility and they need to take active measures to decrease the problem: this can only be accomplished with the necessary "political will", which needs to be "committed". Although the problem of poverty is "serious", Mboweni comforts South Africans by painting a "rosy" picture for them. He does this by describing South Africa's current state of affairs through the use of positive adjectives: "going well", "flexible", "developed" and "moving". In effect, South Africans should rather "identify" all the "many things going well" for South Africa and "celebrate" this. The interesting thing here is that Mboweni himself becomes associated with all these future heroic actions – the potential development is almost his doing, as if he, through his sage advice, will magically accomplish this outcome.

5.3.3 Tito the pensioner

It is notable in this article, that being a businessman is not constructed as Mboweni's sole identity. Although Mboweni is characterised as a Proppian hero, who assists numerous high-profiled companies to achieve success (and their best), the beginning and end of the narrative is framed around his ostensible retirement. However, both Mboweni and the writer represent

him being a "pensioner" – with its connotations of social retirement and gradual loss of physical abilities and economic constraints – as something humorous and not to be taken seriously: he can be "merry" about his retirement, which is "pseudo" rather than real. At the age of fifty two, more than a decade before most working people retire, and unlike the majority of real pensioners who face hard financial decisions, Mboweni can afford to recite "hilarious anecdotes" about shopping for Pick and Pay's "cheap pensioner packs".

Instead of actually retiring – with the implication of staying at home and pursuing hobbies or doing community service, Mboweni is on the board for different companies and has also recently started his own investment venture with his brother Alto. Working for these high-profiled companies enables Mboweni to utilise his time as a "pensioner" abundantly – and he enjoys it. He spends his free time travelling South Africa "getting to know his country" and often visits his "countryside residence" in his home province of Limpopo over weekends. Despite what appears to be a demanding schedule as a board member for three important companies, and the work of setting up his own business, he now has the luxury to enjoy considerable leisure on his weekends away as he "no longer works on Fridays".

5.3.4 Battle between Mboweni and the media

An interesting theme that emerges from the narrative is Mboweni's battle with the media. Mboweni the hero is frequently tested, attacked and interrogated, in terms of the twelfth Proppian function and engages in struggle with villains (the media) in accordance with the sixteenth narrative function. There are numerous examples found in the narrative about his battle with the media: *Noseweek*, for instance, makes Mboweni look bad and uncovers questionable information about his work with Goldman Sachs. Mboweni is accused of taking some of the commissions earned on the sale of South African government bonds for his own personal use. This business partnership between Mboweni and Goldman Sachs is described in the narrative as "fishy". The word "fishy" here is typically referred to as something that tastes or smells bad. However, in this case, the word "fishy" is metaphorically used to describe Mboweni's contract with Goldman Sachs which is suspicious and causes doubt.

The media also make Mboweni look personally ridiculous and humiliate him when he sweats. Photographers are accused of purposefully publishing "unflattering and sweaty photographs" of the "pensioner". It is for this reason that photographers "aren't his favourite people" and

also the reason why Mboweni has banned them during important "press briefings"[1]. However, since his decision to take "early retirement", photographers no longer "target" the ex-Governor.

In addition, the media questions Mboweni's private behaviour and personal conduct. The media are "prurient" here rather than looking for facts in the public interest. The media's curiosity in "his private life" and "family" is constructed as inappropriate. Indeed, it is his "strict privacy" that provokes their scandalous prying. We can assume that it is as a result of the "disparaging and defamatory stories" the media publish about Mboweni, that he is in no way tempted to discuss any of it with *Destiny Man*, and the readers are left as much in the dark on this subject as before.

On the other hand, Mboweni blames the media for some of South Africa's ills: they are responsible for the "bad publicity" which leads to a (negative) "effect" on foreign "investor sentiment", "doubts about our infrastructure" and "questions about health issues like HIV/AIDS". The media are unwilling to quote serious statements by important ANC spokesmen, "Mathews Phosa, Gwede Mantashe or President Zuma". Instead, in their desire for sensationalism, the media would rather have "something destructive on the front page". Mboweni "stresses" that this type of behaviour by the media is damaging and they are unaware of the implications that it may cause.

What is interesting in this section is that Mboweni is the one being accused of villainous behaviour; however, the writer of this article has to circumvent/sidestep these in order to present a picture of heroic excellence. As such, *Destiny Man* is also implicated in this larger battle between Mboweni and the media. Ultimately, the failings of the man are reduced to personal foibles – the magazine has no real interest in uncovering any truths about potential criminal activities (or indeed in any of the cover characters).

5.4 September-October 2012 – Leslie Sedibe

(Mzo Witbooi, 2012, pg. 30-33)

In an article titled: "Heart on his sleeve", the September-October 2012 cover feature focuses on the story of Leslie Sedibe, Proudly South African (PSA) CEO (Appendix K). This is the

[1] "His press conferences at the Reserve Bank were always entertaining, his speeches always had a joke, and his monetary policy comments could, at times, be slightly alarming but he was never boring. Especially if you were a photographer (they were eventually thrown out of his briefings altogether because he didn't like the pictures they took)" (Grootes 2014:1).

first article in the sample written by *Destiny Man's* features editor, Mzo Witbooi, who also writes the January-February 2013 issue with Mfundi Vundla. The cover story consists of four pages with the usual header: "Cover feature: Upfront" highlighted in a bold red font and the by-line "Written by Mzo Witbooi" placed directly below it in a faded white font.

The story begins with a two-page spread: on the first page is the title of the article boldly placed at the top of the page in white accentuating the light blue skyline of Johannesburg in the background. Directly below it reads the sub-heading: "Proudly South Africa (PSA) CEO Leslie Sedibe's tongue may be measured and mild when discussing most issues, but it turns sharp as a razor when it comes to football administration in this country". The adjacent page contains a three quarter photograph of Sedibe wearing a dark blue formal silk suit over a white collared shirt and a matching dark purple tie that accentuates the colour of the background – a cityscape. The important point about this photo is that Sedibe is standing away and looking over his right shoulder at the viewer – it is not a full-on pose. In addition, he is positioned against a cityscape which is in sharp focus behind him and forms the background to the two-page spread. This is different to the other stories I analyse as they don't have an image like this – they are more neutral.

The story continues on the third page with a two-page spread: in the centre of the second page is a sepia-toned photograph of Sedibe smiling in a formal suit and open-collar shirt. The outfit is accessorised with what appears to be a black belt and silver wrist watch. The usual details of the photographs run along the fourth page poisoned inside the photo of Sedibe. On the third page the blurb: "I thought I was CEO to everyone, but I had senior people telling me to fire certain members of staff who were thought to be in the wrong 'camp' and replace them with their own preferred individuals. I refused to do that. I told them to put their instructions in writing, but they never did" is situated to the far left of the page. The story concludes on the fourth page with a blurb located to the far right at the top of the page and is separated by two thick orange lines: "The Proudly South African campaign is about building awareness of how consumers' decisions impact on the bigger picture when they buy local goods".

5.4.1 Narrative

An examination of the syntagmatic structure of the main narrative reveals that Sedibe is cast as the seeker hero whose quest is to create "economic growth and job creation" for South Africans. The author describes Sedibe as someone who is "thoughtful", "patriotic" and "weighing up words carefully" in the beginning of the narrative. However, when the author

mentions the football association, SAFA and its administration, Sedibe's tongue is "as sharp as a razor" and he "doesn't hesitate to condemn" the local football administration. At his point of initial equilibrium, Sedibe is working at SAFA. His appointment as CEO came unexpectedly, as a result of the "unceremonious resignation" of the former CEO, Raymond Hack in 2010. As a result of this disruption, Sedibe faces a struggle and experiences a number of villainous acts at SAFA. These villainous acts include SAFA's President, Kirsten Nematandani, "who talks to staff behind the CEO's back". He also experiences "manipulative tactics" from management which include "bugged cars" and "tapped phones" of employees. Furthermore, Sedibe has to deal with the pressure of SAFA's failed attempt to secure a training camp for the South African football team and the "lack of leadership" to assist him overcoming this problem. In addition to such sabotage, Sedibe also had to deal with people who simply "don't understand football governance at all" and this made fulfilling his role as CEO more difficult.

He engages in direct combat with these villains and "lashes out" at them. Sedibe acknowledges and realises that he had been working for "a deeply divided association" which is "full of suspicion and bad vibes". Sedibe was not able to overcome the negative environment he encountered at SAFA and instead he uses the magical agents of "passion" and "perseverance" to overcome the next obstacle, that of remaining defeated and not being recognised. This, he does at last and accomplishes with his new appointment at PSA where his talents are recognised. In terms of the 31st Proppian function – Sedibe – the hero ascends the throne and is rewarded.

His qualities are recognised and in September 2011, Sedibe was appointed "as CEO of PSA" where he has "found peace". So instead of backstabbing and internal conflict which he experiences at SAFA, he has now come to a place free of strife. His wife – Sonia Sedibe – is constructed as a helper who supports him and "understands the challenges of my job". Sedibe also finds help through mentors Pastor Musa Sono, Danny Jordaan and Irvin Khoza and gives them credit for some of his recent achievements.

5.4.2 SAFA versus PSA

The narrative sets up two binaries which contrast Sedibe's experiences at the two organisations: SAFA and PSA. At SAFA, Sedibe experiences internal conflict, backstabbing and manipulation from management and even from the President of the football association. In addition, Sedibe questions his ability and role as CEO at SAFA. A general description of a

CEO's role usually entails anticipating the needs of employees and customers as well as making important decisions which affect them. However, at SAFA, rather than making decisions as CEO, he has "senior people telling me to fire staff". Sedibe also experiences a struggle – a few "niggles" – just before and during the World Cup. Although these niggles "were ones he inherited" from the previous administration, they were also directly related to a "lack of leadership" from the management at SAFA. This is evident when SAFA failed to secure a base camp for the team: "I'd only been at the job a month when the news broke that we didn't even have a base camp". In addition to this, South African supporters felt despondent about the South African' team's potential: "there was no vibe" surrounding the World Cup and "SA and its team weren't ready". Poor marketing during the World Cup was also a concern and lacked sufficient "marketing products" due to "Fifa's tight trademark laws".

In contrast, Sedibe's experience at PSA is completely opposite to SAFA: "the environment's different" – "a fresh of breath air", a metaphor implying that the environment at PSA is more welcoming, exciting, new and different. So instead of the backstabbing and manipulation he faced at SAFA, Sedibe now works in a "professional" environment. One of the main problems for Sedibe at SAFA was his questioned position and role as CEO. However, at PSA employees actually want someone to lead them: "people who say: Lead us – you're the CEO". He also has the "support" from employers who are "committed" to their work and this makes his job easier. Sedibe is said to have "found peace" and has regained his patriotism for his country which he lost at SAFA.

Analysed using Lévi-Strauss's model of myth analysis, the article transposes the negative abstracts concepts of bad leadership, inequity, deception, lies, injustice and polarisation as the main characteristics found at SAFA. On the other hand, by implication, good leadership, equity, truth, honesty, justice and unity are the main characteristics found at PSA.

5.4.3 A rotten apple spoils the barrel

Sedibe's constant struggle with SAFA is foregrounded in the text. He has to engage in direct combat with villains who make him question his position and ability as CEO (for example, "senior people telling me to fire staff") but he stands fast and holds by his principles, which include not bowing to political pressure and employing people based on merit rather than political association: "I was even told to hire a man who was over 60, but I refused because he had no skills". His defeat of these villains is achieved by his "razor sharp tongue", a

metaphor suggesting he is merciless towards SAFA. The Proppian narrative functions of the villains' defeat are in this way accomplished. With his "sharp tongue" Sedibe exposes the truth behind SAFA and football in South Africa. SAFA and South African football is constructed as sick, "plagued by conflict, contradiction and confusion". SAFA's ills are attributed to a "hostile environment", "manipulative [management] tactics" and "lack of leadership". It is for these reasons that football in South Africa is "a mess" and "won't go very far". Sedibe "bluntly" states that the only way to repair the damages done by the football association is by "getting rid of the rotten apples".

5.4.4 "Passion" and "perseverance"

The kind of masculinity esteemed in the Sedibe article focuses on the magical agents of "passion" and "perseverance" as central elements for success. He is represented, through forensic rhetoric, as having a long track record of hard work, as when it is said that his position at PSA was gained through his noticeable enthusiasm and determination to succeed. Sedibe is thus defended as a worthy recipient of his appointment at PSA. Sedibe fulfils his quest as hero at PSA by promoting "campaigns" which aim to "stimulate economic growth and job creation". The objective of these Proudly South African "campaigns" is to increase the demand for "local goods and services" in South Africa. The problem in South Africa is that the purchasing market is "flooded with cheap Chinese goods" and hopefully, through these campaigns South Africans will support the "local market" more. This initiative will be done by "building [and creating] awareness" to educate consumers so that they can see how their purchasing decisions can "impact" "economic and job creation opportunities" in South Africa. In essence, these campaigns are "about changing [consumers] perceptions".

Sedibe also donates "passion" and "perseverance" while he was working at SAFA which lead to some positive outcomes during the World Cup. For instance, many believed that the infrastructure for the World Cup would not be ready in time – however, on the 9th of June when the whistle blew for the South Africa versus Mexico game all "stadiums, infrastructure, roads and accommodation – were actually on track". In addition, Sedibe feared that on the first day of the World Cup many South Africans wouldn't pitch and show their support but with months of hard work he is rewarded when "more than 250 000 people" come out and "[fill] the streets of Johannesburg and Soweto". Despite all "his criticisms" about SAFA, his time there did serve a purpose and "wasn't all doom and gloom": being able to "serve the country" as CEO during the World Cup "was the greatest honour" for Sedibe.

The magical agents of "passion" and "perseverance" are further evident in Sedibe's early professional working years at "EMI Records". Sedibe started working at the record company as a "Legal and Business Affairs Manager". Within "10 months" of working at the company, Sedibe was appointed as "Director of the organisation". In addition, Sedibe is now looking to study towards "an MBA" and with "passion" and "perseverance" already on his side – Sedibe can achieve anything.

5.4.5 A family man

The article persuasively argues that a man can successfully have it all. He can travel around the country, be a successful businessman, pursue further studies, goes to church, raise children and have loving relationships. Sedibe is constructed as the manifestation of such a desirable subject. He is a working professional, CEO at PSA who aims to start studying towards an MBA. Sedibe has recently completed his Master of Laws with distinction. He is also a father who spends leisure time with his "five children, aged 19, 14, 10, 5 and 18 months" and wife "Sonia Sedibe". His wife is a South African actress who played Ntombi in the popular television series *Generations*. The Sedibe family try to spend as much time together as possible and usually take regular "holidays" to the "Kruger National Park", "Sun City" and "Cape Town". It is his wife – Sonia Sedbie – who helps him strike this balance "between work and home" and also helps him remain "grounded". She thus assumes the character function of the helper in Proppian terms. Sedibe also maintains this balance between "work and home" by mentoring a "group of young people" on Sundays about "various aspects of life, including education". By drawing on the present admirable character and reputation of Sedibe, the author of the article as arguer uses epideictic rhetoric to convince the reader that it is possible and desirable for a man to be successful in business and to have a busy and fulfilling private life.

5.5 November-December 2012 – Russell Simmons

(Kojo Baffoe, 2012, pg. 36-40)

The five page cover article of the November-December 2012 issue of *Destiny Man* (Appendix L) focuses on business and personal life achievements of Russell Simmons. Kojo Baffoe, the editor, is the author of this article, as he is for the September-October 2013 issue with Brian Molefe, and the March-April 2013 issue with Ezra Ndwandwe. Baffoe spoke warmly to me of his encounter with Simmons when he interviewed him at a cocktail dinner for one of the Destiny Forums held in March 2012:

> "we had an event last year called the Destiny Forum, we had two of them and the second one was a cocktail with Russell Simmons and Russell Simmons and I came up in Hip Hop and I've always been interested in that space so he is one of the people I have always admired in terms of what he has done as a businessman etc. and I had the opportunity to interact with him and interview him with a live audience because a lot of times that is how we run our events so as opposed to somebody getting up and speaking I will kind of facilitate a discussion with him. We sat on stage for an hour and asked him questions down particular areas of his business and then also interviewed him and wrote about him for the mag. So I think that was a highlight as a business".

It is notable from my interview with Baffoe that there are certain similarities between Baffoe and Simmons and obviously a connection with the "serial entrepreneur". Simmons, like Baffoe, was brought up and surrounded by the sounds of Hip Hop – a music genre with its roots in the struggles of marginalised black American men living in the poverty-stricken ghettoes of the world's biggest economy. Like Simmons, Baffoe is an entrepreneur and businessman who founded Baffoe Kakana Consulting (Baka). I can therefore understand why this interview with Simmons was one of his professional highlights: it is not just about Simmons and the 'brand' but a deeper underlying connection that he shares with Simmons.

Out of the six cover stories I analyse in this research study, this cover story is the only one that features a black American man; the other five feature black South African men. The reason I chose to include Simmons in this analysis is that not only is he an elite black man but he is Baffoe's personal role model. In analysing the article that Baffoe writes about this esteemed role model, we can deduce what are the qualities of successful masculinity that Baffoe as editor chooses to highlight for his readers.

The cover story is signalled by the small header highlighted in red wording in the top right corner: "Cover feature: Upfront" with the by-line "Written by Kojo Baffoe" placed directly below it in a faint black font. The article begins with a double page spread with the title "Magnate with a Mantra" in large black caps on the left followed by a boxed sub-heading that reads:

> "Hip-hop's wildly accomplished serial entrepreneur Russell Simmons is somewhat of an enigma. He's a mogul who meditates and whose business brilliance has made him a best-selling author and sought-after speaker worldwide. He speaks to us about success, self-mastery and finding that elusive "white space".

The page to the right consists of a three-quarter portrait photograph of Simmons causally standing with his arms folded, while he looks directly to the camera and smiles. Here Simmons is dressed in casual attire: a pair of blue jeans, with a dark blue V-neck buttoned up

jersey and a blue, white and purple checked collared shirt. Simmons accessorises his outfit with a pair of light brown Buddhist prayer beads loosely wrapped around his left wrist. In addition, Simmons wears a black New York Yankees cap on his head. This photograph of Simmons wearing this casual attire is also placed in a close up shot of Simmons on the cover page. In this cover image, Simmons smiles to the camera while he rests his chin on his right hand – accentuating the light brown Buddhist prayer beads. This casual look that Simmons is depicted in differentiates him from the other featured men in the cover analysis as these men are represented wearing formal business attire. Running along the left-hand side of Simmons photograph are the details of the photograph: the photographer, photographers assistant, grooming, the producer, clothing and the website of the clothing brand, www.argyleculture.com.

The cover story continues overleaf with another two-page spread: on the bottom left is a small cut out full length black and white photograph of Simmons walking. Here Simmons is listening to music on his iPod and is partly dressed in formal attire: a black pair of loosely fitting pants with a smart white collared shirt, black bow tie and a matching black suede jacket. He tones down his formal outfit with a pair of informal black and white Adidas sneakers. On the right page there are two photographs of Simmons taken at the time when the editor – Kojo Baffoe interviews him at the event in the Destiny Forum series held at the Hilton Hotel in Sandton. In both photographs Simmons is wearing the same casual attire and accessories found on the cover and the second page. The larger photograph of Simmons is positioned across the centre of the two-page spread. Here he is wearing a small microphone headset and the image captures him at a moment of concentration. The second smaller black and white photograph to the far right shows Simmons laughing while he looks directly at Baffoe. To the far right of the page is the blurb: "Just about every company is built because someone wants to give someone something that they need. And all it takes is a little bit of imagination to come up with what that thing is".

The final page concludes the article with a photograph of Simmons and his two daughters. The caption of this photograph reads: "Simmons with his daughters Ming and Aoki Lee coming out of Fred Segal in Hollywood". Once again, Simmons is photographed wearing casual attire while he smiles to the paparazzi who capture the photograph from a low-angle shot. In this photograph, he wears a pair of loose fitting black jeans paired with a light blue shirt and white vest, a black leather jacket and a pair of white sneakers. He accessorises his outfit with the same black New York Yankees cap and black Buddhist prayer beads around

his neck. To the far left of the page is the blurb: “Entrepreneurship and good business are built predominantly with passion, honesty and the desire to serve”. The article concludes with a chance for the *Destiny Man* reader to win Russell Simmons book, titled: “Super rich: a guide to having it all”. This is located in a squared box highlighted in a red back ground with white writing at the bottom of the page and includes a mini image of the front cover of his book.

5.5.1 Narrative

The narrative focuses on Simmons’ public life as a “businessman” and how he pursues his “passion” as an “entrepreneur”. An examination of the syntagmatic structure of the main narrative reveals that Simmons is cast as the seeker hero whose quest is to rescue and “serve” the “underserved” or “not served at all” from their lack of knowledge, understanding and discipline. His point of initial equilibrium is not given; instead we are told of the disruption, a state of being characterised by a stagnant physical, intellectual and spiritual life. The challenges and struggles that Simmons faces are not explicitly represented as such in the text, they are instead offered in the editor’s note of this issue: instead of enjoying his enviable wealth and social status, Simmons “could have ended up dead or in jail due to drug abuse” (Appendix F).

Simmons comes to a point of recognition at which he desires to follow his passion “to serve”. In order to do this, he uses “passion”, “honesty”, “creativity” and “strength” and attempts to achieve a new equilibrium by finding his “white space”. By finding this “white space”, Simmons becomes the co-founder of the hip hop music label “Def Jam Records” and secures “the first ever hip-hop brand endorsement deal with Adidas for the legendary rap group, Run DMC”. This is the beginning of his quest as a “serial entrepreneur” and “businessman” with the start of numerous projects like “Rush Communications”, “Rush Foundation” and “UniRush”. Simmons’ main and largest business focus at the moment is with the media firm, Rush Communications.

Simmons continues his quest and publishes his first book in 2011: “Super Rich: A Guide to Having It All”. In “Super Rich” Simmons shares his insights and strategies on how to get past perceived obstacles to happiness. By so doing the implicit promise is that you as reader will be able to live your life with friendship, compassion, laughter, love, a sense of fulfilment, and, of course, money. Simmons reportedly receives “a star” in *Business Week* for his book. Receiving such recognition are the points at which Simmons, the hero, is recognised in

Proppian terms. Throughout his business pursuits, Simmon's is assisted by his family – his brother, two daughters and "ex-wife" Kimora Lee all of whom function in the narrative as the hero's helpers.

5.5.2 The accumulation of wealth

The article endorses the capitalist accumulation of wealth and frames this as a significant marker of a man's success. Through the use of particular naming techniques and positive predication, it is suggested to the reader that the accumulation of wealth, accomplishments and business successes by Simmons is admirable. For example, Simmons is said to be worth approximately $325 million – and is the third richest figure in Hip Hop, after Sean "Diddy" Combs and Jay-Z. Simmons is not merely successful but "wildly accomplished"; he is not satisfied with one business interest but instead, like a "serial killer" not satisfied with one victim, he is a "serial entrepreneur" who needs more than one business success to feel fulfilled. In addition, because of his "business brilliance" he is a "best-selling author" and he is "sought-after" as a speaker "worldwide". To emphasise his financial standing Simmons is likened to Motown impresario, Berry Gordy – an African American record producer and founder of Motown records who is an entrepreneur and celebrity millionaire like Simmons. Simmons and his ex-wife, Kimora Lee are said to have sold their Phat Fashions brand to US apparel giant Kellwood designs for $140 million ("about R1.1 billion"). In addition, Simmons "sold his final stake in Def Jam for an estimated $100 million" ("about R800 million"). The article thus draws from and endorses capitalist discourses of liberated expansion in pursuit of unlimited amassment of profit, both by the individual and businesses.

5.5.3 A business mogul

In the narrative, Simmons is praised for his success in the public sphere and not in the home. The author as arguer praises him through use of epideictic rhetoric by drawing approving attention to the various roles that Simmons juggles. Simmons uses the magical agent of his "unwavering passion" to make this possible. The various roles that Simmons juggles include running his own media company, Rush Communications, and helping ordinary American citizens to "save" their money through the "financial service company" named "UniRush". Interestingly, all of these businesses names like UniRush, Rush Communications and the Rush Card derive from his own name Russell – he *is* his companies. At UniRush, for instance, Simmons can do everything, for everyone, at once. He is the hero personified.

In addition, Simmons supports emerging inner city youth with exhibition opportunities through his "Rush Philanthropic Arts Foundation (RPAF)" and "Argyleculture" – a fashion brand – which targets urban male and female graduates. So here the author employs a forensic argument and describes the actions associated with emphasises the active that Simmons has worked in fashion, music, TV, produced, edited, been published, speaker and workshopped his way around the world discussing issues of spirituality and life. As part of a deliberative argument the reader is also told of Simmons plans for the future. This includes his upcoming movie *Friday* – "an urban comedy written by DJ Pooh". In addition, Simmons has "also created a yoga brand called Tantris" and aims to "finance 10 smart budget movies". The picture thus painted of Simmons draws attention to the wide range of his interests and his versatility in taking advantage of a variety of business opportunities.

5.5.4 Finding your "white space"

The narrative told in the article relies on a new age spirituality discourse (also referred to as the new age movement) in which it is believed that a subject must look within his spiritual self – to "know" himself in order to reach his full potential. This is referred to as self-realisation – the fulfilment and development of one's potential. From such a view, a man's achievement and success are dependent upon his level of introspection and not the socioeconomic or political structures and factors external to him. In the article this level of introspection is referred to as "white space", "meditation", "stillness", "Christ consciousness" and "esoteric philosophies". The theme of "white space" is evident throughout the article and in latent terms refers to a state of mind, a set of practices, like "yoga" and "meditation" both of which Simmons "relies" on heavily throughout his daily routine. The importance of this "white space" is evident in the birth of his yoga brand "Tantris". If these two facets are absent in his life, he doesn't "have a day-today routine". So for Simmons, success depends on finding his "white space". So as one of his business lessons, it is to have "a little bit of imagination". Thus, in order for him achieve this "little bit of imagination", Simmons meditates "as it eliminates" "the noise and lets thoughts settle".

Simmons believes that this "white space" is "a hole" missing in the markets "that needs to be addressed". In Proppian terms Simmons is the hero that 'fills this hole' by birthing the concept of "UniRush" and the "Rush Card" – a prepaid Visa debit card, made possible with the assistance of Visa (a multinational financial services corporation) – the helpers and donors. Simmons heroically helps "150 million Americans" to save money when they purchase this "Rush Card". Not only is Simmons pedantic about creating this "white space"

through “meditating” and “yoga” as a means to achieve success in his business practices, ethics and principles, it is as important for him to maintain family relationships: he meditates with his two daughters “every day”.

5.5.5 More than a businessman

Also emerging from the analysis of the article is that being a “serial entrepreneur” is not constructed as Simmon’s sole identity. He is also represented as a paternalistic subject who’s “family is extremely important” to him. In Proppian terms, he is the helper who cares for his two daughters’ and who responds to their needs to have their father close to them. Thus Simmons plans on “moving to LA” so that he can be “closer” to them whilst he is still able to continue with future projects such as making “smart budget movies” and “mid-range movies”. He is also a father who enjoys performing parental duties such as driving his daughters to school. He also wants to be able to meditate with them “everyday”. In addition to his relationship with his two daughters, Simmons maintains a good relationship with the “mother of his children” Kimora Lee: despite being divorced “for about three years” he considers her to be “one of his closest friends”. Indeed, like any other enterprise he makes it [his] “business” to “be best friends with the mother of [his] kids”.

5.6 January-February 2013 – Mfundi Vundla

(Mzo Witbooi, 2013, pg. 30-33)

Mfundi Vundla, a South African media personality, is the subject of the January-February 2013 cover article (Appendix M). Titled “The Godfather”, the article tracks Vundla’s quest to become a writer. This is the second article written by *Destiny Man* features editor, Mzo Witbooi, and it is the shortest of the six cover stories analysed in my research. It contains the usual elements of the header and includes different photographs of the featured subject.

The cover story begins with a two-page spread: on the left page is a half-length portrait of Vundla in a formal dark grey suit and a dark blue collared shirt with a matching dark grey waistcoat; his outfit is accessorised with a striking silver watch on his left wrist. He rests his arms on his legs while his hands are clasped loosely together as he poses for the camera. Vundla is represented in this photograph as informal and relaxed but alert. He gazes directly at the reader in scrutiny. The article begins on the right page with the title: “The Godfather” with an image of an old cinema film projector above it to the right. The sub-heading, placed directly below the main heading, reads: “unlike many former Struggle heroes who were deployed to positions of power when they returned from exile to post-apartheid SA, Mfundi

Vundla – creator of South African Broadcasting Corporation (SABC)1's *Generations* and founder of Morula Pictures – worked his way to the top".

The article continues on the third page with a close up low-key lighting shot of Vundla in which he observes the reader with a direct and interrogative gaze. He wears the same formal suit and dark grey waist coat with a dark blue collared shirt. The blurb: "The idea of setting *Generations* in an advertising agency was inspired by the time I spent at HerdBuoys. When I pitched the concept at SABC, I was up against well-known guys – including the late Gibson Kente – but I beat them" runs in to the close up photograph of Vundla. The article ends on the fourth page with a blurb situated to the far left of the page: "I like the SABC. I just don't like some of the people who run it". To the right of the page, is a sidebar of information titled: "Unsung Hero". Directly below this title in a circular frame is a small black and white photograph of Vundla in which he smiles at the reader in the same formal attire as the previous photographs of him analysed.

5.6.1 Narrative

Vundla takes on the character function of a seeker hero who goes in search of a career as a writer. Through a syntagmatic narrative analysis, we learn that the narrative's initial equilibrium is characterised by Vundla living in the USA. Initially, Vundla's intent was to stay in the USA for a couple of years while he finished off his studies, but instead, his stay there turned out to be 21 years. In this time he achieved a degree in "politics and English" from the University of Massachusetts, a well-known institution. On the strength of these qualifications, which give him "skills in TV writing" and which supported his quest to become a writer, on his return home "after apartheid" he "approached the SABC for an opportunity". However, the promise of this equilibrium is disrupted in his encounter with the SABC. Instead of encouraging him, the SABC "were fearful and suspicious" of him, because he had been "educated abroad". Thus the SABC assumes the character function of villain, disrupting his ambitions in any way possible: they did "everything in the book" to try "sabotage" Vundla's ambition. Not intimidated, through persistent effort, Vundla "honed his skills as a writer" and undaunted did not "give up".

Instead, he sought help in his quest to be a writer by contacting a "family friend" who also happened to be "a board member at the SABC". His "family friend" is constructed as the donor who "puts him in contact" with the right people, in this case with Quentin Green, the "Head of Television" at SABC. Green advises Vundla to focus on "soap operas". Green thus

assumes the character function of dispatcher. His wife is also constructed as a donor who helps him by sending him books about soap operas. Vundla, who naively "didn't know a thing" about this popular television genre, doggedly reads them "from cover to cover". As if this is not enough, he spends time at his mother's house "watching soapies all day everyday" and resolutely masters his understanding of "how they were structured". His "mother", "younger brother Peter" and "his partners" are cast as the helpers who support Vundla throughout this quest.

With the help and support of family and friends, he pitches the concept of the television drama series, *Generations* to the SABC and beats the other "well-known guys" like the late– and illustrious – Gibson Kente[2] whom he "goes up against" as rivals in the cut-throat entertainment industry. Having succeeded in winning his pitch, Vundla is faced with another struggle, to find the extra "capacity" needed for script-writing the series. At first, in what appears now as a characteristic single-mindedness, he "writ[es] all the scripts himself", but then goes on to achieve his master-stroke, by founding the production company Morula Pictures[3].

Despite the success of *Generations*, the SABC are once again constructed as the villains as they "only ever granted him one-year contracts". This institutional policy seems "very unusual" to Vundla, who compares the SABC unfavourably to broadcasters in the West where having such "a hit series" guarantees the security of a "multi-year contract". Regardless of the ongoing struggle with the SABC, Vundla is depicted as managing to reach an enduring new equilibrium. This equilibrium is characterised by a variety of accomplishments which include having "a stake" in Postmasters, a technologically proficient "digital post-production company", in addition to which he has continued to make "remarkable strides" in the local film industry. These successes include a long list of popular productions such as "SABC1's *Jozi H*, e.tv's *Backstage*, *How to Steal 2 Million* and *Magic Cellar*". They also include of course the unrivalled popular success of *Generations* and the economic success of his production company Morula Pictures. In this way, the hero is recognised, in accordance with the twenty-seventh Proppian function.

---

[2] "Gibson Kente is known as the father of township drama. He wrote and performed plays which reflected township life, and trained and inspired hundreds of black actors and singers at a time when black creativity was viewed as a threat and suppressed by the apartheid state" (McGregor 2004:1).

[3] "*Generations* was suspended from SABC1 at the end of September after months of wrangling between Mfundi Vundla and the actors over salaries. The soapie is expected to return in December 2014" (Raba 2014:1).

5.6.2 Vundla "The Godfather"

The title of the article, "The Godfather", sets up a double entendre that serves to characterise Vundla in two very different lights. The first meaning, anchored by the stylised image of the film projector, derives from the 1972 film "The Godfather"; and the second more implicit and related idea derives from the Christian role of the godparent. "As the South African godfather of South African soapies", Vundla is depicted as fulfilling both these roles in the television industry. The main character in the iconic film "The Godfather", Michael Corleone, is played by Al Pacino: as the head of the mafia he is both feared and respected for his ruthlessness, decisiveness and determination. Vundla is thus likened to this famous character, whose energy and ambition are evident in Vundla's single-minded ambition to become a writer, and his ongoing struggle with the villainous SABC. He unequivocally states that he doesn't like "some of the people" who run the SABC. Indeed, he does not simply dislike the SABC staff: he does not trust their judgement. In his opinion, they "don't know what they're doing". While they might be "politically connected", they are "unskilled", and this ignorance has led to the SABC's "failure", like other South African, parastatals, such as Eskom and SAA.

As a result, the SABC cannot, or will not, support more shows "like *Generations*". This inability is a "tragedy", but not just for him: there should be "eight or ten guys like me" to "create more jobs". In this way, Vundla emphasises his distance from such questionable practices, and in contrast he is represented as honest and hard-working and has a conscience for the entertainment industry: not only was it "a struggle" to get where he is today – his success "didn't simply fall into his hands". Vundla ultimately modifies his oppositional stance to the SABC by declaring that he likes the organisation – "I just don't like some of the people who run it". His belligerent stance is also directed at e.tv, with whom he also "had a fight". His pugnacious and truculent attitude towards institutional authority is also implied in the attitudes he is shown displaying in the portrait photographs of him as I have previously discussed.

However, a godfather is also a person who is entrusted with the care and guidance of a minor. Vundla fulfils this role as a "godfather" – a "father figure" who directs, helps, shapes, praises and gives opportunities to people around him and who works for him. Vundla is constructed as the hero and donor by providing students with the opportunity to further their studies to a "post-graduate" degree with the exception that they pass their "Bachelor's degrees with distinction". Vundla's generosity towards his staff is evident in the narrative: he open-heartedly describes his producers as "remarkable" and his staff as "a beautiful crew". Indeed,

his head writer and protégé, Bongi Ndaba, who joined his company a decade before as an intern, is "one of the best": not only is she "very sharp", she'll soon "take over the show". In Proppian terms his "crew" take on the character function of helpers and future heroes. Vundla acknowledges that the "resounding success" of *Generations* is not solely because of him – modestly, he states that 'it's not just Mfundi Vundla". While he may have "come up with the idea" of *Generations* it is now independent, and is "running by itself". In effect, together with his helpers, he has won, for himself and for his company and its employees, a long-standing battle for survival in the face of the SABC's hostility.

5.6.3 Self-starting hard worker and unsung hero

The article on Vundla focuses on intent and hard work as central elements for his success. He is represented, through forensic rhetoric, as having a long-track record of hard work. The article draws attention to repeatedly: "Vundla's success didn't simply fall into his hands", and he "honed his skills". In addition, "I wasn't going to give up", "I read them from cover to cover", "watching soapies all day, everyday" and "I wanted to understand" foreground Vundla's mental processes, emphasising his will to succeed. The verb "honed" is usually used to describe the sharpening of knives, other cutting tools or to perfect or make more intense or effective. The term "honed his skills" thus suggests that Vundla is hard-working, perfecting or sharpening his skills in the television industry. Furthermore, despite these considerable achievements, he is not resting on his laurels: Vundla is also "currently" working on a film "about Zimbabwean-born jazz diva" as well as "trying to secure rights to serialise a novel for M-Net" – a South African entertainment channel.

This heroic representation of Vundla's struggle, work ethic and vision is complemented by a less known "unsung" aspect of his history outlined in the prominent right-hand side-bar of information found on the last page of the story. Titled: "Unsung hero", this narrative ascribes to him a different yet complimentary heroism, demonstrated by the ways in which he furthered the aims of South Africa's political liberation while he was abroad. First, by his enrolment at the University of Fort Hare he is equated with other prominent and well-known "struggle heroes" such as Nelson Mandela. He then "fell foul" of the state and was expelled from the institution "for anti-state agitation" and moves to the "USA". Initially, on his return to South Africa from exile in the USA, the enemy he meets at the state institution are "products of the apartheid regime" who are "fearful and suspicious" of him. As a result of their narrow-minded mistrust, they "sabotage" his attempts to get his pitches noticed and regard him as a 'moeoge", who wouldn't understand their pitiful attempts to undermine him:

"I'd submit stories and they'd get lost... just like that". He retaliates by making strategic use of personal connections within the organisation.

5.7 March-April 2013 – Ezra Ndwandwe

(Kojo Baffoe, 2013, pg. 32-35)

In a story titled "A legacy to last", Ezra Ndwandwe is the focus of the March-April 2013 cover feature (Appendix N). The four page cover feature is centred on Ndwandwe's desire to "change the way we perceive entrepreneurship". This is the second article written by the editor, Kojo Baffoe. The usual header: "Cover feature: Upfront" runs along the top of the page and is situated to the right of the page. This is then followed by the by-line: "Written by Kojo Baffoe" found directly below it. This usual header is found on the second page of this issue's article.

The first page includes a full page portrait of the subject wearing a black suit and collared white shirt while he casually stares at the camera. Ndwandwe is represented as confident and relaxed while he bends forward and rests his left hand on his left leg. He leans his right elbow on his right leg while gently supporting his right cheek with his hand. This confident and relaxed representation of Ndwandwe is also evident on the main cover in a three quarter photograph with low-key lighting. He wears the same formal black suit and collared white shirt but in this photograph he pairs it with a matching black tie.

The story begins on the second page with the sub-heading directly above the title of the article. It reads: "Entrepreneur extraordinaire is a human turbocharger who's determined to ignite the spirit of independence and the ethic of self-sustainability around SA". To the far right at the bottom of the page is a blurb in red that reads: "I wanted to become a doctor, but realised very quickly it was not for me. I hate needles and the sight of blood".

The story continues on the third page with a blurb situated directly in the centre of the article and reads: "When you can manage your anxiety, you can manage many other things. Uncertainty about your own pay cheque (and those of your staff), the rent, your car and other expenses can be crippling". The final page of the article depicts merrily laughing Ndwandwe in a photograph to the right of the page in a tilted squared box. In this photograph he looks out of the left frame of the photograph into the mid-distance. Ndwandwe is wearing the same black suit and collared white shirt depicted in the previous photographs of him. Ndwandwe rests his right hand on his right leg while he poses for the shot.

5.7.1 Narrative

Through a syntagmatic narrative analysis, we learn that the narrative's initial equilibrium is characterised when he is sure of his desire to become a doctor but soon realises that "blood" and "needles" are not for him. He then in true *bildungsroman* style overcomes a whole series of obstacles as he struggles to understand his true nature and mission to be an entrepreneur. He is the classic victim hero at the start of his journey, but then becomes a seeker hero on behalf of others.

Soon after realising that becoming a doctor was not a good fit for him professionally, Ndwandwe moved to one of the largest fast-moving consumer goods company in South Africa, Unilever – as a hardworking product developer. Ndwandwe possesses two degrees: a degree in life sciences from the University of Witwatersrand, majoring in "chemistry, microbiology and biochemistry" and an "MBA". In terms of the eighth Proppian function, Ndwandwe lacks or desires something more while he works at Unilever. Ndwandwe comes to a point of recognition and leaves Unilever and takes a job at "Reckitt & Colman" – another top "fast-moving consumer goods company" in South Africa.

It is while he is working at Reckitt & Colman as a development chemist that he discovers his interest in and ability for something quite different to science. Bored by the "lack of prospects" in a field which no longer challenged him he discovers his talent – "knack" for "strategy and management consulting". This enabled Ndwandwe to move forward professionally to other highly acclaimed and responsible positions at an "international consulting firm" and then, later "a Depot Operations Manager" at SA Breweries, one of South Africa's biggest companies. Despite this "wealth of experience" that he gained, Ndwandwe still felt "unfulfilled" and "discouraged". It is at this stage; having also gained an MBA that Ndwandwe reaches another point of recognition and decides to leave the corporate world in search of his quest to fulfil his role as an entrepreneur. Believing that he "could do better" on his own, he makes a stake on his natural talent as a "born entrepreneur" and leaves the corporate world to start his own business, Ndwandwe Consulting. It is this realisation of his true identity, untrammelled by the constraints imposed by others, that marks the beginning of Ndwandwe's quest as an entrepreneur and businessman to use his talents to help others become entrepreneurs like him.

No longer "confined" by working for others, and "on his own", his desire is to enable others to "follow in his footsteps". He begins by helping individuals who are all "at different stages

of their career cycles" to find their entrepreneurial feet. While they need their concepts "translated" for them as they struggle aimlessly in a venture "cul-de-sac", Ndwandwe appears as an independent authority who has the luxury of being able to dispense his expert advice "pro bono". He also launches a television show in 2012 titled *The Big Break Legacy (BBL).* The show is likened to the internationally syndicated and highly popular music and reality show *Idols* but instead the show focuses on business: "an *Idols*-type show for businesses". The show "challenges", "explore[s]", and "demystify[ies]" business ownership in South Africa and "expand[s]" and enables entrepreneurs to develop their entrepreneurial skills within "their communities".

Although the television show is now a resounding success and will launch "Season 2" soon – this success wasn't always the case in the beginning. When Ndwandwe started the show, he faced a struggle to find sponsors to fund the show: "the biggest challenge" for Ndwandwe was to persuade potential funders to "buy into" the show. It was a difficult process to get a positive response and he "admits" to having "knocked on many doors" before MTN "came on board" as a title sponsor. As for his future plans, Ndwandwe hopes to one day incorporate an additional educational component to *BBL*, begin an "entrepreneurial academy" and further his studies to a "postdoctoral". Throughout his business pursuits, Ndwandwe is assisted and supported by his wife who functions in the narrative as the hero's helper and biggest supporter.

5.7.2 "Entrepreneur extraordinaire"

The first point that can be made about the narrative is how it foregrounds Ndwandwe's passion for entrepreneurship. The article constructs Ndwandwe as an "entrepreneur extraordinaire" and a "human turbocharger", a metaphor suggesting he is full of energy, power, driven and ambitious. Such is his ambition that one role is not enough: he enjoys managing many roles simultaneously as an entrepreneur, businessman and judge for his television show, *BBL*. A transitivity analysis highlights such a construction, with an emphasis on his material processes. Ndwandwe is said to have an "unrelenting schedule" with "multiple commitments". These include: Ndwandwe consultancy, Dual Point Holdings, Dual Point Consultants, Dual Point Mining, Dual Point Media and *BBL*. The author as arguer praises Ndwandwe through use of epideictic rhetoric by drawing approving attention to the various roles that Ndwandwe juggles. Predication mostly in the form of adjectives used to describe Ndwandwe as "fervour", "successful", "determined", "strong" and his actions "productive" and "effective". This is also implied in the photographs of him. Ndwandwe

appears confident, relaxed and professional in a tailored black suit, white collared shirt and matching black tie. As noted earlier, "the suit is the uniform of commerce, signifying power, and professionalism" (Gaililee 2002:47). The black suit that Ndwandwe wears in these photographs is an expensive consumer item typically associated with elite masculinity and connotes authority and decisiveness.

5.7.3 Knowledge is power

The article espouses the position that education is essential for any entrepreneur or businessman who currently has their own business/businesses or is in the process of starting a business. Ndwandwe argues that there are two basic skills one needs to run a successful business: "book wisdom" and "street wisdom". These two knowledges are in contrast to one another. Book wisdom is needed to accomplish an array of analytical tasks like "map out strategies", "do forecasts" and "look at markets". Street wisdom on the other hand enables entrepreneurs to do the practical work of running a business: "to hustle", "push boundaries" and "not take 'no' for an answer". Consequently, Ndwandwe is in the process of launching "an entrepreneurial academy". The "entrepreneurial academy" will be made possible, and their functions legitimised through the association with, and help of, a well-known tertiary institution, "the University of Pretoria's Gordon Institute of Business Science (GIBS)". Despite its association with this institution, the entrepreneurial academy will not be exclusionary or elitist, but will instead "nurture" anyone who is "promising", whatever their background. In Proppian terms, GIBS are then characterised and constructed as the helpers and donors. Furthermore, the academy hopes to provide students with the two basic skills Ndwandwe feels strongly about: book wisdom and street wisdom. Combining these two important skills will enable students "to launch and maintain a successful business" as they embark on their journey towards becoming successful and established entrepreneurs like him.

Ndwandwe also plans to promote the concept of the "entrepreneurial academy" and introduce it to high schools in "Gauteng, Limpopo and Mpumalanga". This will be made possible with the help of Ndwandwe's company, Dual Point Media, his television show, *BBL* and the State's "Department of Basic Education". The consultancy company has approached "the Department of Basic Education" who have agreed "to incorporate the concept into the curriculum for Grade 10, 11 and 12". The concept of the "entrepreneurial academy" at a high school level aims to help "young South Africans" "go beyond academic theory" when it comes to understanding entrepreneurship and business. Instead, Ndwandwe hopes that the academy will help pupils for it to "become a natural way of thinking".

The importance of education is also made central to the narrative in Ndwandwe's own life story. As mentioned earlier, Ndwandwe has obtained a degree in life sciences and has studied towards an MBA. These two degrees have shaped the way Ndwandwe handles and conducts business and entrepreneurial practices today. For instance, his degree in life sciences has "taught him to be analytical" an important aspect for any businessman or entrepreneur. Being analytical enables Ndwandwe to visualise, articulate and solve both complex and uncomplicated problems. His MBA has assisted Ndwandwe to "look at business holistically" and not just parts of a business.

This inductive argument presumes that men are disadvantaged because of a lack of education and that there is a causal link between men's education and their entrepreneurial or business success.

5.7.4 A balancing act

Also emerging from the article is the importance of a "strong support system" and finding a balance between work and play for Ndwandwe. For a busy man like Ndwandwe – who runs different companies and has his own television show it is "crucial" to "manage his time carefully". He finds this support and balance through the long-standing support of his wife whom he has been married to for "11 years". Ndwandwe's wife encourages him to take regular breakaways from his "unrelenting schedule" and "multiple commitments". He often breaks away to the "bush" where he sits quietly in order to "work out" his life. Thus Ndwandwe's wife is constructed as his helper, who helps him to balance his many commitments and supports him in the process. Ndwandwe praises his wife for this continual commitment and support and attributes to her the extent of his success: "she is the reason I have been able to achieve this much". But it is not simply support – she "lets me be" and does not judge him. She is the ideal partner "without criticisms". As a busy entrepreneur such support is crucial because without it you are likely to make mistakes, and "respond to someone else's anxieties", which are not always productive. In addition to his wife helping him find a balance, Ndwandwe enjoys leisure activities such as playing "tennis at least once a week" and listens "to an array of music". This helps him to "unwind" and "manage" his "anxiety" from work pressures.

5.8 September-October 2013 – Brian Molefe

(Kojo Baffoe, 2013, pg. 32-35)

Destiny Man's September-October 2013 cover story (Appendix O), the final article analysed in this research, features Brian Molefe, a well-known South African businessman. The article, titled "The life of Brian", focuses on his experiences as CEO of Transnet. This is the third article written by the editor, Kojo Baffoe. The article opens with the usual double page spread, with a portrait of Molefe on the right, and on the left a large header, followed by sub-heading directing the reader as what to expect in the cover article:

> "when he joined Transnet in 2011, CEO Brian Molefe was tasked with improving its efficiency and profitability and renewing its infrastructure. We catch up with a man who does not balk at challenges and runs a public enterprise very much according to business principles".

The entire spread is emphasised by a pale blue-grey background, which backlights the full page half-length portrait of Molefe on the right. Molefe is depicted sitting facing towards the left page. He is dressed in a formal dark blue suit and a light blue collared shirt, with a tie in a slightly brighter tone of blue that echoes the colour of the background. He is leaning on his right elbow, with his right hand touching his face; his left hand is on a table surface and his wrist is decorated with a conspicuous silver watch. The blurb, a verbatim quote, "I was in a debating society which forced me to think through topics and question" is superimposed on this image towards the bottom right. It stands out in white upon the dark blue of Molefe's suit and is marked by the very large, stylised quotation marks.

Another portrait of Molefe appears on the third page, this time in black and white with pronounced low key lighting. The face is in sharp focus on a blurred grey background. Molefe is wearing a pair of frameless glasses and laughing as he looks out of the frame of the picture to the right. Within the frame of the photograph is a drop-down box in dark grey headed by the words "Transnet fact file". The final page of this feature contains a brief two-part discussion in a sidebar: the first part titled "Looking ahead" focuses on the future for Transnet; the second part, directly below this, titled "Molefe the man" takes a look at how he spends his free time on Sunday mornings where he takes "his Harley Davidson Fat Boy out on the road".

5.8.1 Narrative

The blurb introduces Molefe as a man who runs Transnet, a state enterprise, on "business principles". This juxtaposition between "business" and "state enterprise" frames the narrative that follows, in which Molefe takes on the character function of a seeker hero who, as CEO, acts to rescue and restore this state-owned rail, port and pipeline company. A third factor is included in this relationship in the first words of the article, which foreground his identity as a struggle activist. It is his history as struggle activist that brings Molefe, a businessman, to spend "most of his working life in the public sector". The narrative sets out the events and actions that shaped his life trajectory. Through a syntagmatic narrative analysis, it is possible to identify Molefe's state of equilibrium at a time when he was young and lived in Ga Rankuwa Township with his mother, a teacher, and father, a social worker. This equilibrium was disrupted by a killing which he witnessed: a young boy, a neighbour, was shot "without reason" by apartheid police. This incident propels him to question his experiences and to become an "anti-apartheid activist". As a young member of the ANC he was provided with work and educational opportunities after the transition to independence. Nelson Mandela – soon to be the first black President – is constructed as the young hero's dispatcher, as he encourages him to "go back to school": as not every activist can "go to parliament", he needs to become educated in order "go into the civil service" and thereby "build the systems [of state]". A scholarship is the magical agent, given by Tito Mboweni – who is cast as the helper and donor.

A long list of exemplary education qualifications and work-related experiences within the sphere of the global and national elite are enumerated in order to demonstrate how Molefe comes to occupy his illustrious post as Transnet's CEO: "a post-graduate diploma in economics in London", and a "BCom and a Master's in business leadership from Unisa"; training "as Foreign Exchange Dealer at FNB" and later working at the "Development Bank of South Africa", before joining the "Northern Province Premier's Office and the National Treasury". In 2003, he was appointed "CEO of Public Investment Corporation (PIC)" and was later appointed as CEO of Transnet in 2011.

5.8.2 "Steadying the ship"

This move is the point at which Molefe as hero is transferred to the general location of his quest in accordance with the fifteenth Proppian function. Here, as CEO, he immediately joins in battle with the villain: Transnet is described as a company without "cohesive leadership", which had left the parastatal "eroded" and "demoralised". This state of affairs is attributed to

Transnet being run by an "Acting CEO", who had been left in charge "for a prolonged period". To this questionable set of circumstances is added other "senior executive managers" who were also "acting". This series of problems is associated with Siyabonga Gama[4], who, while "tipped by some to be the next Transnet CEO" was "suspended" and facing "a court case". As hero, Molefe is given the task of repairing this disruption. This happens very rapidly: within "three weeks" he restores order to the leadership of the company: the Gama incident was "resolved", and "everyone" had a "permanent job", including the executive.

The tactics by which Molefe is able to "ensure" that Transnet recovers its status and can play "a significant role in the economy" are two-fold. The first tactic is to address problems with staff. In order to rescue them from the deleterious effects of poor leadership, he works to inculcate a variety of expectations and attitudes amongst the employees, who, through of lack leadership, villainously take advantage of the system. He gives an example of train drivers who are paid overtime: if they have financial obligations such as having to "pay school fees", they "never arrive on time". Using an array of technical terminology associated with marketing and business management, he introduces "performance contracts" for employees, which are complemented by "100-day performance appraisals", which make sure employees "wake up". He constructs a worker's performance as depending on "targets" and "incentives", even if these are not in their ultimate interests: if correct incentives are devised, he argues, employees will *"want"* to "perform" and will "do everything they can" to "increase profitability", even at the personal price of "retrenching and cutting costs". His quest then is to ensure that "on the ground", whatever their own desires, employees "understand" Transnet's "vision and objectives" and thus meet the profitability and efficiency targets of the organisation.

The second tactic is to work with Transnet's technical and economic infrastructure. Here, congruent with his position as a state employee, Molefe acknowledges the importance of the state's role: "I strongly believe government has a role to play in the economy". Molefe admits that he did not always think in this way: previously he thought it was "not possible for a government-owned entity to be effective and efficient". However, he is now "liberated" from this thinking. Rather, what is important is "integrity" and "being held to account": the state and private companies are constructed as similarly holding "management" to account.

[4] "Siyabonga Gama was found guilty by an internal disciplinary hearing of wrongfully awarding a significant tender to a company owned by former Communications Minister Siphiwe Nyanda. Gama's case received wide public attention as it was claimed he awarded a R50 million contract to a cabinet minister when he had a limit of only R10 million" (Grootes 2012:1).

Included here are a further range of actions that draw on vocabulary from business management: “market demand strategy”, “operations revenue”, “borrowings”, “capital” and “gearing”. These activities and objects are presented in a positive light: they are Molefe’s “biggest triumph”.

5.8.3 Don’t mince your words

Molefe’s forthright and outspoken character is constructed as central to his success as Transnet CEO. As CEO of PIC he learnt to be “a frank, no-nonsense and forthright individual”. Such an individual “neither suffers fools gladly, nor minces his words”. This “candour” that Molefe displays stems from his time as an anti-apartheid activist, a role which was sparked by witnessing the senseless death of his young neighbour, who was killed by the police “for no reason”. At the boy’s “spectacular” funeral the liberation songs which called for the lives of the apartheid oppressors marked his political awakening – they “struck a chord” with him. This aptitude for reflection was honed by his time in a school debating society which provided him with the opportunity to improve his self-confidence and thereby enabling him to “think through topics” and “question [himself]”. As a result, Molefe is now not only “frank” but a “no-nonsense” individual. Indeed, he is constructed as impatient of people who lack his clarity as he does not “suffer fools gladly”. In addition, he is unafraid to speak his mind and does not “mince” his words. These qualities are described as “refreshing” and are contrasted with undesirable characteristics found in the public sector, such as “evasiveness” and “diplomacy”, which merely serve to “obfuscate” the truth. For all his self-assurance, Molefe is not presented as unreasonable. We are told that in Transnet’s more rarefied atmosphere, he has cannily changed his tactics as the forthright behaviour” once so useful in the corporate world can now “unnerve people”. As a result, he has had to “tone down somewhat” since moving to Transnet.

5.8.4 Transnet on the rise

A lexical and transitivity analysis reveals two interrelated constructions of Transnet. First, Transnet is personified as a living agent, to which material and mental process are attributed: in all these processes, human agency and decision making is elided and the plans and outcomes presented as natural and unquestionably positive. Transnet “sees itself” both as a player and a “leader”, not just in South Africa but “the continent”. It “supplies” rail goods and services: a list of diverse African countries is enumerated to show the range of its reach and influence. It has “focus points” and “establishes” and “explores” new areas of interest and wishes to “improve” its efficiency. Second, interwoven with this construction of the state

enterprise as an autonomous decision-making being, is the association of Molefe with Transnet by the use of the third person plural "we": the word "we" suggests here that Molefe *is* Transnet. "We", for example, wish to "capture" the electricity generated by braking locomotives. In all these constructions, Transnet or 'we" operate with extreme efficiency and focus: "finalise", "strengthen", "explore", "solidify", "capture", "register" evoke a sense of purposeful and authoritative direction.

The extreme efficiency and focus that Transnet displays and works towards has resulted in the company being involved in numerous projects, including infrastructural developments and purchasing large equipment. The list of achievements and plans is tremendous, encompassing a huge array of infrastructure over an enormous geographic spread: "terminals for fuel lines between Durban and Johannesburg", "a manganese terminal at the port of Ngqura", "seven new tandem cranes for the Durban and Cape Town container terminal ports", "containerised refrigerators for Cape Town and on rail", "the operation of the line between Ermelo and Richards Bay", "the Maputo Corridor" and "a 70km line between Lothair in South Africa and Sidvokodvo and Switzerland". The manner in which these impressive projects is accomplished is constructed to amaze: Transnet is "building", "finalising", "purchasing", "improving", "strengthening", and "exploiting" its resources and projects. The reader is left in no doubt as to the awesome efficiency and staggering reach of this impressive parastatal colossus.

Transnet's impressive level of efficiency has also enabled the freight company to be involved in, and apart of possible future and mammoth developments. One of these is highlighted in the sidebar of information found to the far right of the final page titled: "Looking ahead". South Africa's continual problem and lack of energy and electricity is no stranger to Transnet. As such, and because railway is Transnet's *niche,* they have figured out a way to possibly reduce the electricity that is lost by trains braking "around the country". For this to be achieved, "train drivers to drive a particular way". If this colossal development materialises, and is successful, it may have a positive impact and contribution to the current challenges South Africa is facing with energy supply and demand. In effect, Molefe's heroic role will once again be fulfilled.

In the next section, I provide a final conclusion and discussion of this study. This will include a critical discussion of the key findings and possible recommendations for future research to extend the value of this study.

Conclusion

Magazines are discursive spaces that offer readers possible subject positions from which they may construe and experience social life. They are produced and read in the context of a wider social practice. This study focuses on the discourses from which producers draw in constructing the representations of the featured men in *Destiny Man* magazine. The primary aim of this study was to interrogate the representations of black men in the editor's note, covers and cover stories of *Destiny Man* and to offer an analysis of the subject positions that this magazine constructs for its male readers.

The reconfiguration of the new black man in South Africa as depicted in the featured men in *Destiny Man* has emerged with rather sharp disruptions, violently and abruptly. This is largely due to the rapid transition to post-apartheid in 1994. After the 1994 elections, South Africa witnessed the emergence of many new policies implemented by the new government (ANC). This resulted in the rise of the new black-middle, elite class. I ask the question then: who is this new black man? The answer here is found in the cover celebrities of *Destiny Man* magazine – a co-option that reinforces the neoliberal subject. The neoliberal subject "is the main form for black men to be recognised as an economic citizen and participant of the market" (Sauer 2010:18). This description and understanding of the neoliberal subject is easily found in the cover celebrities of *Destiny Man*. They are constructed as the 'modern man', the 'new hero', and the 'economic man'. The new black man has emerged largely as a result of the liberation struggle and this is constantly foregrounded in the text.

Black South African men were legally excluded from participating in the political, economic and social life of the country during apartheid. However, the elections that took place in 1994 also resulted in a new and more liberal government (ANC) that implemented policies (BEE and GEAR) which ensured that black men (and women) worked/participated in the economy in particular ways, ways that served white interests. These policies also created more job opportunities for black South Africans, and allowed black men to find professional work. As a result, black entrepreneurs, businessman and professionals like the featured men in *Destiny Man* owe their economic success and economic empowerment in part to the liberation struggle. However, the liberation struggle is overtly mobilised to justify and validate used as a validation stamp for their overwhelming status and success. This stands in stark contrast to the poverty of the majority of men who continue to be excluded from participating in the post-apartheid economy.

The editor of *Destiny Man*, Kojo Baffoe, plays a significant role in shaping and representing these constructions found in the editor's notes, covers and cover stories of *Destiny Man*. It is evident that the men featured in the editor's note, covers and cover stories that *Destiny Man* privileges, amongst others, a neoliberal subject. Both the reader and the men featured in these texts are represented as self-motivated men who will inevitably achieve their goals if they choose to pursue them. Their representation mostly as seeker heroes, points to this. These masculine subjects are constructed as fully engaged citizens who are interested in public affairs and aim to extend their knowledge and participation in public life. They are internationally acclaimed businessman, entrepreneurs and professional men. They are high earners who learn different business skills and often times spiritual ideas from countries across the world, as in the case of Russell Simmons (Appendix L). They can balance a busy private and public life. They are therefore active, intelligent and bold public figures.

Interestingly, although these featured men are selected to be in the editor's note and on the covers and in the cover stories for his career accomplishments and their successes rather than their bodily appearance, there seems to be a concerted effort to emphasise that he is masculine through the poses, expressions and dress associated with hegemonic masculinity. These men each wear formal attire, tailored suits and ties which act as signifiers of professionalism, success and class. This type of formal fashion is a means of personal, and class, distinction and signals to the reader that the wearer belongs together in a certain class with others like him. For example, Ezra Ndwandwe wears a black suit and a black tie (Appendix N) and Mfundi Vundla wears a tight fitting tailored blue collared formal shirt and waistcoat which accentuates his toned arms (Appendix M).

Materialism – the amassment of wealth, and the ability to consume, and afford expensive consumer items – is represented as a central part of this post-masculinity within a South African context. The ability to choose from various 'brands', and indeed to *be* a brand, is equated with freedom for the masculine subject. Interestingly however, although assuming that a man's attitude and a level of hard work and dedication determines his level of 'success', there is also a suggestion that these featured men achieve their goals and success with the support and love of the women in their lives. These women include both wives and mothers – as in the case of Vundla (Appendix M). These characters, and the roles they play, however, are marginal to the main narratives which emphasise the heroic nature of the men, whose success is largely their own. Indeed, the businesses and corporations they work for provide much of the material and emotional support they need, such as the luxuries and perks

enjoyed by Tito Mboweni (Appendix J). The emphasis given by the Baffoe to "balance" is starkly overshadowed by the focus on the characters' relationships with their business and entrepreneurial activities. The amassment of wealth and consumption is also evident in the men featured in *Drum* and *Bl!nk* magazine in the post-apartheid era: men were constructed as the breadwinners and centred around a man's ability to provide as the head of the household. Now, however, it appears that success in the business world is achieved largely for its own sake: it has become a measure of a man's intrinsic worth.

My overall interpretation of the texts analysed in this study is that *Destiny Man* proposed particular kinds of discursive subjects in its sets of representations, both in word and image. The images and copy validated particular kinds of masculinity and thereby endorsed certain subject positions. However, through the display of such images and narratives, *Destiny Man* also offered its readers certain subject positions from which they can interpret and identify with the representations in the magazine. Although arguments can be made about the constructions of the text and the discursive subject positions they offer, this study was unable to identify how readers in fact use these representations. A reception analysis of this text may be a fascinating area for further study.

This study contributes to a small, but logical and consistent, body of research focused on the link between discourses found in men's magazines, and the construction of masculinity. The main contribution of this study is that it expands on the existing literature and contributes to the body of knowledge within the field of Journalism and Media Studies, especially within the research area of discourses and the construction and representation of masculinity in *Destiny Man* magazine. The valuable contribution made by this study is due to the method employed to address the aim of the research. It demonstrates the value of employing a critical discourse analysis research approach as the preferred method for studying human subjectivity, such as representation. This study hopefully provides a contribution to the field of Journalism and Media Studies through highlighting the range of discourses that inform ideas of masculinity within a pre- and post-apartheid South African context. In addition, this research on this popular text provides a current update of the constructions of masculinity within a contemporary men's magazine.

References

Abramovitz, M. & Zelnick, J., 2010. Double jeopardy: the impact of neoliberalism on care workers in the United States and South Africa. [Online]. Available: http://www.hunter.cuny.edu/socwork/faculty/AbramovitzZelnick%20Double%20Jeop.IJSH.pdf [05/05/2014].

Alexander, K., 2012. Challenges and opportunities: the wal-mart effects in South Africa. [Online]. Available: http://wiredspace.wits.ac.za/bitstream/handle/10539/11853/Kelly%20Alexander%200509372A%20Masters%20thesis.%20Challenges%20and%20opportunities,%20the%20walmart%20effect%20in%20SA.pdf?sequence=1 [24/05/2014].

Aliber, M., 2003. Chronic poverty in South Africa: incidence, causes and policies. *World Development*, 31(3), pp. 473-490.

Altman, M., 2003. The state of employment and unemployment in South Africa. In: J. Daniel, A. Habib and R. Southall, eds, *State of the nation South Africa 2003-2004*. Cape Town: HSRC Press, pp. 139-224.

Ary, D., Jacobs, L. Sorensen. & Walker, D.A., 2014. *Introduction to research in Education (9th edition).* Belmont: Wadsworth.

Babbie, G. & Mouton, G., 2001. *The practice of social research.* Cape Town: Oxford.

Baffoe, K., 2010. *The New Men*. In: *Destiny Man*, pp. 32-35.

Baffoe, K., 2013. Interview with the editor of *Destiny Man*, 5 June. 10:02am. Interviewed by: Lauren Hutcheson. Bryanston Corner, 1st floor Building B.

Barker, G.T., 2005. *Dying to be men: youth, masculinity and social exclusion*. London: Routledge.

Barker, G. & Ricardo, C., 2005. Young men and the construction of masculinity in sub-Saharan Africa: Implications for HIV/AIDS, conflict and violence. In: I. Lyncha, P.W. Brouard and M.J, eds, *Constructions of masculinity among a group of South African men living with HIV/AIDS: reflections on resistance and change*. [Online]. Available: http://repository.up.ac.za/bitstream/handle/2263/14821/Lynch_Constructions(2010).pdf?sequence=1 [05/06/2014].

Bertelsen, E., 1998. Ads and amnesia: black advertising in new South Africa. In: S. Nuttall and C. Coetzee, eds, *Negotiating the past: the making of memory in South Africa*. Cape Town: Oxford University Press, pp.221-241.

Bignell, J., 2002. *Media semiotics: an introduction.* Manchester: Manchester University Press.

Bond, P., 2004. South Africa's frustrating decade of freedom: from racial to class apartheid. *Monthly Review*, 55(10), pp. 45-49.

Braun, V. & Clarke, V., 2006. Using thematic analysis in psychology: qualitative research in Psychology. [Online]. Available: https://www.jyu.fi/ytk/laitokset/ihme/metodifestivaali/ohjelma/torstai/littleton [20/01/2014].

Bryman, A., 1988. *Quantity and quality in social research*. London: Unwin Hyman.

Burton, C., 1987. Merit and gender: organisations and the mobilisation of masculine bias. *Australian Journal of Social Issues*, 22(2), pp.424-435.

Butler, J., 1990. *Gender trouble: feminism and the subversion of identity*. New York: Routledge.

Cantrell, D.C., 1993. Alternative paradigms in environmental education research: the interpretive perspective. In: R. Mrazek, ed, *Alternative paradigms in environmental education research*. Troy, OH: North American Association for Environmental Education, pp. 81-106.

Chen, E., 2013. Neoliberalism and popular women's culture: rethinking choice, freedom and agency. *Cultural Studies*, 16(4), pp. 440-452.

Chevalier, S., 2007. The Black Diamonds exist? Media consumption and Black middle-class in South Africa. [Online]. Available: http://www.esrc.ac.uk/my-esrc/grants/RES-062-23-1290/outputs/Download/54a52031-5996-4cc1-a341-6f4c682ca265 [03/07/2013].

Clowes, L., 2004. To be a man: changing constructions of manhood in Drum magazine, 1951-1965. In: L. Ouzgane and R. Morrell, eds, *African Masculinities: men in Africa from the late 19th century to the present*. New York: Palgrave, pp. 89- 108.

Connell, R.W., 1987. *Gender and power: society, the person and sexual politics*. Cambridge: Polity Press.

Connell, R.W., 1993. The big picture: masculinities in recent world history. *Theory and Society*, 22(5), pp. 597-623.

Connell, R.W., 1995. *Masculinities (First edition)*. Berkeley: University of California Press.

Connell, R.W., 2002. *Gender (First edition)*. Cambridge: Polity Press.

Connell, R.W., 2005. *Masculinities (Second edition)*. Berkley: University of California Press.

Connell, R.W. & Messerschmidt, J.W., 2005. Hegemonic masculinity: rethinking the concept. *Gender Society*, 19, pp. 829-859.

Connell, R.W., 2009. *Gender (Second edition)*. Cambridge: Policy Press.

Creswell, J.W., 2003. *Research Design: Qualitative, Quantitative and Mixed methods approaches (Second edition)*. London: Sage Publications.

Davies, K., 2009. Women's magazine editors: story tellers and their cultural roles. [Online]. Available: http://ro.ecu.edu.au/cgi/viewcontent.cgi?article=1014&context=theses [24/04/2014].

Deacon, D., Pickering, M. & Murdock, G., 1999. *Researching communications: a practical guide to methods in media and cultural analysis*. London: Edward Arnold.

Decoteau, C.L., 2013. The crisis of masculinity, neoliberalism, and HIV/AIDS in Postapartheid South Africa. *Men and Masculinities*, 16(2), pp. 139-151.

Deloitte., 2013. Deloitte on Africa: the rise and rise of the African middle class. [Online]. Available: http://www.deloitte.com/assets/DcomSouthAfrica/Local%20Assets/Documents/Deloitte%20on%20Africa_The%20Rise%20and%20Rise%20of%20the%20African%20Middle%20Class.pdf [12/03/2014].

Destiny Man., 2013. About us [Homepage of Ndalo Media], [Online]. Available: http://www.destinyman.com/page/about-us [23/04/2013].

Dhlomo, K., 2009. De*stiny Man* goes online. In: Media Update, *Destiny Man* goes online. [Homepage of Media Update], [Online]. Available: http://www.mediaupdate.co.za/?IDStory=17757 [12/03/2014].

Dolby, N., 2001.The shifting ground of race: The role of taste in youth's production of identities. In: R.L. Smith and M. Langa, eds, Exploring the notion of adolescent masculinity in a private multi-racial school. *New voices in Psychology*, 6(2), pp. 76-91.

Donaldson, M. & Poynting, S., 2004. The time of their lives: time work and leisure in the daily lives of ruling-class men. In: R.W. Connell and J.W. Messerschmidt, eds, Hegemonic masculinity: rethinking the concept. *Gender Society*, 19, pp. 829-859.

Duncan, F., 2013. Is apartheid to blame for SA's unemployment problem? [Homepage of Moneyweb], [Online]. Available: http://www.moneyweb.co.za/moneyweb-the-burning-question/is-apartheid-to-blame-for-sas-unemployment-problem [05/12/2014].

Dunn, K., 2005. Interviewing. In: N. Clifford, S. French and G. Valentine, eds, *Key methods in geography*. London: SAGE Publications, pp. 105-113.

du Plooy, G.M., 2009. *Communication Research: Techniques, Methods and Applications*. Landsdowne: Juta & Co.

Dürr, B., 2013. A toast to South Africa's middle class. [Online]. Available: http://www.un.org/africarenewal/magazine/december-2013/toast-south-africas-black-middle-class [14/02/2014].

Edmunds, S.A., 2014. A magazine editors responsibility. [Online]. Available: http://work.chron.com/magazine-editors-responsibilities-7655.html [24/04/2014].

Eisner, E.W., 1991. *The enlightened eye: Qualitative inquiry and the enhancement of educational practice*. New York: Macmillan Publishing Company.

Evans, I.T., 1992. Essay review: education for an apartheid-free South Africa. In: Z.P. Nkabinde, ed, 1997. *An analysis of educational challenges in the new South Africa*. New York: University Press of America, Inc.

Fairclough, N., 1995. *Media discourse*. London: Edward Arnold.

Fairclough, N., 1995b. *Media Discourse*. London: Longman.

Ferguson, D., 1983. *Forever feminine: women's magazines and the cult of femininity*. New York: Heinemann.

Fiske, J., 1987. *Television culture*. London: Routledge.

Fiske, J., 1987a. British cultural studies and television. In: R.C Allen, ed, 1987. *Channels of discourse*. London: Methuen.

Foucault, M., 1972. *The archaeology of knowledge*. London: Tavistock.

Foucault, M., 1981. The order of discourse. In: R. Young, ed, *Unifying the text: a poststructuralist reader*. London: Routledge, pp. 52-64.

Foucault, M., 1988a. Technologies of the self. In: L. Martin, H. Gutman and P. Hutton, eds, *Technologies of the self: a seminar with Michel Foucault*. The University of Massachusetts Press: Amherst, pp. 16-49.

Galilee, J., 2002. Class consumption: understanding middle-class young men and their fashion choices. *Men and Masculinities*, 32(5), pp. 31-52.

Golafshani, N., 2003. Understanding Reliability and Validity in Qualitative Research. [Online]. Available: http://peoplelearn.homestead.com/medhome/qualitative/reliab.validity.pdf [20/01/2014].

Gordon, D., 2010. Khanyi Dhlomo finds that magazines are her Destiny [Homepage of BDF Publishers], [Online]. Available: http://www.bdlive.co.za/articles/2010/03/29/khanyi-dhlomo-finds-that-magazines-are-her-destiny;jsessionid=6B84E24820D2A61F38FE273CF38580E2.present2.bdfm [24/04/2014].

Gough-Yates, A., 2003. *Understanding women's magazines*. London: Routledge.

Grootes, S., 2012. Transnet tight-lipped on Gama saga [Homepage of EWN], [Online]. Available: http://ewn.co.za/2012/01/25/Transnet-tight-lipped-on-Gama-saga [09/06/2014].

Grootes, S., 2014. The political roundabout: Turok exits, but what next for Mboweni? [Homepage of of Daily Maverick]. [Online]. Available: http://www.dailymaverick.co.za/article/2014-02-19-the-political-roundabout-turok-exits-but-what-next-for-mboweni/#.VA7uisKSxF0 [09/09/2014].

Hall, S., 1982. The rediscovery of 'ideology': return of the repressed in media studies. In: M. Gurevitch, T. Bennett, J. Curran and J. Woolalcott, eds, *Culture, society and the media*. London: Routledge, pp.56-90.

Hall, S., 1997. The work of representation. In: S. Hall, ed, *Representation: cultural representations and signifying practices*. London: Sage, pp. 13-74.

Hamann, T.H., 2009. Neoliberalism, governmentality and ethics. *Foucault Studies*, 6(0), pp. 37-59.

Hancock, B., 2002. *An Introduction to Qualitative Research.* [Online]. Available: http://faculty.cbu.ca/pmacintyre/course_pages/MBA603/MBA603_files/IntroQualitativeResearch.pdf [22/11/2014].

Hardy, M., 2011. The unattainable "betterlife": the discourse of the homogenised South African black emerging middle-class lifestyle in *Drum* magazine. [Online]. Available: http://dspace.nmmu.ac.za:8080/jspui/bitstream/10948/1426/1/MICHELLE%20HARDY.pdf [21/05/2014].

Hunter, M., 2010. *Love in the time of AIDS: Inequality, gender and rights in South Africa*. Pietermaritzburg: UKZN Press.

InspiringWomen., 2013. Inspiring women of the month: Khanyi Dhlomo [Homepage of InspirtingWomenSA], [Online]. Available: http://www.inspiringwomen.co.za/inspiring-women-of-the-month-site-menu-119/1359-khanyi-dhlomo [24/04/2014].

Jangara, J., 2011. Thesis: *"Beautiful powerful you": an analysis of the subject positions offered to readers of Destiny magazine*. Rhodes University.

Johnson, R., 1987. What is cultural studies anyway? *Social text*, 16(0), pp. 38-77.

Jørgensen, M. & Phillips, L., 2002. *Discourse analysis as theory and method*. London: Sage.

Kearney, M. & Odusola, A., 2011. Realising the millennium development goals through socially inclusive macroeconomic policies. [Online]. Available: http://www.un.org/en/development/desa/policy/capacity/output_studies/roa87_study_zaf.pdf [28/05/2014].

Kometsi, K., 2010. *The New Men*. In: K. Baffoe, ed, *Destiny Man*, pp. 32-35.

Laden, S., 2003. Who's afraid of a black bourgeoisie? Consumer magazines for black South Africans as an apparatus of change. *Journal of Consumer Culture*, 3(2), pp. 191-216.

Lemon, J., 1995. Masculinity in crisis? *Agenda*, 11(24), pp. 61-71.

Levi-Strauss, C., 1955. The structural study of myth. *The Journal of American Folklore*, 68(270), pp. 428-444.

Lincoln, Y.S. & Guba, E.G., 1985. *Naturalistic Inquiry*. Beverly Hills: Sage.

Lincoln, Y.S. & Guba, E.G., 1988. Do inquiry paradigms imply inquiry methodologies? In: D.M. Fetterman, ed, *Qualitative approaches to evaluation in education: the silent scientific revolution*. New York: Praeger Publications.

Lindlof, T.R., & Taylor, B.C., 2002. *Qualitative Communication Research Methods*. Thousand Oaks, CA: Sage Publications.

Lipenga, K.J., 2014. Disability and masculinity in South African autosomatography. *South African Journal of Disability*, 3(1), pp. 1-17.

Lombard, M., 2010. Intercoder Reliability. [Online]. Available: http://matthewlombard.com/reliability/ [20/01/2014].

Lundahl, M. & Petersson, L., 2009. Post-apartheid South Africa: an economic success story? [Online]. Available: file:///C:/Users/User/Downloads/RP2009-56%20(3).pdf [05/05/2014].

Magubane, B., 2000. Race and democratisation in South Africa. [Online]. Available: http://digitalcommons.macalester.edu/cgi/viewcontent.cgi?article=1189&context=macintl [19/05/2014].

Mahlangeni, B.M., 2013. Reflections on the impact of the Natives' Land Act, 1913, on local government in South Africa. [Online]. Available: http://www.parliament.gov.za/content/Land%20Act%20-%20Paper%203%20-%20Langa%20-%20Final.pdf [21/05/2014].

Malkin, A.R., Wornian, K., & Chrisle, J.C., 1999. Women and weight: gendered messages on magazine covers. *Sex Roles*, 40(7/8), pp. 647-655.

Martínez-Roca, C. & Vazi, M., 2011. Conspicuous vs. sustainable consumption in the South: 'Bling' is black? Deconstructing 'bling' culture in South Africa to foster behavioural change towards sustainable livelihoods. [Online]. Available: http://www.ifihp.org/wp-content/uploads/2011/07/GRF-Bling-in-SA-CMRMV.pdf [12/03/2014].

McGregor, L., 2004. Gibson Kente: South Africa's father of township drama [Homepage of The Guardian]. [Online]. Available: http://www.theguardian.com/news/2004/nov/10/guardianobituaries.southafrica [11/09/2014].

Media24., 2013. *Destiny Man*. [Homepage of Media24], [Online]. Available: http://www.media24.com/magazines/ndalo-media/destiny-man.html [12/03/2014].

Media Update., 2009. *Destiny Man* goes online. [Homepage of Media Update], [Online]. Available: http://www.mediaupdate.co.za/?IDStory=17757 [12/03/2014].

Merriam Webster Dictionary Online., 2014. Destiny [Homepage of Merriam Webster Dictionary Online]. [Online]. Available: http://www.merriam-webster.com/dictionary/destiny [09/09/2014].

Moleke, P., 2003. The state of the labour market in contemporary South Africa. In: J. Daniel, A. Habib and R. Southall, eds, *State of the nation South Africa 2003-2004*. Cape Town: HSRC Press, pp. 139-224.

Morrell, R., 1998. Of boys and men: masculinity and gender in South African studies. *Journal of South African Studies*, 24 (4), pp. 605-630.

Morrell, R., 2001. The times of change: men and masculinity in South Africa. In: R. Morrell, ed, *Changing men in Southern Africa*. Scottsville: University of Natal Press.

Morrell, R., 2005. Youth, fathers and masculinity in South Africa today. *Agenda*, special focus on gender, culture and rights, pp. 84-87.

Mype, S., 2006. Former editor of *BL!NK*. Electronic interview with the author, 14 June. In: S. Viljoen, ed, Made, laid and paid: photographic masculinities in a black men's magazine. *Critical arts*, 26(5), pp. 648-670.

Nattrass, N., 2003. The state of the economy: a crisis of employment. In: J. Daniel, A. Habib and R. Southall, eds, *State of the nation South Africa 2003-2004*. Cape Town: HSRC Press, pp.139-224.

Ncube, M., Shimeles, A., & Verdier- Chouchane, A., 2012. [Online]. Available: http://www.africaneconomicoutlook.org/fileadmin/uploads/aeo/PDF/Papers/WPS%20Nos%20150%20South%20Africas%20Quest%20for%20Inclusive%20Development%20B%20(2).pdf [27/05/2014].

Ndletyana, M., 2014. Middle-class in South Africa: significance, role and impact. [Online]. Available: http://www.mistra.org.za/Library/ConferencePaper/Documents/Middle%20Class%20in%20South%20Africa-Significance,%20role%20and%20impact.pdf [23/11/2014].

Neuman, W.L., 2003. *Social Research Methods: Qualitative and Quantitative Approaches (Fifth edition)*. Boston: A & B.

Nguyen, T., 2012. Transitivity analysis of "heroic mother" by Hoa Pham. *International Journal of English Linguistics*, 2(4), pp. 85-100.

Nkabinde, Z.P., 1997. *An analysis of educational challenges in the new South Africa*. New York: University Press of America, Inc.

OECD., 2010. Tackling inequalities in Brazil, China, India and South Africa: the role of labour market and social policies. [Online]. Available: http://browse.oecdbookshop.org/oecd/pdfs/product/8110131e.pdf [27/05/2014].

Ouzgane, L. & Morrell, R., 2005. *African masculinities: men in Africa from the late nineteenth century to the present*. Pietermaritzburg/New York: University of KwaZulu-Natal Press/Palgrave Macmillan.

Patton, M.Q., 2002. *Qualitative research and evaluation methods (Third edition)*. London: Sage Publications.

Peet, R., 2002. *Ideology, discourse, and the geography of hegemony: from socialist to neoliberal development in post-apartheid South Africa*. Oxford: Blackwell Publishers.

Petersen, A., 1998. *Unmasking the masculine: "men" and "identity" in a sceptical age*. London: Sage.

Prinsloo, J., 2006. Where have all the fathers? Media(ted) representations of fatherhood. In: L. Richter and R. Morrell, eds, *Baba: men and fatherhood in South Africa*. Cape Town: HSRC Press, pp.132-146.

Prinsloo, J., 2009. Textual analysis: narrative and argument. In: P.J. Fourie, ed, *Media studies: media content and media audiences*. Cape Town: Juta, pp. 204-253.

Propp, V.,1968. *Morphology of the folktale*. Austin: University of Texas Press.

Raba, B., 2014. Mpisane's to fund "Generations 16" soapie? [Homepage of Sunday World], [Online]. Available: http://www.sundayworld.co.za/news/2014/10/14/mpisane-s-to-fund-generations-16-soapie [17/12/2014].

Ratele, K., 1998. The end of the black man. *Agenda:* empowering women for equity, 37(14), pp. 60-64.

Ratele, K., 2006. Ruling masculinity and sexuality. *Feminist Africa 6: Subaltern Sexualities*, 6(0), pp. 48-64.

Ratele, K., 2008. Masculinity and male morality in South Africa. *A journal of injury and violence prevention*, 6(2), pp. 19-41.

Rauwerda, A.M., 2007. Whitewashing Drum magazine (1951-1959): advertising race and gender. *Journal of Media Studies*, 21(3), pp. 393-404.

Richardson, J.E., 2007. *Analysing newspapers: an approach to critical discourse analysis*. New York: Palgrave Macmillan.

Roman., 2014. Episode 101: cover story. [Online]. Available: http://99percentinvisible.org/episode/cover-story/ [21/04/2014].

Rose, G., 2001. *Visual methodologies: an introduction to the interpretation of visual materials*. London: Sage.

SAARF., 2013-last update. Average issue readership of newspapers and magazines [Homepage of SAARF], [Online]. Available: http://www.saarf.co.za/amps-technicalreport/technicalreport%20-%20Dec%202013/ [28/07/2014].

Saldana, J., 2003. Dramatizing data: a primer. *Qualitative Inquiry*, 9(2), pp. 218-236.

Sauer, B., 2010. Speedy cars, perky women, champagne and striptease bars. Neo-liberalism masculinity in crisis? [Online]. Available: http://www.eisa-net.org/be-bruga/eisa/files/events/stockholm/Sauer-Stockholm_SGIR.pdf [23/11/2014].

Seale, C.,1999. Quality in qualitative research. *Qualitative Inquiry*, 5(4), pp. 465-478.

Seekings, J. & Nattrass, N., 2002. Class, distribution and redistribution in post-apartheid South Africa. [Online]. Available: file:///C:/Users/User/Downloads/862-811-1-PB.pdf [12/03/2014/].

Seekings, J., 2003. Social stratification and inequality in South Africa at the end of apartheid. [Online]. Available: http://cssr.uct.ac.za/sites/cssr.uct.ac.za/files/pubs/wp31.pdf [12/03/2014].

Sideris, T., 2005. You have to change and you don't know how!: contesting what is means to be a man in a rural area of South Africa. In: G. Reid and L. Walker, eds, *Men behaving differently: South African men after 1994*. Cape Town: Double Storey.

Simmel, G., 1981. Fashion. In: J. Galilee, ed, Class consumption: understanding middle-class young men and their fashion choices. *Men and Masculinities*, 32(5), pp. 31-52.

Simpson, J., 2013. The black-belt economy kicks in. [Online]. Available: http://mg.co.za/article/2013-05-03-00-the-black-belt-economy-kicks-in [31/07/2014].

Smith, R.L., 2008. Thesis: exploring young black and white boys‟ social construction of masculinity in a private multi-racial school. [Online]. Available: http://wiredspace.wits.ac.za/bitstream/handle/10539/8142/Masters%20Thesis%20-%20Robyn-Leigh%20Smith%20(326717).pdf?sequence=1 [20/02/2014].

Steyn, L., 2013. The black belt economy kicks in. [Online]. Available: http://mg.co.za/article/2013-05-03-00-the-black-belt-economy-kicks-in [12/03/2014].

Sudhanshu, S., 2012. Rising inequality in South Africa: drivers, trends and policy responses. [Online]. Available: http://www.consultancyafrica.com/index.php?option=com_content&view=article&id=1142:rising-inequality-in-south-africa-drivers-trends-and-policy-responses-&catid=87:african-finance-a-economy&Itemid=294 [06/12/2014].

Taylor, J., 1957. *Learning to look: a handbook for the visual arts*. Chicago: University of Chicago Press.

Thompson, J.B., 1995. *Media and modernity*. Cambridge: Polity press.

Todorov, T., 1981. *Introduction to poetics*. Minneapolis: University of Minnesota Press.

Tshemese, M., 2010. *The New Men*. In: K. Baffoe, ed, *Destiny Man*, pp. 32-35.

The Annual Report., 2006. Accelerated and shared growth initiative for South Africa 2006. [Online]. Available: http://www.thepresidency.gov.za/docs/asgisa2006.pdf [19/05/2014].

The Concise Oxford English Dictionary., 2001. 10th edition. Oxford: Oxford University Press.

The Department of Trade and Industry., 2013. Youth Enterprise Development Strategy 2013-2023. [Online]. Available: http://www.dti.gov.za/news2013/YEDS_strategy2013.pdf [05/12/2014].

The Recommendation of Post-apartheid economic policy., 1990. [Online]. Available: http://www.transformation.ukzn.ac.za/index.php/transformation/article/viewFile/523/339 [28/05/2014].

The Union of South Africa., 1952. Natives (Abolition of passes and co-ordination of documents). [Online]. Available: http://blogs.loc.gov/law/files/2014/01/Natives-Abolition-of-Passes-and-Co-ordination-of-Documents-Act-1952-.pdf [21/05/2014].

Van Dijk, T.A., 1988a. *News Analysis: Case Studies of International and National News in the Press*. Hillsdale, N.J.: Lawrence Erlbaum Associates.

Van Dijk, T.A., 1993. Principles of critical discourse analysis". In: R. Wodak, ed, *Aspects of critical discourse analysis*, 36(0), pp. 5-31.

Vavi, Z., 1997. Address by Zwelinizima Vavi at the National Congress of PPWAWU. [Online]. Available: http://www.cosatu.org.za/show.php?ID=1462 [04/05/2014].

Viljoen, S., 2007. Masculine ideals in post-apartheid South Africa: The rise of men's glossies. In: A. Hadland, A, E. Louw, S. Sesanti and H. Wasserman, eds, *Power, politics and identity in South African media*. Cape Town: HSRC Press, pp. 312-342.

Viljoen, S., 2012. Made, laid and paid: photographic masculinities in a black men's magazine. *Critical arts*, 26(5), pp. 648-670.

Wade, R., 1992. East Asia's economic success: conflicting perspectives, partial insights shaky evidence. *World Politics*, 44(2), pp. 270-320.

Webster, E., 1985. Cast in a racial mould: labour process and trade unionism in the foundries. Johannesburg: Ravan Press. In: J. Daniel, A. Habib and R. Southhall, eds, *State of the Nation: South Africa, 2003-2004*. Cape Town: HSRC Press, pp. 139-224.

Webster, E., Lambert, R. & Bezuidenhout, A., 2008. Grounding globalisation: labour in the age of insecurity. In: K. Alexander, ed, Challenges and opportunities: the wal-mart effect in South Africa. [Online]. Available: http://wiredspace.wits.ac.za/bitstream/handle/10539/11853/Kelly%20Alexander%200509372A%20Masters%20thesis.%20Challenges%20and%20opportunities,%20the%20walmart%20effect%20in%20SA.pdf?sequence=1 [24/05/2014].

Weedon, C., 1987. *Feminist practice and poststructuralist theory (First edition)*. Oxford: Blackwell.

Weedon, C., 1997. *Feminist practice and poststructuralist theory (Second edition)*. Oxford: Blackwell.

Weeks, J., 1999. Stuck in Low GEAR? Macroeconomic policy in South Africa, 1996-1998. *Cambridge Journal of Economics*, 23(6), pp. 795-811.

West, C. & Zimmerman, D.H., 1987. Doing gender. *Gender and Society*, 1(2), pp. 125-151.

Whitaker, W.R., Ramsey, J.E, & Smith, R.D., 2000. Media writing: print, broadcast and public relations. In: K. Davies, ed, Women's magazine editors: story tellers and their cultural roles. [Online]. Available: http://ro.ecu.edu.au/cgi/viewcontent.cgi?article=1014&context=theses

Whitehead, S.M. & Barrett, F.J., 2001. The sociology of masculinity. In: R.L. Smith, ed, thesis: exploring young black and white boys" social construction of masculinity in a private multi-racial school. [Online]. Available: http://wiredspace.wits.ac.za/bitstream/handle/10539/8142/Masters%20Thesis%20-%20Robyn-Leigh%20Smith%20(326717).pdf?sequence=1 [20/02/2014].

Winter, G., 2000. A comparative discussion of the notion of validity in qualitative and quantitative research. [Online]. Available: http://www.nova.edu/ssss/QR/QR4-3/winter.html [20/01/2014].

Wolf, W.C. & Fligstein, N., 1979. "Sexual Stratification: Differences in Power in the Work Setting." Social Forces 58:94–107. In: J.R. Elliott and R.A. Smith, eds, Race, gender and workplace power. *American Sociological Review*, 69(0), pp. 365-386.

Wolpe, H., 1995. Capitalism and cheap labour power in South Africa: from segregation to apartheid. In: W. Beinart and S. Dubow, eds, *Segregation and apartheid in twentieth-century South Africa*. London: Routledge.

Woolard, I., Leibbrandt, M., & McEwen, H., 2009. Poverty and inequality. In: J. Hofmyr, ed, *Recession and recovery*. African Minds/IJR: Cape Town.

Appendices

Appendix A

1. Who came up with the idea of Destiny Man? Was the success of Destiny (woman) a significant factor or not?

The founder of *Destiny Man*, is also the founder of *Destiny* [women] which is Khanyi Dhlomo so Ndalo Media is the publishing house that owns both publications as well as now a couple of other publications and some custom publications like *Sawubona* magazine. The first issue of *Destiny Man* was actually a supplement done in *Destiny*. I wasn't part of the team yet but I remember reading it. So yes, I do believe the opportunity, interest and space probably did come from the fact that *Destiny* (woman) was doing so well.

2. How did you come to be the first editor?

I wasn't actually the first editor of *Destiny Man* – Jabulani Sikhakhane was the first editor. I came on board on the 2nd of August 2010 (the first Birthday issue of *Destiny Man*) as the second editor of *Destiny Man*. Before *Destiny Man*, I worked for a small publication in 2008 for about ten months called *Blackque*. On a side note, there is a big distinction between *Bl!nk* and *Blackque* where both publications firmly position themselves as black men's lifestyle magazines. Whereas we don't position ourselves as that, we are a men's business and lifestyle magazine and that is why if you look at the content of *Destiny Man*, it is across race groups and is more concerned about the things that affect and concern entrepreneurs and professionals as opposed to a particular demographic within the larger entrepreneurial space.

3. What have been some of the highlights of your time as editor?

I think one from a personal level there are two parts from a personal level. One kind of I've done a lot of different things, I've worked in a lot of different industries in my life. I'm like the professional jack of all trades and when I joined *Destiny Man* it kind of made sense like the fact that I've worked in news, I've been in fashion, I've, you know management consulting, IT, publishing, I used to have a shop selling cosmetics and hair products in Lesotho. So I have had a very kind of varied working background and kind of walking in here going okay that's why because I have to engage in a broad range, you know of topics because we cover such a broad range. So for me, from a personal level oh it makes sense. Secondly, also personally I was going through, I'd been going through an extremely rough patch and I'd

been contemplating actually leaving Jo-burg and so, we had an event last year and I sat at the event and it shows you that life kind of goes at its own flow because three and a half years ago I was thinking of moving back to Lesotho which is where I grew up and I was probably going to commute because my son and my wife were here and my wife still had stuff she had to do here and then all of a sudden I get the job and that just changes – call it the trajectory of the last three years of my life.

In terms of the actual work, for me everything is very much a continuation – a building on what has happened before. So I think the fact that I am still here after three years is a highlight, the fact that we are growing, it is a gradual process, we seem to have a relationship with our readers who are extremely loyal. So when they come on board they come on board and I always say my job is to try get guys to open up the magazine because I believe it has content that is relevant to their lives. We had an event last year called the Destiny Forum, we had two of them and the second one was a cocktail with Russell Simmons and Russell Simmons and I came up in Hip Hop and I've always been interested in that space so he is one of the people I have always admired in terms of what he has done as a businessman etc. and I had the opportunity to interact with him and interview him with a live audience because a lot of times that is how we run our events so as opposed to somebody getting up and speaking I will kind of facilitate a discussion with him. We sat on stage for an hour and I asked him questions down particular areas of his business and then also interviewed him and wrote about him for the mag. So I think that was a highlight as a business because the Destiny Forum was a lot of people didn't think, I'm sure a lot of people didn't think it could be pulled off. But like I said, for me it is a very gradual thing, I mean the beauty of my job is that I get access to people's stories and I love reading other peoples biographies and autobiographies because there are so many lessons in other people's lessons and sometimes, what is it? The wise man learns from the mistakes of others. So ja, those are some of the highlights but the big thing is that we are still here, we are still growing and we are still finding our place in society.

4. What role do you as the editor of Destiny Man play in constructing the look (style), type of content and overall "message"?

That's kind of at the heart of my work, ensuring that there is a clear editorial strategy. We're a decent sized team so I work within context in the team so my job is to ensure that the content is relevant. I always say a large part of my job is to deal with intangibles – you know

to deal with a particular article. Do I feel it is relevant to our readers and therefore, I need to constantly be in engagement and understand who we are speaking to and what their lives are like, and what's concerning them and what's not concerning them. I ensure that our content speaks to that. So like I said, you know we have a clear idea of who we speak to and it is the entrepreneur and the professional and it's ensuring that our content is always within that space.

The art department will come with ideas with regards to the look and feel. Whenever I look at every issue, whenever I look at every article, I consider every component to it. I mean you will see there is an evolution in terms of the look and feel but it's also not like you know with this issue we actually, it will really be cool to do A, B and C and then you just change stuff and do that. It's always a very gradual process. I mean the last time we did a major kind of new look and new design, we spent probably six months on that whilst we were still putting out issues. So it's very much a collective thing. We have a particular look, we have a particular aesthetic that is evolving and we not going to put somebody like Jay-Z, for example in a T-shirt but because of who we are speaking to and because of the environment of the people we are speaking to that's why you kind of, for example, how like the fashion and how people are dressed for our shoots. Also, for a lot of people because business is an important aspect, you know we talk to Fresh but we also talk to him about his business. You don't always see him in a suit but even that suit reflects him, his personality. So like I said it's a kind of team thing so you will find when a shoot is happening I don't go on every shoot but because we all have an idea of who we're speaking to and our look and our feel it just gets implemented like that and what will happen normally when deciding on a cover, you know there will be references in terms of what we are looking to do with that specific person.

So there will be that, there will be references, we will go with this reference but once the shoot is even done, I mean yesterday for example with *Destiny* where they had a couple of options for their next cover and they kind of went around and asked all of us which one do you like? Which one do you prefer? I may be the editor but I don't operate in isolation. I'm merely kind of, to a certain extent I'm the thread in it. There's the managing editor dealing with operations, there's different writers, there's the art department, there's sales, there's marketing – all of those things plug into each other and if you take one of those things out of the equation, it doesn't work.

5. When writing your piece for the editor's note for Destiny Man, how do you come up with the content? What drives your thinking?

It's always a build up for me. I usually spend kind of time thinking about our issue, thinking about the people in that issue, the cover ect. and just kind of what's new, what I'm thinking about, what comes to mind. I use for example; I know a lot of people just use your editor's letters: hey this is what's in the coming magazine, in that issue. I use it as my own little column as well as kind of. So it will generally be around yeah the people in the mag as well as you know what I'm thinking about at the time. I always try to have a thread that runs through it. So I can't remember what I did for our current one but for example, the one we did for Ezra Ndwandwe and he's in the entrepreneurship space and so I think I talked a lot around that: around entrepreneurship but also education and my views on that sort of stuff. So that's usually how it comes about.

6. That being said, would you ever consider being on a cover or in a cover story of Destiny Man?

My work is the profile and hold up others, not to push myself. The reason why people like Oprah and our CEO, Khanyi, can is because of their place in society and their accomplishments. I am nowhere near that level that a large number of people would want to buy a cover with my story. At least I don't think so. I wouldn't consider it. There are many more people out there who I feel we need to profile. Plus, I have an ed's note in every issue that allows me to share my thoughts.

7. Can you be more specific about the role you play as editor – obviously you make decisions about the content and form of the publication, but I am thinking more generally now about the "voice" or "vision" you present to your readers.

Like I said it's working with intangibles. So it's working with ensuring that the content particularly what the content is reflecting. I'd like to think that I lived my life and the things that concern me, the things that interest me, and the things I do are very much the lives of my readers. So it is just ensuring that because you want to reflect and interact with your readers lives but you also want to be able to expose to you know kind of new thinking and new things that are happening – it is a balance between those two things.

So how I would describe a *Destiny Man* is, for the average man from when he wakes up on a Friday morning so waking up this morning until you go to bed on Monday night. So it's

coming to work, what clothes you're going to wear, it's what did you shower with, it's what car did you drive to getting to work, what are you going to interact with, to going out for drinks in the evening, where you going to go, what are you actually going to drink, to going away for the weekend, watching sports, your relationships, spirituality. So we kind of cover that breadth call it like a 360 view of a man's life. So my job is to ensure that it does speak to our readers and you know we don't necessarily veer off the path, you know we're not speaking to 19 year olds. So it's also being able to recognise sometimes ideas or content comes in to recognise that okay that actually speaks to our audience or it doesn't speak to our audience.

I think the other thing that's important to add and you'd probably check out is our sites because we view ourselves more and more call it like a content portal with different legs. Our site just actually went through a re-design and re-launched two weeks ago but you know just like we put all the prep into the attention of the magazine, there's actually a team that writes solely for online and then all of us has a responsibility to write for online. For example, my two writers – the senior features writer and junior features writer – they are both into cars and stuff so they do the wheels section for the mag but they also do a lot of stuff for the wheels for the site. I write on tech on the site and just kind of general things that crop up. So part of that idea is that is the site is an extension of the magazine as opposed to driving you back to the magazine. Then it's important that also the tone carries across the different platforms.

8. In 2012 you were interviewed for "The Expatriate", where the title of the article was Kojo Baffoe – The real Destiny Man. In what ways might you personally exemplify the qualities and characteristics of the Destiny Man?

They decided on the title, I did have an issue cause there were one or two facts they didn't get right. Look, my job is to represent the reader of the magazine and represent the magazine so my reputation and perceptions of me are tied to people's perception of the magazine and it works both ways. So I am to represent the magazine and I am in essence the face of the magazine. So what I always say is what I think for me as a human being, I guess as the kind of human being I am, I don't have to work at it you know. I think I do reflect our reader to a certain extent but all I can do is be me, is represent myself in the best possible light and by doing that I think I represent the magazine because like I said my life is very much my readers life. I've got two kids, I've got a wife, I've got friends, I'm into sports, I'm into

different things and so all the things I am interested in are what we talk about and what we engage with as a magazine.

9. Tell me about the "real man" in South Africa – who is he, what does he want, and what are the main challenges facing him? What is "success" for such a man?

That's why I gave you that article (Appendix C). You will see there's a clinical physiologist that I had the opportunity to engage with some years back. He used to work on the TV show called Sonke which was a men's show on SABC 3. This idea of a real man and engaging with this psychologist Dr. Kgamadi Kometsi because he did some writing and some thinking about this idea of masculinity and we always look at masculinity and we always look at man being this singular homogenous idea which is as surprising as a lot of woman I talk to find it men aren't homogenous. There are different masculinities. It's not like a singular thing. So when trying to kind of define what that real man is and I don't know whether it comes from our history as a species because for a long time the alpha male you know that was a man. Like if you're an alpha male then you're real, muscular, into sports etc. and for a long time that was the idea of what a man should be and if you fell outside of it then there was something wrong with you. I look at society and if you walk out of the street now you will see different kinds of men. For me, there is no singular one that's above the others. I think the more important thing is, particularly in this country but just as a human being, the most important thing: are you building or are you destroying? So the image of a real man, because now that image of a real man has actually become negative in a way.

So for me, you are a real man if you are constructive. You can take different shapes and forms and you can be interested in different things. The geek is as much a man as the sportsman – even hard to just categorise. We always feel this need to give labels and stuff and for me I try to fight that. For example, I was an athlete and was very sporty growing up and I was an athlete and my dream was to run in the Olympics in 100 metres and I played more sports in school and from this perspective then I would be a jock but at the same time I always loved books and to read, I've always loved poetry. Also, even the idea of a metro-sexual which I have also always fought, just because I look after myself why does it mean I have to be categorised. So there's certain things I will do like I go for manicures, so whenever I go for a haircut I go for a manicure because I feel better about myself and looking after myself. So I will go for a massage when I get the chance but I don't consider myself

efemitive just because I do those things. So the idea of real man, I think at the heart of is this idea of being constructive and focusing on the positive.

I just interviewed Bafana Khumalo whose part of the Sonke Gender Justice Network where I went to a men's dialogue on gender-based violence and one of the things he talked about which I found interesting was that five out of six men are not abusive and yet the one out of that six defines the rest of us. So after a while you get instances where you feel bullied, you try to do positive but you get bundled in with everybody else and then after a while you like why bother if that is what is going to happen. So the idea of a real man I would put being constructive at the core of it and that's even being a human being.

10. Would you say a real man is someone who is successful or who has achieved success?

Success is a difficult thing because we're creating a society where people define success based on things, whereas I believe you define your own success. So I may not be a multi-millionaire but does that mean I am not successful? There are certain things I have accomplished in my life that when I look back on for me there are positives. So in terms of my life where I am today, I have had ups and downs like every other person but according to what I am trying to achieve I believe I've been successful to this point. The problem is because we have created this society where success is defined from the outside in and is defined on the basis of things. The idea of success becomes very wobbly and for me if that man feels he is accomplished, he is on a particular path, he has certain milestones along the way, certain things that he's done that he feels okay this is an achievement, then that I hold more in store than anything else.

I had a moment last night when looking at my kids and I'm like I realised how blessed I am and my kids are young so they could still turn out as psycho's or something but I was sitting there and I feel blessed that they have come into my life because they kind of chose me. To this point, I think I am doing alright, so I think I'm doing alright as a husband and as a father – that for me is a measure of success but it's not success as a destination because it's constantly evolving. Like I'm here, if I had to leave, would I deem my time here as successful and what are the measures I would use? For me, the measures I use one, are people buying the magazine but also is the magazine having an impact on them and their lives. For instance, I talked to a guy who used an article we had published for an assignment he had to use in his honours programme and he said that the article put the entire area and entire topic into perspective for him. So he used that article as a foundation when he was struggling to put his

assignment into perspective. Or a guy who had hit the lowest points and I got a letter from this man who at the time was into drugs and his then girlfriend bought him a copy of the magazine with this article in it and a year later he has a great job, engaged to get married and they are working towards buying a house and a car and it was all because of that story. So for me those stories say that we are successful in what we do.

11. Destiny Man is aimed at a fairly elite audience. In what ways can you say the content of the magazine is also applicable to the majority of working-class men in South Africa?

Okay when you say working-class is that what you mean working-class? When you say working-class does mean the blue-collar worker, the labourer etc? I guess where the content would be of relevance, of interest is being aspirational so a lot of young guys and students will read the magazine, a lot of young guys will engage with the magazine because these are people where they want to go, where they want to get to. I mean like the covers are always very accomplished but throughout the magazine, our entrepreneurs, sportspeople, musicians and everything else who have built careers or who are still building their careers. I do want to say one of the things for me that is important for us as a publication and this is where I guess the kind of black/white thing comes in but it's really to show that we're all capable, we can all reach those spaces. We're basically saying you come from, look at this person, this person comes from your neighbourhood, this person comes from the same kind of circumstances that you come from but look where they which means it is not impossible, it means that you can do it as well.

Our current cover is with Given Mkhari and he has just launched Power FM, there is a lot of attention around him and he comes from semi-rural area in Limpopo. So it's saying now he owns an investment company called MSG Afrika Investment Holdings and was also part of Capricorn FM, he's just launched Power FM and he made a bid for Top TV. So for me, yeah, that's the thing. I guess that's what people can gain but at the same time we are speaking to a particular audience you know because if you just try to open it up and have your content targeting everybody it just becomes diluted and schizophrenic. Even if we say kind of fairly elite, everybody keeps on saying that the black-middle class or the middle-class in general in this country is exploding but also the middle-class across the continent. You can find the magazine in various places across the continent. We do get people engaging with us for example guys in Botswana. I get a lot of emails from guys in Botswana on our site, guys from across the continent who engage with our site and with us.

12. In some of the editor's notes you have written, you speak about the role men must play in building the post-apartheid nation. Can you elaborate on this here for me?

Well I mean look, in a general sense, the only way we're going to move forward in this country and in any country and in any society is if everybody is working towards creating a positive goal. So in this country, unfortunately, you know like I was saying earlier, you look at the levels of violence against woman and children and you look at the number of fatherless children out there. I can't remember how many million they said last year but somewhere in the region of between 5 and 9 million, whatever it is. The society in this country has a lot of challenges and part of it. I mean even the idea of family – the family was broken by apartheid and some of these things are legacies of apartheid but also at some stage you have to go okay where do we as men draw the line, where do we start working towards a different idea or goal. So men do need to play a role, men do need to have the conversations amongst ourselves.

This men's dialogue I went to, the premise was that if we're gonna start to address some of these ills in our society we also as men need to get together amongst ourselves and look at how we start to change the perceptions. I remember Kumalo was saying how they were doing workshops in Soweto and one of the men was like when he cooks, because he cooks for his family he closes the curtains because of how he will be perceived by the community – and you know people say you're weak or whatever. Or another guys was saying how when a friend comes and visits and he is in the kitchen cooking, he rushes to the living room, puts off his pots, rushes to the living room and opens up the paper like he had been chilling there all along. But the other side for example, he gave the example of a couple where the husband often did the cooking and his wife's mother, he's mother-in-law asked: what are you doing? why aren't you cooking? – to the wife, to her daughter. So I mean it's not, it's something that we're all feeding into and I listened to a couple of podcasts and I found one interesting where American Social Scientists was talking about how our lives are just structured. So when a child is born, what happens? When the child goes home from the hospital, the man is driving and the woman sits in the back with the baby. Already that starts to give a particular kind of impression about roles. So I try to be very neutral about it and look at it as us as human beings but at the same time men do need to step up in some instances. I also believe for those of us who may feel that we're positive and that we're trying to contribute, in some instances we need to pick up the slack for those who aren't. One is hold them accountable and two pick up the slack. Otherwise it just becomes this self-filling thing.

13. What is the stimulus when coming up with ideas for the content of Destiny Man?

It is very broad – you know each one of us is engaging, trying to keep up with what is going on. We get press releases for days with ideas for profiles and stories. So between our engaging with the world around us and just trying to find stuff out and the stuff we receive all comes out of that.

14. What are your relationships with advertisers?

Well I mean look we have a sales team who primarily deals with advertising. You know a lot of my work is to kind of support across the broad, so for example if the sales team is going to talk to a particular advertiser, then I may go with and talk to the content of the magazine. Also, a lot of times you will find that we'll, I guess you can call is a campaign, so it's not just advertising in the magazine but it's doing some stuff online, its editorials, it's kind of a whole solution. So as a team and the different departments will add their two cents including the editorial to come up with proposals. I personally have very little input but you have to remember it's about who you're speaking to. So certain advertisers wouldn't necessarily come to us. So if for example, if somebody is making out Tastic Rice, advertisers won't necessarily come to us to advertise because they may not feel we are targeting the people they want to target because they want a broader mass type of situation. So with advertising it's kind of just works out because advertisers will look at who our audience is and the demographics and then look at advertising within that basis.

15. What does it mean to be a "modern" man and how do such men cope with the demands of tradition in South Africa?

Look I think, I guess from an African perspective it's not just a South African thing but I think South Africa is grappling with it a bit more. It is about finding that balance between call it tradition and the kind of modern world you're are living in because I am also a firm believer there are a lot of traditions, there are a lot of values that one grows up with that come from your culture, that come from your background and we shouldn't be throwing out kind of the "baby out of the bathwater". There are certain practices and certain rituals which we can all look at and go okay does it make sense but at the same time it's important that we're not just kind of blindly go okay this is the way the modern world works, therefore, I am going to operate like that. So for example, I come from a very cultural background where my father is originally from Ghana so I was bought up with a lot of Ghanaian values. My mother was

German and my father lived in Germany for 15 years so there's elements of him that is very German but then I grew up in Lesotho and I came to University in South Africa and I work and live in South Africa now. So a lot of what I personally do is about the values and principles and there are a lot of things – I will pick and choose what I feel works and what I feel doesn't work. There's certain things that I consider like consider my duty to and my responsibility to look after my family. But at the same time my wife has earned more than I have over 11 years of marriage, probably 6 of those years and I have no issue, I don't sit and look at the things. I was talking to a colleague yesterday and I was saying the thing about we both go out and work and whatever comes back is for the family because I don't define myself as a man on the basis of the salary I earn or the car I drive or any of those things. It's more about am I able to provide for my family? For some people it may seem a contradiction but for me it makes perfect sense because as a family you know we're a unit. So there's those kinds of things where I guess one of my colleagues says you get all African and you start to confuse people but there are certain values that I was bought up with as an African that I think are important. For example, it is not about gender-inequality, it is about me and my role. My wife is a profession and I interact with a lot of woman who are professional etc. Your job, okay I'm not going to sit and say this is this person's job and therefore that job encroaches on kind of my manhood or my masculinity. Just like I will go and get a pedicure or manicure and I will go for massages because it makes me feel good about myself. So I guess the modern man is the man whose I guess engaging with these things but also finding their way through it.

16. Do you think your principles and values are instilled in Destiny Man and its image?

I think my joining *Destiny Man* and *Destiny Man* before had a particular vision, there was a particular value set to it and because those are lined with my personal values and what I think is important in the world and what I think my role is in the world because there's that synergy between the two because I am so tied to the magazine it can't just be a job. It doesn't matter what direction the magazine wants to take I will just go with it because I am just getting a pay check. If somebody walked in and say okay now we are gonna become a skin magazine, the question is? Does that tie to my personal values because I have to go out and sell it, I go out and speak for it. You coming to talk to me, I am speaking for the magazine and so if the magazine stops reflecting or it goes out of sync with my kind of personal values as an individual. I have to go how comfortable am I with this and do I want to continue because then the brush it overlaps on to me and overlaps on to people's perception of me.

Appendix B

RHODES UNIVERSITY
SCHOOL OF JOURNALISM AND MEDIA STUDIES

AGREEMENT BETWEEN STUDENT RESEARCHER AND RESEARCH PARTICIPANT

I Kojo Baffoe agree to participate in the research project of Ms. Lauren Hutcheson on a critical discourse analysis of the representation of masculinity in *Destiny Man*.

I understand that:

1. The researcher is a student conducting the research as part of the requirements for a Masters degree at Rhodes University. The researcher may be contacted on 0711944812 (cell phone) or lauren.hutcheson@ionline.co.za (email). The research project has been approved by the relevant ethics committee(s), and is under the supervision of Ms. Priscilla Boshoff in the School of Journalism and Media Studies at Rhodes University, who may be contacted on (27) 046-6037188 (office) or p.a.boshoff@ru.ac.za (email).

2. My participation will involve answering questions during the semi-structured interview.

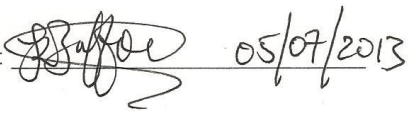
3. I can choose not to answer any questions about aspects of my life and work which I am not willing to disclose.

4. I am invited to voice to the researcher any concerns I have about my participation in the study, or consequences I may experience as a result of my participation, and to have these addressed to my satisfaction.

5. I am free to withdraw from the study at any time – however I commit myself to full participation unless some unusual circumstances occur, or I have concerns about my participation which I did not originally anticipate.

6. The report on the project may contain information about my personal and/or word experiences, attitudes and behaviours. I agree that/ do not agree that my identity be made known the general reader.

7. I agree to being recorded/videotaped.

Signed on:
Participant:  05/07/2013

Researcher: 05/07/2013

Appendix C

WRITTEN BY **KOJO BAFFOE**

THE NEW MEN

Like many other things, gender definitions have evolved to encompass several new dimensions in our time. But how much has really changed?

ILLUSTRATION: PATRICK LATIMER

As society – and gender roles within said society – evolve, so too must our understanding of the different concepts and definitions that govern and mould us. While we may not always subscribe to these definitions, there is a power in words that influences our thinking and, therefore, our understanding of self. As men, this applies even more because the change in the role and understanding of women in our world is such that we must also deconstruct and then re-construct what it means to be a man. The narrow definitions of what being a man is need to be taken beyond the traditional; the larger-than-life image of a breadwinner, head of household and disciplinarian is no longer relevant and is actually counter-productive.

Mike Lacey-Smith, a life coach, psychologist and facilitator, says: "Different cultures have varying beliefs and values surrounding maleness and femaleness. Depending on the matrix-like fabric of the society, strong cultural and societal norms govern people and powerful ideas about masculinity and femininity will always prevail at their core. The major problem for both men and women today is that these norms are changing so rapidly, which leaves both genders confused and often feeling lost and alienated."

The real challenge becomes how we define both "masculinity" and "man" and, in that process, determine where we are and where we would like to go in terms of understanding ourselves, our role and our place. Clinical psychologist Mthetho Tshemese believes we need to understand that "men belong to different institutions – such as family, church, work, clan, school, political party, etc – all of which have certain expectations of what a man is and what a man should do. One's masculinity involves 'performing' these expectations, which then brings a sense of belonging and acceptance that is linked to one's identity."

This idea of "masculinity" as a performance is reinforced by Dr Kgamadi Kometsi, clinical psychologist and a National Co-ordinator at the SA Human Rights Commission, who explains: "There is a mistaken idea that masculinity is that which relates exclusively to men; this is not the case. Men and women can both be masculine. Masculinity is that which society has come both to prescribe and to associate with men, and not with women. The trick is that this is an evolving concept, meaning different things to different people at different times."

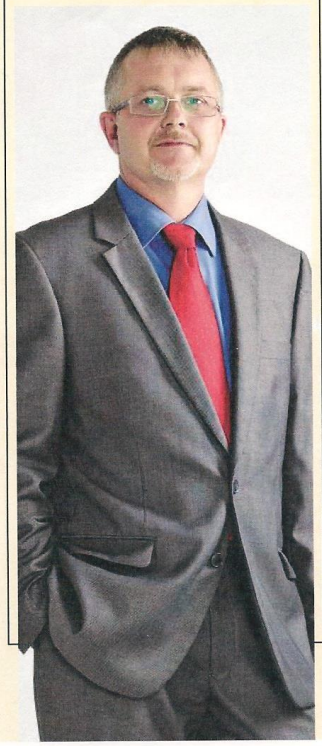
We are at a crossroads. It is important that we expand on masculinity and start to truly look at it as being a "plural" concept – masculinities. And we need to evolve beyond the dominant, aggressive alpha male as the primary template for being a man. The manner in which we are socialised as men, while inadequate, continues to be that our state of existence is limited in range: happy, sad, hungry, horny. We do not feel, must be strong >>

and only show true emotion when watching sport.

We are constantly berated for not expressing feelings, yet at the same time we are expected to be strong. Weakness is not tolerated, even by women. Vulnerability is merely an opening for others to take advantage of us. It is a Catch-22 situation. Look around. The images and public personae of many men are steeped in a dominant, aggressive stance. Alternative perspectives are never held up by much of the media. We still focus on men who are virile, overwhelmingly masculine and aggressive to boot.

Men are still rewarded for perpetuating this stereotype. The financially successful man, who worked his way into that position with an aggressive, no-holds-barred attitude, is then privileged enough to socialise in elite spaces, with the pinnacle of society and the most beautiful women as company.

"Different cultures have varying beliefs and values surrounding maleness and femaleness."
– Mike Lacey-Smith

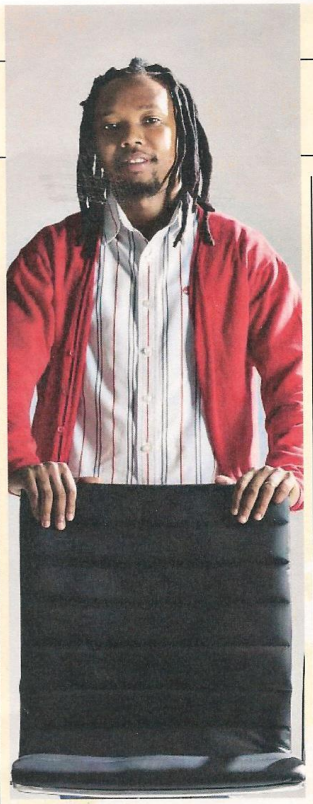


Often it seems the measure of a man is wealth, not the impact he has on society or those around him. We have a President who practises polygamy and has *Umshini Wami* as his theme song. We have a cricket-player, Herschelle Gibbs, whose life in the sport, at times, seems to be an extended orgy. We have businessmen who spend hundreds of thousands of rand on partying and playing. These are what dominate what we see daily and become the standard by which we are all measured as men. This blueprint has flaws.

So how do we shift this paradigm and alter the dominant image to retain and enhance the positive elements, while weeding out the negatives? How do we go about redefining what it means to be a man? How do we do this in an environment where we are all painted with the same brush, which is tainted by the actions of a particular segment of our kind? We have young boys growing up in this environment and not all of them have the necessary tools to navigate their way and find balance within the turmoil and confusion. How do we get beyond what Tshemese calls "a highly pressured and fragile identity"?

Kometsi says: "Angie Stone suggests a classification of men in her song *Black Brother,* linked to socio-economic status, ie white-collar brother, blue-collar brother, chilling-on-the-corner brother, etc. Sadly, they do not help one much if one wants to evaluate masculinities. But Sidney Poitier's characterisation of what kind of a man he was in terms of resilience against a film industry that was unrelenting in its rejection of him, or his persistence as a father even in the face of his children's anger and rejection of him? Now, *that* is a useful characterisation."

Tshemese adds: "Today we need a man who recognises that he needs to be emotionally available for his family beyond just being the provider of material resources. A man whose family looks forward to his coming home because his presence brings laughter and happiness, instead of fear and intimidation. A man whose identity as a man is not dependent on silencing his



"Powerful and dominant masculinities seem to dominate what the media focuses on."
– Mthetho Tshemese

partner; a man who is receptive of critical engagement and accepts that his views can be questioned without him feeling emasculated. Importantly, a man who can allow himself to be vulnerable and share his fears and uncertainties without feeling they are being 'sissified'."

We need to participate in the process, recognising that the future of our species depends on our ability to embrace change. It is necessary that we step up and drive this process because, without our buy-in, it is simply coercion that will not work. It may feel like a minefield, without a mine detector, but it is something that has to happen, sooner or later.

As Lacey-Smith explains: "Men do not need to be 'socialised' and 'changed', because we, as a gender, will generally

oppose anything that is demanded of us or forced upon us. Men need to realise that there are different ways to approach the world. They need to become aware of the radical effects that all this change has had on us."

It is happening and men are starting to recognise that adaptation and evolution are absolutely necessary. Society is also starting to understand that an integrated man, comfortable in his space and his interaction with the community, is a critical component of our overall evolution as a species. And this is not in response to demands from women or in opposition to women's growth and redefinition, but rather a holistic process that helps the whole.

For too long there has been a one-dimensional perception of masculinity and what it means to be a man, whether it was what Richard Pryor called the "macho man", who felt no pain and ruled his domain, or the feminine, sensitive man who was the definition of cool in the 1980s. Now it is time to create a new masculine order which recognises that our core values, as human beings, are the same, regardless of gender. In navigating how to *be* men, we have to unpack and then be comfortable in our new multi-functional role.

It is an ongoing journey with a destination, as long as we participate in it honestly and openly. As we travel that journey, the answers shall come. DM



"There is a mistaken idea that masculinity is that which relates exclusively to men."
– Dr Kgamadi Kometsi

MORE ON MASCULINITY...

There's a bunch of innovative people out there making sure that the masculine voice isn't drowned out by the multitude of other causes that vie for our attention daily. Check out these organisations and projects if you're interested in learning more about what masculinity really means:

THE MANKIND PROJECT is a global initiative with a strong following in SA. Its aim is to help "real, powerful, good men to transcend their current limitations; join together and foster peace, safety and accountability in our society." For further informations, visit: http://southafrica.mkp.org.

BROTHERS FOR LIFE, a local project launched in 2009, focuses on men and their accountability when it comes to the risks associated with HIV/Aids, alcohol abuse, irresponsible sex and gender-based violence. For further information, visit: www.brothersforlife.org.

THE FATHERHOOD PROJECT supports fathers and promotes the care and protection of children by men. It helps men understand the concept of fatherhood in a SA context. For further information, visit: www.hsrc.ac.za/Page-67.phtml.

PHOTOGRAPHER: COBUS KOTZÉ. GROOMING: RENATE @ RED HOT OPS

Social Media Corner

DESTINY MAN .COM
BOLD · DISTINGUISHED · YOU

DESTINY MAN asks:

What do you feel it means to be a man in 2010?



Toki Mohoto To respect women, be a righteous example to the youth, love your children and honour God, while understanding the impact we have on other people.



Phathuxolo Patrick Maqavana Really love what Toki expresses of a man of 2010, and beyond! Couldn't have put it better. It means to invest in your holistic development and to take an interest in and ignite opportunity for those around you: you have been entrusted with gifts and giftedness. In giving, we receive.



Mukhtar Mukuddem

1. Don't panic.
2. Take responsibility.
3. No means no!
4. God first; everything else follows.



Wandile Tshingi Don't forget who made you and how you got there. Every day is a new day.



Mdu Dlamini It's confusing as there are diverse expectations, which are normally not communicated.



Mahlatse Mas Being responsible, continuing to live a healthy lifestyle and respecting other people, in particular the opposite gender.

Appendix D



Editor's Note

It is that time of year again when many an editor's note is filled with introspection, new year's resolutions and a commitment to doing better, being better, living better and loving better. As the residues of bonuses quietly drift into the ether, all that remains is a strange sense of *déjà vu* – we have been here before. Repeatedly.

How we structure our lives is all very silly, really. We wake up and go to work from Monday to Friday. Weekends are the time to let our hair down and do the things we love. We hustle hard from January (well, closer to February) to November/December, and then go wild over Xmas like a recently released prisoner, sampling all the delights at once.

Life is about going with the flow, but not losing sight of the end goal. And when we achieve a milestone, we should re-focus on the next goal and move on. Each day is a step in the right direction or an experience that adds value through what we create out of it. One of the most important measures for any of us – whether it is being involved with a platform like DESTINY **MAN**, running a supermarket or providing professional services to business – is simply *relevance*.

Every day, we at DESTINY **MAN** grapple with content, and the recurring question is whether it is relevant to you. This is a key measure of life and business, and it is the question we should be asking ourselves on a daily basis: if you are married, are you still relevant to your spouse? If you sell a product, is it still relevant to your customers? In being relevant, we provide value to our community.

Tito Mboweni, our cover star, has had to answer that question for himself following the end of his tenure as Governor of the Reserve Bank. We were privileged enough to have him give us a preview of what he is involved in to stay relevant.

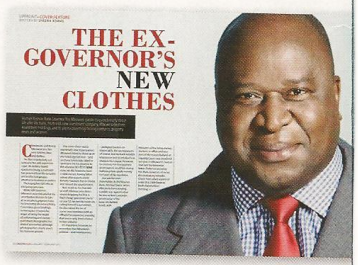
We also delve into the prison system and how much rehabilitation actually takes place. We meet a prisoner who has found a way to be relevant as he navigates his way through his community, knowing that he will always be seen as an ex-convict.

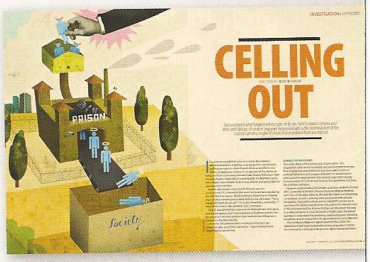
Brand South Africa, with Miller Matola at its helm, is tasked with the mammoth task of ensuring that we stay relevant, as a nation and a continent, while Proteas coach Gary Kirsten has redefined himself and his relevance.

This month, we're also excited to launch the DESTINY **MAN** mobi site – you've asked for it, so turn to p20 to read more.

As you take those first tentative steps into 2012, let this be your mantra: "How can I remain relevant? The answer will always lead you down the right path in raising your children, being a better partner, running a business, spending time with friends, etc. Have a wonderful year!

Kojo







DESTINY MAN MEN COMMANDMENTS

Since the dawn of reason, we men have lived by our own rules. They have been passed from father to son, stranger to stranger and friend to best of friends. But with today's current misguided ideals of masculinity, **it's time to revisit our manhood; to formalise our rules into a code of conduct** we can all happily adhere to – and to once again sing proudly: **"It's So Good to be a Man"!** We are going to **mancraft our everyday laws into the indisputable Men Commandments.** Your Thou Shalt and Thou Shalt Not Men Commandments could change your life and the lives of your brothers. To bravely contribute to this noble cause, log onto: www.destinyman.com/mencommandments. Turn to p143 for the full manifesto – **you could win prizes fit for kings and conquerors!**



Now you can read DESTINY MAN on Zinio, an exciting digital platform that brings your favourite men's magazine straight to your computer, tablet or smartphone. Turn to p47 for more information.

Appendix E



Editor's Note

For some, the concept of hip-hop as a culture – with the four elements of b-boying, graffiti, DJing and MCing at its core – may be a foreign one. The hip "pop" manifestation that dominates today is, in some ways, the only reference point and it is very limited. There is a fifth element: knowledge of self.

In this era, much of our lives exists in the public domain. And, as we journey deeper into this idea of being and building brands, we sometimes forget to put the necessary work into the core of the said brand – its identity, values, principles and "service".

We are sometimes swayed by the perception of brand and put more emphasis on how to mould, guide and influence that perception, forgetting to develop the identity itself. And when it comes to the individual, that identity or self is just as relevant. As Peter Senge, American scientist and author of *The Fifth Discipline: The Art and Practice of the Learning Organisation*, once said: "Personal mastery is the discipline of continually clarifying and deepening our personal vision, of focusing our energies, of developing patience and of seeing reality objectively."

It is by dealing with what is "within" – our expectations, where we are going, who we are, etc – that we are able to operate effectively when interacting with the external. To do so, we need to put in work, as our cover star Leslie Sedibe has done. He is clear on who he is, what he wants out of life and what is expected from him as CEO of Proudly SA and is consciously working to ensure he fulfils those expectations.

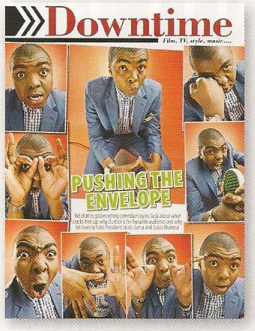


Whether talking to the Hilton's Jan van der Putten, comedian Loyiso Gola, tennis legend Roger Federer and inspiring adventurer and climber Sibusiso Vilane, or looking into our public health system and how to deal with employees who are not making the grade, this process of self-mastery and internal development is a prominent one.

It is about becoming a better you. It is about drawing from those around you and then deciding what is best for you. It is about being committed to increasing knowledge of yourself – on your terms. Beyond the magazine and these interactions, we endeavour to lend a hand in your own self-discovery process. In July we had the DESTINY Forum, where amazing individuals like Marcus Buckingham and past cover star Thebe Ikalafeng shared insights on how we can be better "brands" and people. And on 21 September, the next instalment of the forum features Russell Simmons, who will share his thoughts on "Success and Self-Mastery".

Inner peace ensures outer success. Embrace it by embracing yourself. Enjoy!

Kojo!





Appendix F



MAGNATE WITH A MANTRA

Hip-hop's wildly accomplished serial entrepreneur Russell Simmons is somewhat of an enigma. He's a mogul who needs rules and whose business brilliance has made him a best-selling author and sought-after speaker worldwide. He speaks to us about success, self-mastery and finding that elusive "white space"

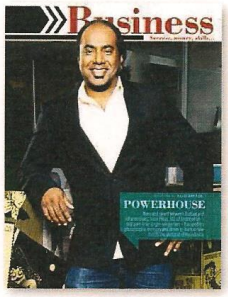
Editor's Note

We are not obliged to experience everything ourselves. It is not to stumble down all paths, fall into potholes, climb over obstacles and go around the impossible-to-scale ourselves. The world around us – and the people within it – carries great lessons and provides strategies for how to tackle reality. Taking the time to listen and engage provides insight into some of the paths that are not to be veered down.

This is at the heart of what we do at DESTINY **MAN**: we tap into the lessons others have learnt and share them with you. But you still have to put in the work, absorbing the lessons from your own life. As they say, an experience is only a failure if you do not learn something from it.

We are all born into and come out of various environments, some nurturing, others not. To quote American author DB Harrop: "Don't let circumstances determine your fate. Choose your fate and mould circumstances to fit your fate of choice."

We are surrounded by people who, through hard work, perseverance, resilience and a strong dose of self-belief, have dragged themselves over seemingly insurmountable obstacles to fulfil their dreams. These people are no different from you and me. They come from the same kinds of spaces we do, had the same opportunities we had and the same resources. What they chose to do was mould those circumstances to fit their chosen fate.





These people are our parents, friends, colleagues and neighbours, doing the best they can. They are individuals like our cover star Russell Simmons, who visited the country to share his thoughts on success and self-mastery at the Mazda DESTINY Forum. He could have ended up dead or in jail due to drug abuse, but instead, he has drawn from those around him to become a pioneering entrepreneur globally and a force for change socially and politically.

Sivan Pillay could have accepted his lot as a factory worker with only one change of clothing, but he persevered because he knew he had the aptitude and faith to change his circumstances. Robinho could have wallowed in misery following a difficult spell at Manchester City in the English Premier League but, instead, he found a home in Italy.

Each of the men in these pages could have allowed one factor or another to prevent them from achieving, but they have not. In the words of another author, Rachel Corrie: "We should be inspired by people… who show that human beings can be kind, brave, generous, beautiful and strong – even in the most difficult circumstances."

Find those people. Let them inspire you. Be those people. Inspire others. Do not let your circumstances determine your future. Mould them to fit your idea of what your life should be. And enjoy this issue as much as we enjoyed putting it together for you!

Kojo!



Appendix G

Editor's Note



COVER FEATURE • UPFRONT

The Godfather

Unlike many former Struggle heroes who were deployed to positions of power when they returned from exile to post-apartheid SA, Mfundi Vundla – creator of SABC1's *Generations* and founder of Morula Pictures – worked his way to the top







If you put the top 50 CEOs in a room, most people would not recognise them. Share a list of their names and perhaps some of them would be familiar. When you pick up a product, most times you have no idea who created it or who heads the company that makes it. Look around you right now. Do you know who is behind any of the things you engage with on a daily basis? Chances are you do not.

The power often lies in those who operate behind the scenes, focused solely on creating and building, without concern for acclaim or public recognition. As Chinese philosopher Lao Tzu said: "A leader is best when people barely know he exists. When his work is done, his aim fulfilled, they will say: 'We did it ourselves.'"

At a time when we place much (sometimes too much) store on the concept of self-branding, we forget that by doing good work, we are often better able to impact on our industry, community and society.

That impact matters more than accolades or glory. Your job title does not define you but what you do within it does – or, as writer John C Maxwell put it: "Leadership is not about titles, positions or flowcharts. It is about one life influencing another."

None of us operate in a vacuum. Those you influence as a leader are the ones who do the actual work, while you guide the ship.

"The best executive is the one who has sense enough to pick good men to do what he wants done, and self-restraint enough to keep from meddling with them while they do it," observed former American President Theodore Roosevelt.

Over 19 years, Mfundi Vundla has quietly changed the South African TV landscape, creating compelling and relevant programming, without seeking the spotlight. His work has built the careers of numerous actors, producers and other production people. Gordon Igesund has the best management record in South African football and although his job often places him in the limelight, how he leads his team is far more important. Ibrahim Rasool has found his niche as US Ambassador and has worked to position SA not just in that country, but globally, while also learning that it is sometimes best not to rock the boat. Tumi Molekane has built a career as a musician through creating great work and a strong foundation.

There are lessons to be learnt from these men and others. We need to be vigilant when it comes to what we believe and say in a world that has gone "socially mad". Manifest your dreams consciously and enjoy!

Kojo!

Appendix H

Ed's Note



COVER FEATURE • UPFRONT
WRITTEN BY KOJO BAFFOE

Entrepreneur extraordinaire Ezra Ndwandwe is a human turbocharger who's determined to ignite the spirit of independence and the ethic of self-sustainability around SA

A LEGACY TO LAST

"We need to demystify the concept of entrepreneurship. Sadly, in our country, when you say you are an entrepreneur, it usually implies that you are unemployed. The first thing people do is look for a job and when they cannot find one, they decide to sell something and be an entrepreneur."

So says Vuyisa Ezra Ndwandwe, whose every move is geared towards creating a fundamental paradigm shift when it comes to entrepreneurship. And it is easy to see from whom he inherited his commitment and fervour in spreading his message to others.

"My dad was an entrepreneur who became an evangelist," he says. "He had a driving school and ran taxis, among other things, but he left all of that to preach around the continent. It always amazed me that whenever he put his mind to doing something, it succeeded. That was a reassuring lesson I learnt from him regarding taking risks. If you invest enough time and energy in something, it is likely to thrive."

In 2012 Ndwandwe launched the TV reality show *The Big Break Legacy* (BBL) on SABC1, in which 12 contestants undertake real-life challenges in a bid to win R5 million to invest in their businesses. Five years in the making, the show reflects his own journey from scientist to management consultant, columnist, teacher, TV executive producer and entrepreneur, as well as some other roles.

It all started when he left high school – and the business world can be grateful for his inborn quizzicalness, which turned him off a medical career.

"I wanted to become a doctor, but realised very quickly that it was not for me. I hate needles and the sight of blood. Instead, I went on to study life sciences at Wits University – chemistry, microbiology and biochemistry."

After varsity, he worked at Unilever in product development, but was discouraged by the lack of >>

"I wanted to become a doctor, but realised very quickly that it was not for me. I hate needles and the sight of blood."



EDITOR
KOJO BAFFOE

Where is the line between self-confidence and arrogance? Some say it is a fine one, not always visible to the naked eye. This is a question I ask myself often, particularly when engaging with both my work, as well as with the people we profile in these pages. We spend a great deal of time at DESTINY MAN working to ensure that the content we put together, both for print and digital (www.destinyman.com), speaks to you, our reading partners: is it presumptuous to think that we can know what is and is not relevant?

Of course, we spend a lot of time listening, exploring and engaging, so to a large extent, I believe we are fulfilling the task set out – but one could interpret that confidence as arrogance.



pg119

The people we profile in the magazine all have one thing in common: the belief that they are on the right path and are capable of changing the world. That, too, might be what some would label "arrogance". Yet, to truly have an impact, one needs to believe in oneself. In the words of American poet EE Cummings: "Once we believe in ourselves, we can risk curiosity, wonder, spontaneous delight or any experience that reveals the human spirit." And, in revealing that human spirit, we add to our collective evolution in an overwhelmingly positive fashion.

Ezra Ndwandwe believes he can change the way we perceive entrepreneurship. In so doing, he can also fundamentally alter the challenges of unemployment this country faces.

"Once we believe in ourselves, we can risk curiosity, wonder, spontaneous delight or any experience that reveals the human spirit."

The simple reality is that it is small businesses which will create jobs. We need him to believe this so that he will continue creating a better society for us and our children.

A young, upcoming artist like Jimmy Nevis needs to believe that his music will add value and should be heard, or we will lose out on the potential creativity he harbours.

Similarly, the Raizcorp Acumen programme in partnership with Investec, which will provide R12 million in business support and development to 12 entrepreneurs, is looking for individuals who are tenacious and truly believe in themselves and their businesses *(see pages 68-69)* because that increases the chances of success a hundred-fold.

We all have a part to play in our society's progress, whether we are the CEO of a hotel group like Arthur Gillis, involved in the wellness industry like the gentlemen featured in this issue's *Bold & Distinguished at Any Age*, voluntary paramedics, mentors, football players or artists. To do so requires a healthy dose of self-belief. We need to acknowledge, consciously or subconsciously, that an element of greatness lurks within us all.

Former British Prime Minister Winston Churchill said: "The price of greatness is responsibility." We all need to strive for greatness and willingly accept the responsibility that comes with it. Our legacy will reveal itself in lives changed for the positive because we believed enough in ourselves to uplift and celebrate the human spirit.

We hope that, within these pages, you will continue to find the inspiration to go out and change the world. Enjoy! DM

Appendix I

ED'S NOTE


COVER FEATURE
WRITTEN BY KOJO BAFFOE

pg34

THE *life* OF BRIAN

When he joined Transnet in 2013, CEO Brian Molefe was tasked with improving its efficiency and profitability and renewing its infrastructure. We catch up with a man who does not balk at challenges and runs a public enterprise very much according to business principles

"I was involved in a debating society which forced me to think through topics and question myself."

"If we all rely on someone else in the team, we will end up with no-one taking responsibility."


Business
Success, money, skills...

POWERHOUSE

pg69

Parts of this year have felt as if a dark cloud has been hanging over us as a nation, a continent and a species. For every stride and magical moment made, there has been something tragic darkening the soul. There has been a sense of scrambling against an invisible force that just will not let us be great.

Too many people feel it is necessary to compromise their values and principles in order to progress in their chosen careers. The focus has been on amassing wealth at the expense of others, while enjoying an obscenely lavish lifestyle, all the while looking the other way to avoid seeing the reality of those who have nothing.

There is nothing wrong with basking in the fruits of our labour, but when it becomes destructive, we have to take a step back and question our actions. We cannot keep blinkers on eternally. The evolution of our society will only be positive if we each step up to the penalty spot and take a kick. If we all rely on someone else in the team, we will end up with no-one taking responsibility.

As a father, I spend a lot of time considering the world I am helping to create for my children and it often frightens me. In fact, the present frightens me too. I acknowledge that my children will follow the paths they deem most relevant to them, but I believe it is necessary for me to lay a foundation for them, their peers and generations to come so that they at least have a choice. As British novelist Anthony Burgess observed in *A Clockwork Orange*: "When a man cannot choose, he ceases to be a man."

While chatting to our cover star, Brian Molefe, I was deeply struck when he remarked that we need to reduce the number of times a man has to come home to his family and say: "There is no job, no food and I cannot pay school fees."

As a "professional" public servant, Molefe views it as his responsibility to ensure efficiency and effectiveness, while also contributing to social development in a tangible way. We cannot just be concerned with creating wealth in isolation.

Thabo Leshilo, our *Powerhouse* interviewee, has entered the political space on the back of his convictions. Whether one agrees with them or not, we cannot fault people who commit themselves to contributing in the best ways they know.

In this issue, we also have the usual (but not ordinary) collection of entrepreneurs, professionals and discussions that speak to this drive to do more than just pursue absolute self-gain at the expense of others. We can each make a real difference – and many of us are doing exactly that.

Let us celebrate the miracles and turn the tide. It is time the light defeated the darkness. DM



EDITOR
KOJO BAFFOE

PHOTOGRAPHER: SARAH DE PINA. PHOTOGRAPHIC ASSISTANT: MEGAN DE JONG. SHIRT BY KURT GEIGER. 011 783 4629. WWW.KURTGEIGER.CO.ZA. SHOT ON LOCATION AT THE MASLOW HOTEL. 010 226 4600. WWW.SUNINTERNATIONAL.COM TEL: 010 226 4600. WEBSITE:WWW.SUNINTERNATIONAL.COM

Appendix J


DESTINY MAN
www.destinyman.com
BOLD DISTINGUISHED YOU
JANUARY - FEBRUARY 2012
ISSUE 16
R33,95 (VAT INCLUDED)
GUESTS
MILLER MATOLA
CEO: Brand South Africa
On changing the discourse of SA
GARY KIRSTEN
Proteas Cricket Coach
On building a winning culture
JIMMY DLUDLU
Jazz guitarist
On the love of music
CELLING OUT
THE PRICE OF SA'S PRISONS
PERSONAL WEALTH REPORT
Get tips on building your bank balance, debt-busting advice and meet SA's 10 richest men
In association with Old Mutual
STARTING OVER
BOUNCING BACK AFTER A CAREER CRASH
TITO MBOWENI
LIFE BEYOND RETIREMENT
WIN KURT GEIGER VOUCHERS & ARAMIS FRAGRANCES WORTH R84 000

Appendix J (continued)

WRITTEN BY SHEENA ADAMS

LIFE AFTER THE BANK

Former Reserve Bank Governor Tito Mboweni speaks to us exclusively about his brand-new investment company, Mboweni Brothers Investment Holdings, and its plans concerning mining contracts, property deals and aviation

Charismatic and funny, Mboweni also has very definite likes and dislikes.

He likes impressively cut suits and the odd expensive cigar. He dislikes stupid questions (many a journalist has smarted from his sarcasm) and ineffectual people, whether in business or politics.

Photographers fall into an intriguing grey area.

While still Governor, Mboweni was criticised for his unorthodox decision to ban all news photographers from his bimonthly Monetary Policy Committee press briefings. In retrospect, it seems his anger at being the target of unflattering and sweaty published photographs has abated somewhat, although photographers clearly aren't his favourite people.

Our cover shoot was a mammoth task in persuasion. Mboweni failed to show up at the initial agreed time – and, uncharacteristically, failed to apologise for his absence to the sizeable DESTINY **MAN** crew. He did, however, have a valid excuse, having fallen asleep after a particularly frenetic business trip to Ghana and missed the appointment.

But, much as he charmed us with hilarious anecdotes about shopping for Pick n Pay's cheap "pensioner packs" (at just 52, he merrily insists on calling himself a pensioner), he also raised the ire of some crew members with an offhand brusqueness: a quality that leaves only those closest to him unfazed.

It's important, however, to remember that Mboweni's political – and now business – pedigree borders on impeccable. He has naysayers, of course, but his track record's impressive and his intellect's as sharp as his tongue. However, to construe his brusqueness as arrogance would be wrong. Suffering fools gladly merely isn't part of his repertoire.

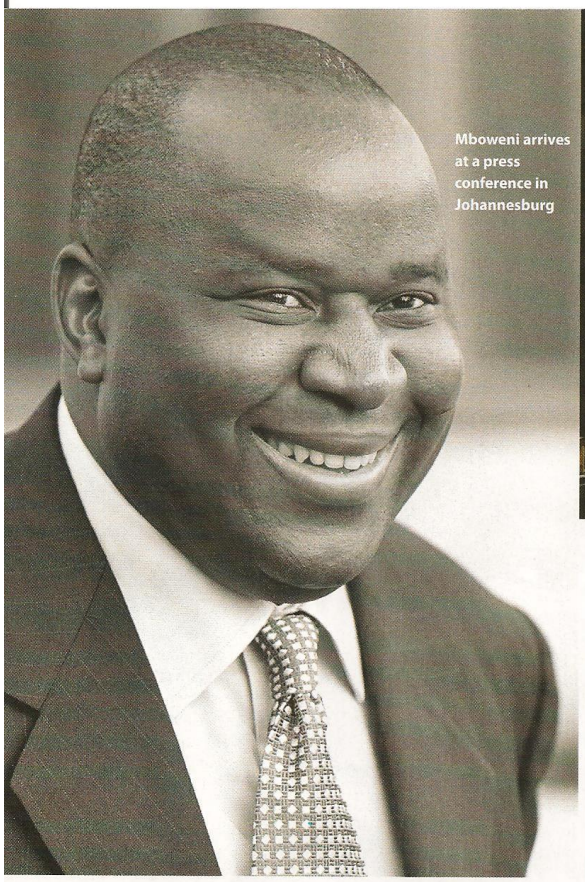
Just ask German shareholder in the Reserve Bank, Michael Duerr, who's effectively been waging a public war against what he sees as bad corporate governance of the bank. He butted heads with Mboweni a few times during his term in office and was part of the reason behind an Equality Court case (resolved last year in Mboweni's favour) that saw businessman Mario Pretorius accusing the then-Governor of racist, discriminatory remarks. (Duerr had called a point of order at a 2008 Reserve Bank shareholders' meeting >>



Appendix J (continued)



Appendix J (continued)



Mboweni arrives at a press conference in Johannesburg



Mboweni and AngloGold Ashanti CEO Mark Cutifani arriving at a presentation in Johannesburg

that Mboweni had rejected, prompting Pretorius to shout: "Shocking, sir, shocking!" Mboweni replied that he wouldn't permit Pretorius to talk to him like "whites used to talk to blacks". The court found the incident to be a "storm in a teacup".)

More serious are the related claims alleged by *Noseweek*. Duerr, it turns out, used to work for one of Mboweni's current employers, Goldman Sachs, where he holds the title of International Advisor. The German – and the magazine – decry the fact that Goldman Sachs was appointed as an official dealer in SA government bonds during Mboweni's tenure, with commissions earned on such sales. *Noseweek* therefore calls Mboweni's subsequent advisory contract with Goldman Sachs "fishy" and Duerr's written to new Reserve Bank Governor Gill Marcus asking what she plans to do about the situation.

Mboweni, meanwhile, is confident his track record's beyond reproach.

Whatever blemishes may have emerged during his term as Governor, he almost always made headlines for the right reasons: his determination to battle inflation and shore up the central bank's reserves. He says he'll "always have fond memories" of his tenure there.

After a compulsory six-month cooling-off period – time he says was spent "counting my fingers, resting and thinking about what I would do after" – he began entertaining offers from several companies and financial institutions to join their boards.

"A number of the requests were in conflict with each other, so I had to narrow the scope significantly," he says. "For example, both AngloGold Ashanti [AGA] and Goldfields approached me to join them. So I had to choose one and thus became Chairman of AGA.

"I'd made a decision earlier on that, for the time being, I wouldn't join a South African bank, as those noisy people out there would try to find fault with that. Neither did I want to do what so many of our people do – be on so many boards that, in reality, they're just fee collectors and make no meaningful contribution to the companies they serve," he explains.

He also accepted a position as Chairman of packaging company Nampak and adds that he'd consider taking on only two more board positions to complete his portfolio.

His hiring by Goldman Sachs as an International Advisor in 2010 made up the third high-profile appointment since he retired from the Reserve Bank in 2009.

He says he's thoroughly enjoying the responsibilities that each of the three roles demands.

"AGA's one of the largest mining companies in the world today and there's massive room for growth in Africa – Tanzania, Ghana and Guinea – as well as in Australia, Colombia, Argentina and Brazil," he says.

"The key challenge for AGA is to continue to seek more greenfields and get the ore out of the ground."

Nampak, he says, delights the economist in him.

"Some of the Nampak products act as leading indicators for me. For example, when there's suddenly a drop in the demand for two-ply toilet paper, this might be telling us that the middle class is under so much pressure that they're opting for single ply. Great stuff!" he laughs.

On a broader scale, he says he's hoping the board starts looking at new markets like Ethiopia, in addition to expansions in Angola and Nigeria.

Undoubtedly the most exciting development in his pseudo-retirement has been the investment vehicle he's recently registered with his brother Alto, called Mboweni Brothers Investment

Holdings (MBIH).

The brothers have a number of as-yet-unnamed partners in the venture, but aim to focus on the financial sector, mining, real estate and aviation.

"Within MBIH there are many ideas and no capital," he says, "but that's the fun of it. We're currently negotiating an interesting mining deal, which may result in us having to raise a significant amount of capital to invest. But we don't want handouts," he says emphatically.

"These current negotiations relate to an asset that's likely to be mined for close on 50 years, so we'll have to take the prospectus around that asset and present it to asset management companies, pension and other funds to raise the needed capital.

"We wouldn't go the route where our partners finance us. In fact, the funding model we want to use might assist other people in doing business differently. When we get involved in a partnership, it must be on the basis of a commercial relationship."

The company will have a few arms: MB Resources for mining deals and others possibly involving quarrying and cement, and MB Capital for its financial sector investments. So far, the potential real estate interests are in commercial buildings and Mboweni says one of the partners has a pilot's licence, which will clear the way for the company to get involved in aviation from a tourism and chartered flights perspective.

"What we want to do there is very simple: partner with one of the existing private airlines or fleets and provide services to the tourism market," he says.

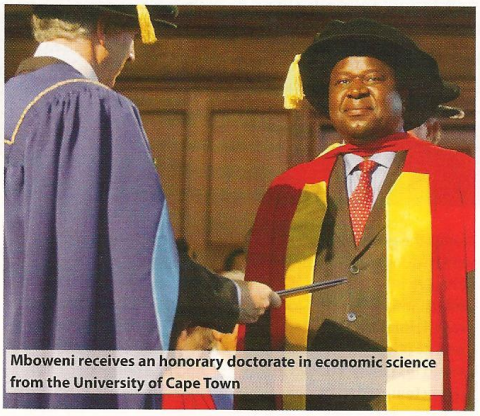
He adds that he and Alto – a chemical engineer by training – are excited about what could well be "an exciting debut into the private sector".

But while the Mboweni brothers fine-tune their funding model, he's been kept very busy by his three supplementary roles.

Providing strategic advice on sub-Saharan investments for a behemoth such as Goldman Sachs is no easy task, but Mboweni says the stimulating environment makes the job a pleasure.

"It's a high-powered, energetic, intellectual environment which is very much appreciated. The massive intellectual capacity they put at my disposal is also truly impressive. I have access to their global experts at any time, as well as to their huge publications record.

"And they look after you very well, which is nice when you're a pensioner," he quips.



Mboweni receives an honorary doctorate in economic science from the University of Cape Town

"About 90% of our economy is developed. Sure, a lot needs to be done in terms of industrial competitiveness, but we're moving; we're not stagnant."

He says Africa and its impressive growth rates – despite the global recession – also provide the bank with "important business opportunities".

"Propelling more flexibility in the economies, growing more wealth, whether for governments or private individuals, and improving the functioning of parastatals – there are huge opportunities out there. There's also investment potential in mining, telecommunications and sovereign wealth management."

In a lecture in Accra, Ghana late last year, Mboweni spelt out a cogent blueprint for Africa to establish the kinds of growth rates that propelled India and China to financial stardom.

"*The Economist* is a journal with as Afro-pessimistic a bent in recent decades as one could find anywhere," he told the audience of diplomats and government officials.

"Yet this year, in an article entitled *The Lion Kings, The Economist* noted that sub-Saharan African countries' average growth rate more than doubled to 5,7% in the past decade, compared with the previous one. That was significantly better than South America and a little better than Asia, if you exclude the rapidly growing China and India.

"This is all a deserved reward for the economic and political reforms introduced since the early to mid-1990s," he said.

This includes more liberal trade and exchange rate policies, financial sector deregulation, privatisation, public sector downsizing and improved macro-economic management.

But Mboweni warns that poverty remains pervasive in many countries and that growth is still substantially commodity driven, due to demand from China and India.

The route forward is in the hands of committed political will.

"We have a very strong culture of political democracy and we can't go back on that. We also need to develop more modern capital markets and build modern infrastructure. The fact that we don't have a national power grid in Nigeria, for example, is a shame," he says.

The South African story, however, appears rosy to him.

"There are many things going well for us and we need to celebrate and identify them. The financial sector is, to some extent, more flexible than in the USA.

"I also estimate that about 90% of our economy is developed. Sure, a lot needs to be done in terms of industrial competitiveness, but we're moving; we're not stagnant."

He does raise the issue of what he calls the "South >>

Appendix J (continued)

African discount", relating to investor sentiment as a serious problem.

"There's a feeling among investors that a South African primary listed mining company normally does much worse in terms of share price performance than a London listed company. The reasons are uncertainty about SA's power provision, doubts about our infrastructure and questions about whether health issues like HIV/Aids are being handled properly so that the impact on the workforce will be minimal in the medium to long term."

Investors, he explains, want certainty about the future of their investments.

"Is there a record of solid qualitative performance by policymakers that will give that certainty in the medium to long term? If the question's asked whether SA's in a position to provide electric power in the near and longer-term future, there has to be a very clear answer. We can't say we're still going to a *bosberaad* to discuss it, or that we've set up a study team. That's not helpful."

He does, however, lay some of the blame around bad publicity and its effect on investor sentiment at the feet of the media.

"A number of the key ANC leaders have come up to try to clarify policy positions, but those clarifications receive less prominence than somebody speaking destructively on the side. The media would rather have something destructive on the front page than a serious statement by Mathews Phosa, Gwede Mantashe or President Zuma. I don't think the media's aware of the kind of damage they're doing with that kind of behaviour," he stresses.

But these aren't issues he ponders just before the weekend. Mboweni takes his pseudo-retirement quite seriously. He no longer works on Fridays. He also escapes Johannesburg on most weekends to his countryside residence in his home province of Limpopo.

He jokes about the disparaging and defamatory stories the gutter press has written about him, relating to his private life, and understands the reason for this prurient interest to be the strict levels of privacy he maintains around his family. But he's in no way tempted to breach the self-imposed ban on discussing them.

"I like to spend my free time getting to know my country," he says, "rather than travelling around to other places.

"And as a pensioner, I have enough time to do this." DM



"The media would rather have something destructive on the front page than a serious statement by Mathews Phosa, Gwede Mantashe or President Zuma."

PHOTOGRAPHER: NICK BOULTON.
GROOMING: HAZEL MZOLO

Appendix K


DESTINY MAN
www.destinyman.com
SEPTEMBER - OCTOBER 2012
ISSUE 20
R33,95 (VAT INCLUDED)
BOLD DISTINGUISHED YOU
PUBLIC HEALTH
CAN THE SYSTEM REALLY BE FIXED?
EXTRA
GADGETS & WHEELS TO MAKE YOU SALIVATE
GUESTS
JAN VAN DER PUTTEN
Hilton VP
On Life & Hotels
LOYISO GOLA
Funny Man
On the Anatomy of a Joke
ROGER FEDERER
Tennis Legend
On Making History
PROUDLY SOUTH AFRICAN CEO
LESLIE SEDIBE
CELEBRATE WHO YOU ARE AND SUPPORT LOCAL!
&
MARCUS BUCKINGHAM
Be a Leader : Play to Your Strengths
BENNY MASEKWAMENG
Life After MasterChef SA
DESIGNER JEANS & LUXURY SHADES UP FOR GRABS!

Appendix K (continued)



HEART ON HIS SLEE

Proudly South African (PSA) CEO Leslie Sedibe's tongue may be measured and mild when discussing most issues, but it turns sharp as a razor when it comes to football administration in this country

Sedibe comes across as thoughtful and a man given to weighing up words carefully, as if putting them on a jewellery scale. That's until I bring up the subject of his administration as CEO of the South African Football Association (Safa) when the country hosted the 2010 Fifa World Cup. While the event was a resounding success on most levels, there were a few niggles that didn't go unnoticed – including Safa's failure to secure a training camp for the national side in their backyard. Sedibe felt the embarrassing episode keenly and doesn't hesitate to condemn the local football administration as one plagued by conflict, contradiction and confusion.

Having left Safa last year, he's found peace in his current position. A strongly patriotic man, he says he's found purpose and passion at the helm of PSA. "The environment's different and very professional here. It's a breath of fresh air to work in a space where there's a team of people committed to the work they do… people who say: 'Lead us – you're the CEO.'"

SETTING THE STAGE

Prior to his stint at Safa, the Alexandra-born executive had been making headway in legal circles. Soon after graduating with an LLB, before the degree was phased out at Wits University, he cut his teeth with commercial law firm Kanemeyer & Strime in 1996. About two years later, the young hotshot lawyer joined EMI Records as Legal and Business Affairs Manager and, within 10 months, had risen up the ranks to become a Director of the organisation.

The record company was also the longest at which he's served: he was there for some eight years before leaving in 2006 and becoming the Head of the Fifa Local Organising Committee's (Loc's) Legal Department early in 2007.

The new job wasn't without its challenges. Chief among them was the West's scepticism that SA could successfully host a sporting event of this magnitude. This negativity, says Sedibe, was patently unfair and tapped into longer-standing prejudices. "Many people in world football believed that awarding the 2010 Soccer World Cup to SA was the wrong decision. From day one, we were never considered good enough by those who thought they knew better. Countries such as Australia and the UK had issues with us."

He says one of the main challenges within the LOC was bringing together people who shared neither a common past nor an equitable future. "We lived for the moment and our only focus was the tournament. The then CEO, Danny Jordaan, had to put together a team of individuals from different backgrounds, but not all of them joined at the same time. Once all the groundwork had been done, other role-players joined the initiative and it grew. And the more it grew, the more the dynamics of the team changed," he recalls.

"OUR FOOTBALL'S A MESS"

It was the unceremonious resignation of former CEO Raymond Hack early in 2010 that, in a roundabout way, catapulted Sedibe to the world stage of football. "I was three years into my contract with the LOC when I was asked to become CEO of Safa."

He committed to a one-year contract because Safa had an agreement with Jordaan that he'd resume the position of Safa CEO after the World Cup, but that was not to be, as certain amendments were made to the constitution, making provision for a fourth Vice-President – a position Jordaan accepted in November 2010.

Sedibe says he had the option of renewing his contract after the year at the helm of Safa was up, but he'd had enough. "There are people who don't understand football governance at all… You have a serious problem when the President of the association talks to staff behind the CEO's back. That's what Kirsten [Nematandani] used to do. For me, such a thing isn't acceptable," declares Sedibe.

Drawing a picture of dirty internecine politics that sounds like a John Grisham thriller, Sedibe describes bugged cars, tapped phones and manipulative management tactics. >>

Appendix K (continued)



"I realised I'd joined a deeply divided association, full of suspicions and bad vibes. I thought I was CEO to everyone, but I had senior people telling me to fire certain members of staff who were thought to be in the wrong 'camp' and replace them with their own preferred individuals. I refused to do that. I told them to put their instructions in writing, but they never did."

He says that while the association had more than 100 employees on its payroll, only 15 held academic degrees. Recruitment, he claims, wasn't based on skills, but on political expediency and connections. "I was even told to hire a man who was over 60, but I refused because he had no skills."

According to Sedibe, it's not difficult diagnosing problems in local football, but the real challenge was getting "rid of the rotten apples". "To put it bluntly, our football's a mess. It lacks leadership – people need to think beyond themselves and consider the interests of the game. Some of us want to professionalise South African football, but the environment's very hostile. As long as people have vested interests in our football, we won't go very far," he says.

He also lashes out at the Premier Soccer League (PSL), following the resignations of two CEOs, Zola Majavu and Stanley Matthews, within just a year. Majavu apparently resigned after the PSL told him he couldn't personally appoint a CFO.

"I thought I was CEO to everyone, but I had senior people telling me to fire certain members of staff who were thought to be in the wrong 'camp' and replace them with their own preferred individuals. I refused to do that. I told them to put their instructions in writing, but they never did."

MOMENT OF GLORY

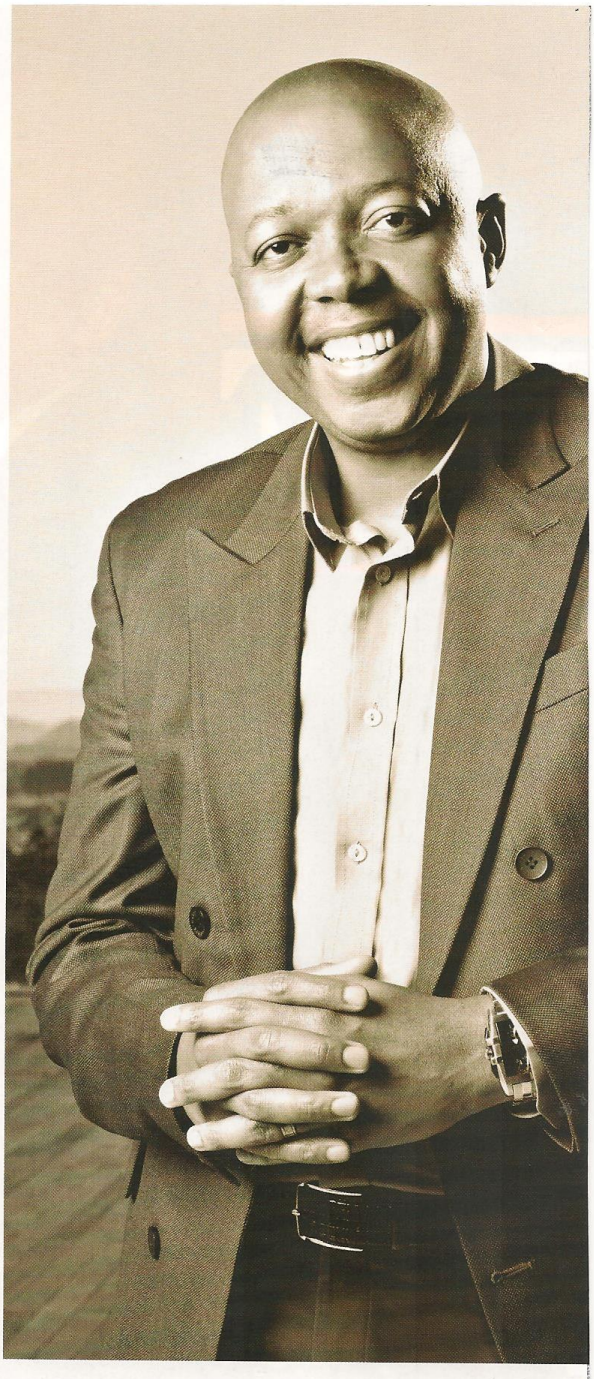
For all his criticism, though, Sedibe admits it wasn't all doom and gloom at Safa. "The greatest highlight was the ability to serve the country. To have been given an opportunity to be CEO at the age of 36, at a time when SA was hosting the World Cup, was the greatest honour."

While the job came with a lot of pressure, he says the gravest problems were ones he inherited. "I'd only been at the job a month when the news broke that we didn't have a base camp. There wasn't much I could have done in six weeks to correct what my predecessors hadn't done in the six months before we hosted the World Cup. You don't just wake up one morning and say: 'We need a training camp.' What happened in SA when we were a host nation was quite embarrassing."

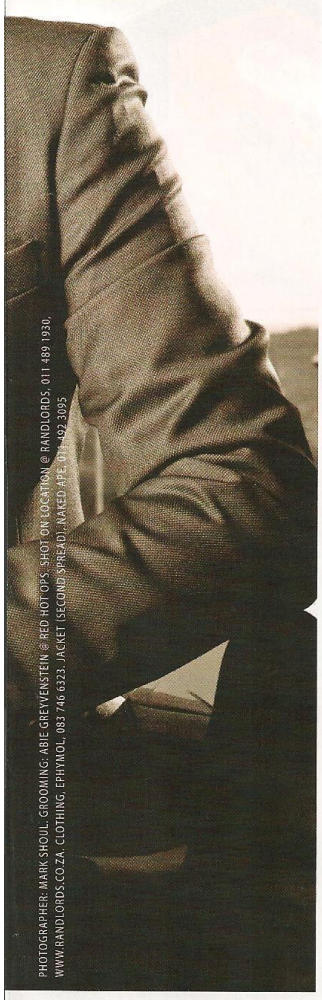
One of the things people complained about at the beginning of 2010 was that there was no "vibe", he recalls, and that SA and its team weren't ready. After the country's critics finally realised that the infrastructure – including stadiums, roads and accommodation – were actually on track, says Sedibe, this was the next line of attack. However, the PSL had agreed to release players in time to join the training camp.

There wasn't much that could be done about marketing products that might have increased awareness of the event "because of Fifa's tight trademark laws", says Sedibe, hence it was just two days before the opening of the tournament that the country finally showed how much it was behind Bafana Bafana.

"On 9 June we took the team to the people so that South



Appendix K (continued)



PHOTOGRAPHER: MARK SHOUL. GROOMING: ABIE GREYVENSTEIN @ RED HOT OPS. SHOT ON LOCATION @ RANDLORDS. 011 489 1930. WWW.RANDLORDS.CO.ZA. CLOTHING, EPHYNOL. 083 746 6323. JACKET (SECOND SPREAD), NAKED APE. 011 492 3095

Africans could come out and show their support for them in numbers. We'd anticipated a crowd of 10 000-20 000 people, but what happened on the day was beyond anyone's expectations. More than 250 000 people filled the streets of Johannesburg and Soweto. It brought tears to my eyes. For me, that day will always remain the highlight of my term at Safa."

PRIDE OF THE NATION

When Sedibe left Safa, speculations were rife that he'd join the beleaguered state broadcaster, the SABC, on whose board he sat. Many were shocked to hear of his appointment as CEO of PSA.

His mandate there is to spearhead campaigns that will stimulate economic growth and job creation through increased demand for local goods and services. However, he's under no illusions about the challenges facing the advocacy organisation. The South African market is flooded with cheap Chinese goods in both the formal and informal trade sectors and he believes it's only through education that people will start supporting the local market.

"The Proudly South African campaign is about building awareness of how consumers' decisions impact on the bigger picture when they buy local goods. We want to remind them that this translates into economic and job creation opportunities in the country, where the items they purchase are made. PSA is about changing perceptions. Struggle icon Steve Bantu Biko said that our people should take pride in who they are, but that doesn't mean they have to hate the rest of the world," says Sedibe.

Consumers needn't deprive themselves of the international brands they like, he adds, but should support the local market as much as possible. "In terms of the Local Procurement Accord (signed by government, labour federations and local business in 2011), we have four key responsibilities – including a nationwide campaign to educate South Africans about the benefits of buying local, creating a database of South African companies, bolstering synergies with law enforcement agencies such as Sars and Customs & Excise and dealing with issues around labels of origin."

"The Proudly South African campaign is about building awareness of how consumers' decisions impact on the bigger picture when they buy local goods."

While a comprehensive company database would enable businesses and government to procure goods and services such as furniture, buses and pylons locally, rather than issuing tenders to other countries, clarifying labels of origin would ensure that ordinary consumers "know exactly what they're buying".

In the wake of the much publicised march to the Department of Trade and Industry in protest against Minister Rob Davies' decision to enforce legislation that would require traders in Israel to brand selected goods (made in Jewish colonies) as originating from "Occupied Palestinian Territory", Sedibe says the reason it's important to tag goods correctly amounts to simple common sense. "You wouldn't take a pill if you didn't know its origins."

THE BALANCING ACT

It's not all work, no play in Sedibe's world, though. While you'll find him at the Grace Bible Church every Sunday morning, he also spends as much time as he can with his family.

"While it's all about striking a balance between work and home, I'm grateful that my wife, Sonia, understands the challenges of my job."

His Sundays are also dedicated to a group of young people he mentors on various aspects of life, including education. This isn't surprising for a man who's mindful that his own successes came through studying. His last qualification was an LLM degree he passed with distinction a few years ago and he's now embarking on an MBA.

While Sedibe believes he might venture into entrepreneurship in the future, he credits a handful of mentors for his recent achievements, including his church leader, Pastor Musa Sono, Danny Jordaan and Orlando Pirates boss Irvin Khoza.

But it's Sonia who keeps him grounded. The couple have five children, aged 19, 14, 10, five and 18 months. "Our home's always abuzz with activity, but I can assure you that the factory's closed. No more kids for us!" he grins.

The Sedibes enjoy spending holidays in the Kruger National Park in Mpumalanga, Sun City in North West Province and Cape Town. "It's difficult to go anywhere unnoticed, though, because of Sonia's former role as Ntombi in SABC1's *Generations*. She's the popular one."

That may be so, but one thing's for sure: with Sedibe's passion and perseverance behind it, brand South Africa has found a powerful, persuasive and outspoken agent. DM

Appendix L


DESTINY MAN
www.destinyman.com
BOLD DISTINGUISHED YOU
NOVEMBER - DECEMBER 2012
ISSUE 21
R33,95 (VAT INCLUDED)
RUSSELL SIMMONS
"GOOD BUSINESSES ARE BUILT WITH PASSION, HONESTY AND THE DESIRE TO SERVE"
RAY PHIRI
65 AND STILL ROCKING!
POWER OF 40
REMARKABLE, RISING STARS
In Association With Bisquit Cognac
CROSS-BORDER ENTREPRENEURS
PROS AND PITFALLS
ARE SLUMLORDS HIJACKING OUR CITIES?
WIN! DESIGNER WATCHES AND GROOMING HAMPERS WORTH R99 000!
12021
9 772073 078002
R33,95 (VAT INCL.) SOUTH AFRICA N$33,95 NAMIBIA

Appendix L (continued)

MAGNATE WITH A MANTRA

Hip-hop's wildly accomplished serial entrepreneur Russell Simmons is somewhat of an enigma. He's a mogul who meditates and whose business brilliance has made him a best-selling author and sought-after speaker worldwide. He speaks to us about success, self-mastery and finding that elusive "white space"

White space. What does that mean to you? Russell "Uncle Rush" Simmons speaks often of white space – white space and meditation. Spend even five minutes in his company and you'll start to feel like that's all he speaks about. Repeatedly.

It is 30 minutes before the start of the Mazda DESTINY Forum. Attendees are milling around outside in anticipation of an evening spent with Simmons engaging on the subject "success and self-mastery". The excitement is palpable. Meanwhile, inside the venue, watched by security and the crew, he sits perched on the edge of the stage chatting to a group of about 15 students from Cida City Campus and the African Leadership Academy. He thrives on this. Sharing.

One of the students has a company and interests in various areas, including animation. He's passionate about animation, but also wants to do the other things.

Uncle Rush tells him: "There are people who eat, sleep, drink and live animation. Your part-time job will never beat their full-time job, even if you are more talented. When I was building Def Jam Recordings, all I talked about was music. To the point where people didn't want to hang out with me any more if they weren't into music. I was boring for them." >>

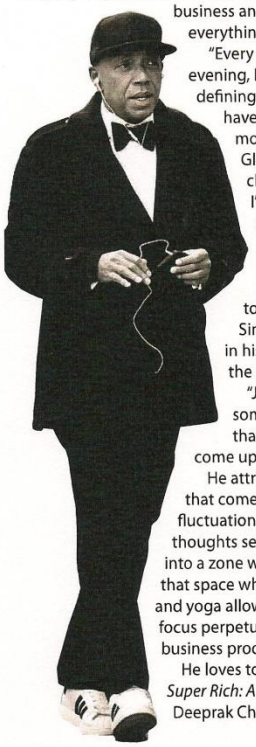
Appendix L (continued)



The concept of Russell Simmons is a simple one. We see a successful entrepreneur who has built an empire in entertainment and lifestyle with some interest in philanthropy. We see a man who took a culture and turned it into a lucrative business for both himself and his artists; a man who secured the first ever hip-hop brand endorsement deal with Adidas for the legendary rap group, Run DMC, of which his brother, now Rev Run, is a part. He is a businessman and that's what we want to hear about.

We want to hear about how he sold his final stake in Def Jam for an estimated $100 million (about R800 million) in 1999. We want to hear how he got a close to $140 million (about R1,1 billion) for Phat Farm, which created the template for "urban streetwear" and begat Rocawear, Enyce, Sean John and the like. We want to hear about the Maybach, the house in the Hamptons and the lavish lifestyle. We want to hear about strategy, setting goals, financial tips and business models. We want to hear how he built Rush Communications, a holding company with interests in lifestyle: American Culture, Argyleculture, Run Athletics, Pastry and Simmons Jewelry Co; entertainment: Def Jam Interactive, Global Grind, Simmons Lathan Media Group; financial services: UniRush Financial Services; and community affairs (philanthropy): Diamond Empowerment Fund, Foundation for Ethnic Understanding, Hip Hop Summit Action Network and Rush Philanthrophic Arts Foundation.

What we don't expect to hear is "white space", "stillness", "Christ consciousness" and "Nirvana", and other apparently unrelated esoteric philosophies. This seems far from many of our perceptions of the swag-filled hip-hop world. But these are at the heart of how Simmons approaches business and life. It is the spiritual that guides everything else.



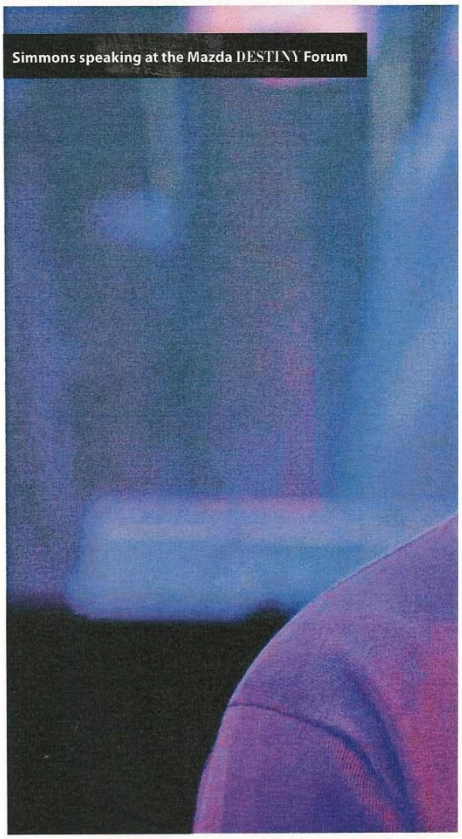
"Every day I meditate in the morning and every evening, I go to yoga," he says. "These are the two defining things I do every day, otherwise I don't have a day-to-day routine. I get up in the morning and I'm doing some special work for Global Grind. The next morning I'm designing clothes for Argyleculture. The next morning I'm at a board meeting for UniRush or in a meeting for Rush Foundation or Diamond Empowerment Fund or the Foundation for Ethnic Understanding. I always work with people smarter than me and operate as a tool for them."

Simmons' strength and creativity manifests in his knack for finding the underserved gaps in the market.

"Just about every company is built because someone wants to give someone something that they need. And all it takes is imagination to come up with what that thing is," he says.

He attributes his ability to do this to the stillness that comes from meditation as it eliminates the fluctuations of the mind, silences the noise and lets thoughts settle. Simmons uses the analogy of getting into a zone when playing basketball or any other sport: that space where everything falls into place. Meditation and yoga allow him to exist in that state of awareness and focus perpetually; a state that looks beyond the mere business process.

He loves to talk about how, with his most recent book, *Super Rich: A Guide to Having It All* (Gotham), he and Deeprak Chopra "shared a star" in *Business Week*.

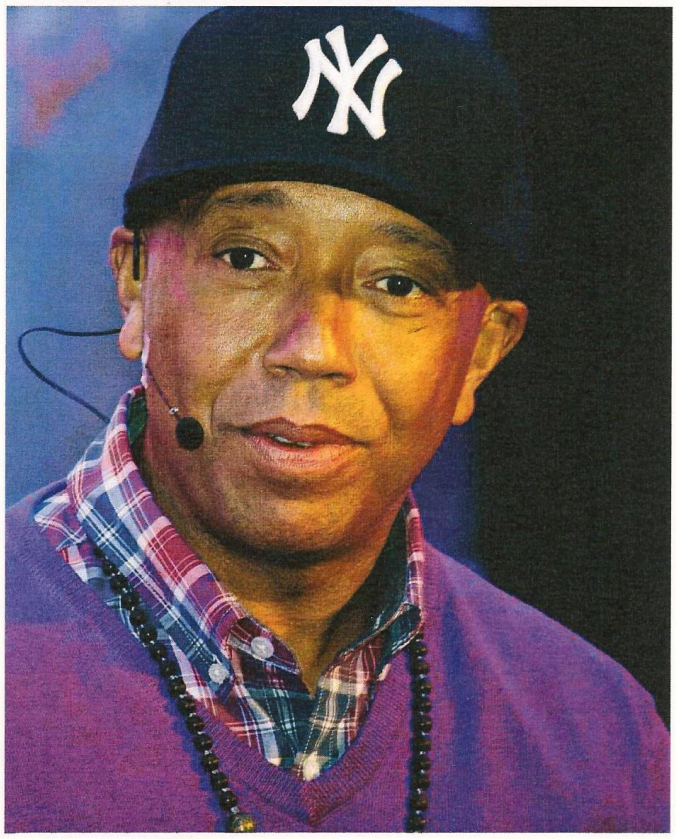


Simmons speaking at the Mazda DESTINY Forum

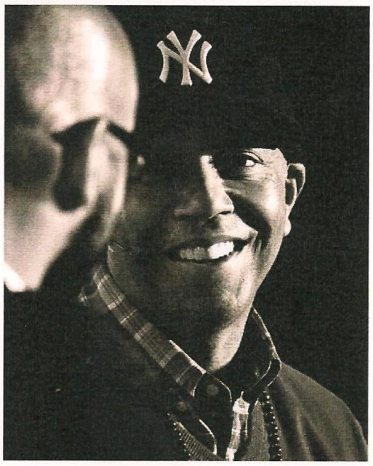
"It was a business guy reviewing the book. Business guys are good at managing your business, but entrepreneurs have vision," explains Simmons. "You are building something that no-one's built. There's this white space – this hole in the market – that needs to be addressed. Before my financial services company [UniRush] no-one knew anything about that area. Now Chase Manhattan, American Express and Walmart are doing it."

UniRush is currently one of his main areas of operations. In a country where millions can't open bank accounts and are dependent on cheque-cashing places to get their money, the premise of the RushCard is to facilitate a way for the under-served to participate in America's economy and save in the process. In essence, it is a "non-bank account required debit card" and they keep adding features to it, including prescription discounts,

Appendix L (continued)



"Just about every company is built because someone wants to give someone something that they need. And all it takes is a little bit of imagination to come up with what that thing is."



SHAUN MALLETT

card-to-card transfer and budgeting tools.

"A friend had a debt collection company with billions of dollars in debt and, to try to access and help his customers, we pitched the idea of a debit card for people who couldn't get bank accounts to Visa. After struggling to access the customers, Visa gave us the freedom to advertise to the public and it's taken off from there."

Simmons continues: "People don't realise how much it actually costs to go to a cheque-cashing place, to wait in line to pay bills, to transfer money and to manage our money when unbanked. They don't realise what a tremendous savings we create. We estimate that there are 150 million Americans who would save money using the Rush Card versus a bank."

All of Uncle Rush's companies were established to serve a need that was underserved or not served at all and he does everything with a strong social undertone and unwavering passion. For him, "entrepreneurship and good business are built predominantly with passion, honesty and the desire to serve. The business that I have done is as a facilitator of the ideas I have. I have built what I have [in order] to get my ideas across."

Even Global Grind, which is mainly an entertainment, lifestyle and celebrity culture site, exists as a platform to initiate and lead discourse on a range of political and social topics that affect black and mainstream communities in America.

He has been able to find the right people to work for and with him, taking on partners who are able to contribute to implementing the ideas. From Rick Rubin at Def Jam and David Rosenberg at UniRush to Joseph Abboud at Argyleculture, Simmons believes it's important to "find people who are smart, share your vision and are as enthusiastic as you".

He adds: "I like people, all kinds, and I think that's helpful. I've been lucky with people. I trust in them and I see goodness in them. I always say 'practise loving people'. Find what's good in them."

As an advocate for single-minded focus on a vision one is passionate about, these relationships allow him the space to work on multiple projects.

And the future for Russell Simmons is as detailed as his past has been. He continues to >>

"Entrepreneurship and good business are built predominantly with passion, honesty and the desire to serve."

drive voter registration, religious tolerance and other philanthropic initiatives including "getting President Obama re-elected", but is also ensuring that his businesses do not suffer.

Argyleculture, which is targeted at what he calls "the urban graduate", is taking up more of his time. He believes there is a white space for black designers in the preppy high-end market that Ralph Lauren and Tommy Hilfiger occupy and Argyleculture is laying the foundation. It has started shipping extensively in America, incorporating suits, bags, eyewear, etc.

"We're talking about restructuring Rush Communications and possibly having the various businesses, like Argyleculture, stand alone. I've also created a yoga brand called Tantris, which will have clothing and other accessories. I'm looking at selling the jewellery company and extending the media group with Global Grind at its core. It has a staff of 30 and made a profit for the first time this year, growing 250%. I recently made a deal with YouTube on that as well. Def Jam Interactive has a future, although it doesn't have a game out now. Run Athletics and Pastry are what Rev Run is running for his daughters."

Family is extremely important to Russell and the desire to be closer to his daughters is also a key factor in driving re-focus on Lathan Simmons Media Group and the start of Def Pictures.

"I'm moving to LA. I have a movie I want to make written by DJ Pooh who wrote [urban comedy] *Friday*. I want to finance 10 smart budget movies and make some mid-range movies. I want to make some television and, most importantly, I want to be able to drive my daughters to school and meditate with them every day."

While he has been divorced from Kimora Lee, the mother of his children, for about three years, he still considers her one of his closest friends.

"You've got to be best friends with the mother of your kids. That's an obligation you should take on. I make it my business to make it that way." Talking to Uncle Rush can go on for days. He is open, frank and engaging, whether in interview or on a stage with an audience of hundreds. The Mazda DESTINY Forum comes to an end with a standing ovation.



Simmons with his daughters Ming and Aoki Lee coming out of Fred Segal in West Hollywood

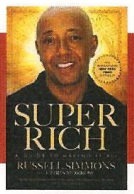
GLOBALGRIND.COM, GALLOIMAGES/GETTYIMAGES.COM

It may not have been what everyone expected to hear, but it is what we needed to hear. Understanding the importance of operating from a calm space. Understanding the idea that "the work is the prayer". Understanding that the focus should be on the work and not the result.

These aren't new ideas but, when Simmons expresses them, they make sense. We're in the zone; in that space where everything falls into place, at least for some of us. DM

Win!

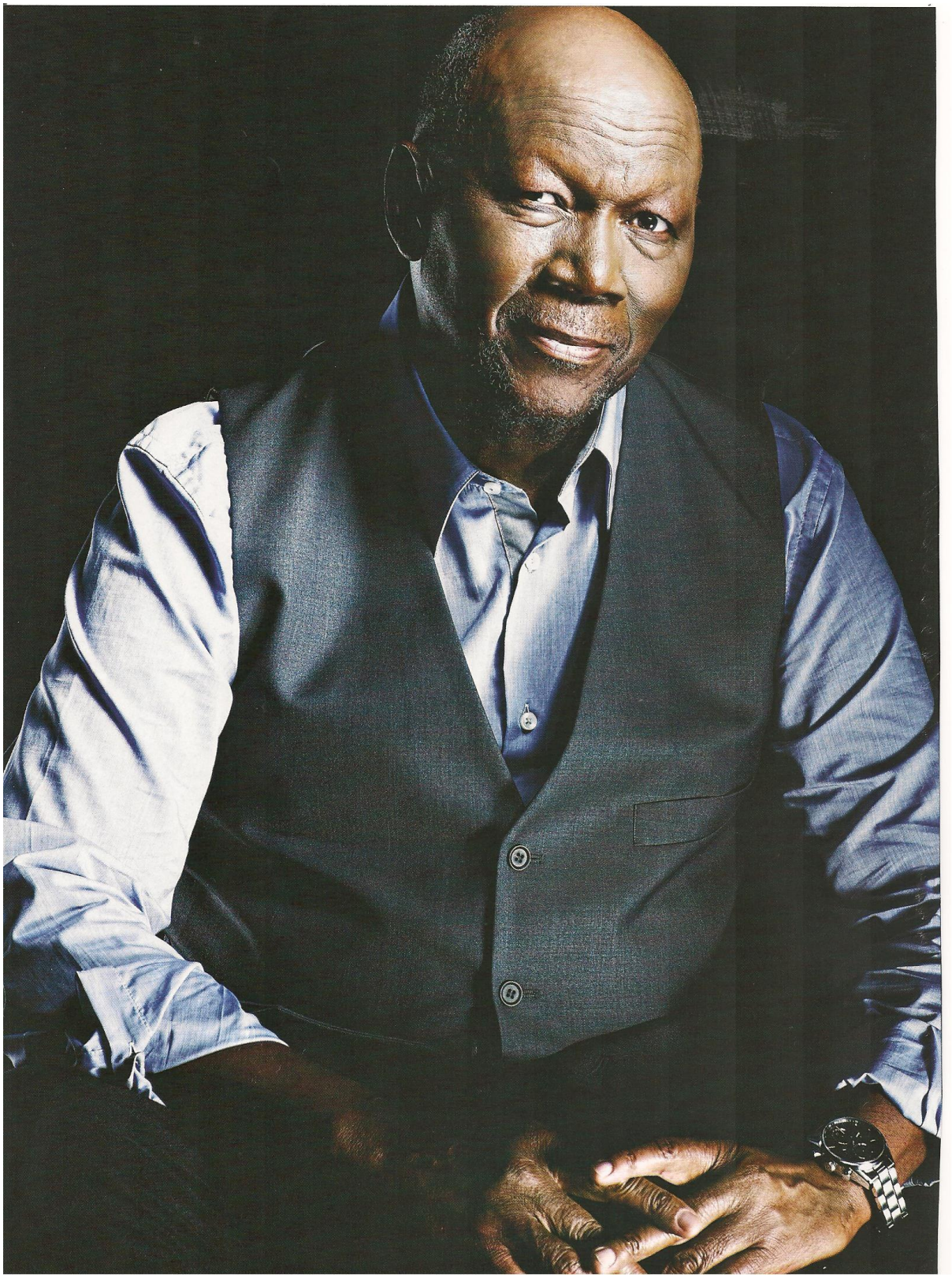
In *Super Rich: A Guide to Having It All* (Penguin), Simmons uses his rare blend of spiritual savvy and street-smart wisdom to offer a new definition of wealth and share timeless principles for developing an unshakable sense of self that can weather any financial storm. As he says: "Happy can make you money, but money can't make you happy." Log onto: www.destinyman.com for details on how you can win one of 10 copies of this inspiring book.



Appendix M

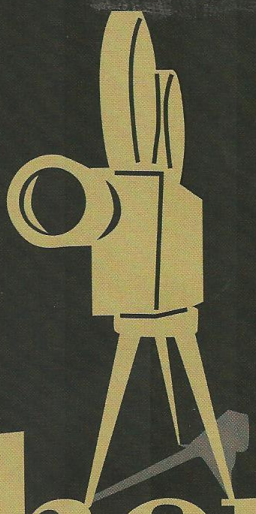

www.destinyman.com
DESTINY
ISTINGUISHED YOU
JANUARY - FEBRUARY 2013
ISSUE 22
R34,90 (VAT INCLUDED)
GODFATHER OF SA SOAPIES
MFUNDI VUNDLA
"I LIKE THE SABC, JUST NOT SOME OF THE PEOPLE WHO RUN IT"
EBRAHIM RASOOL
"I DON'T REGRET BEING OUT OF THE WESTERN CAPE AND OUT OF POLITICS"
GORDON IGESUND
REBIRTH OF BAFANA BAFANA
WIN!
A WEEKEND AWAY AND GROOMING KITS WORTH R80 000
IN ASSOCIATION WITH OLD MUTUAL
PERSONAL WEALTH REPORT
TOWNSHIP TYCOONS, MANAGING CASH & BUILDING A FINANCIAL PORTFOLIO
02022
9 772073 078002
R34,90 (VAT INCL) SOUTH AFRICA N$R34,90 NAMIBIA

Appendix M (continued)



Appendix M (continued)

WRITTEN BY **MZO WITBOOI**



The Godfather

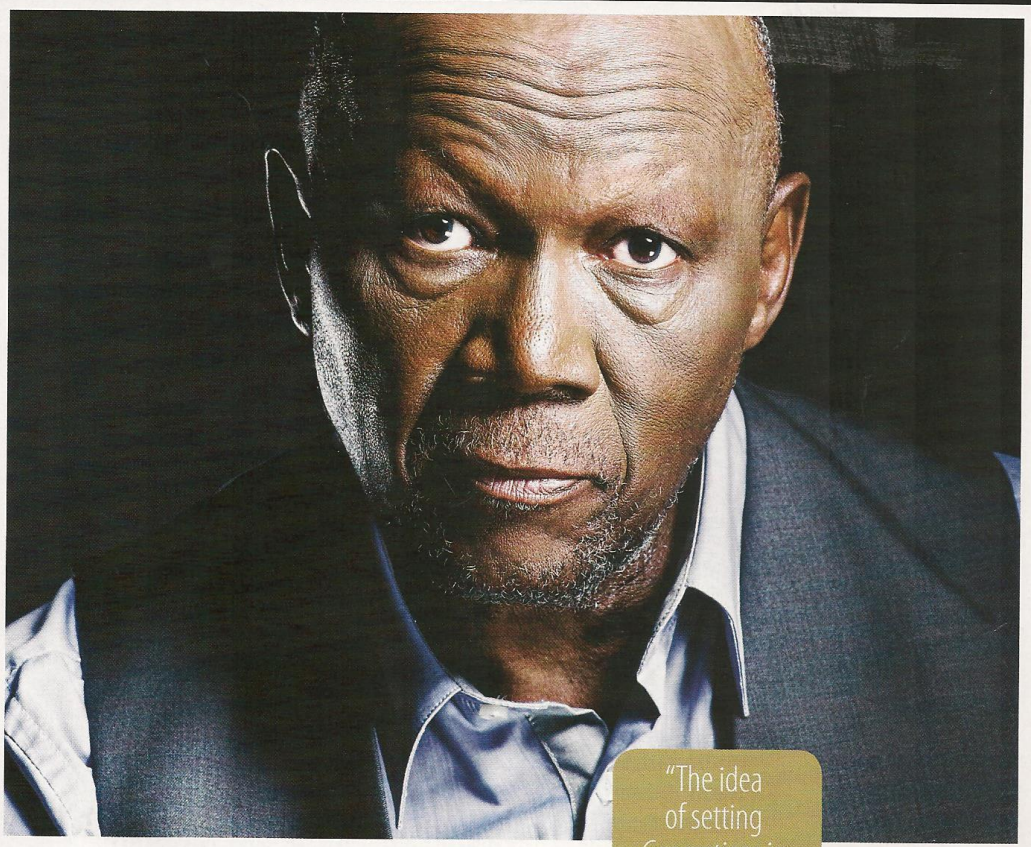
Unlike many former Struggle heroes who were deployed to positions of power when they returned from exile to post-apartheid SA, Mfundi Vundla – creator of SABC1's *Generations* and founder of Morula Pictures – worked his way to the top



He's barely late, yet he apologises profusely for keeping me waiting and offers to buy me coffee. At the counter, he patiently awaits his turn as staff continue chatting among themselves, seemingly oblivious to his existence. Having finally placed the order, he returns to our table and remarks: "RDP service here!"

The Vundla I'm seeing today is different from the man I saw some 13 years ago, as a student chatting to him before he gave an address on our campus about scriptwriting. Back then, he came across as somewhat arrogant and bored, burying his hands in his pockets and jingling his coins. I said I didn't understand why Shakespeare was still such an important part of our curriculum, when we had our own important, contemporary writers such as Ngugi wa Thiong'o, JM Coetzee and Zakes Mda. When he took to the stage, Vundla sneeringly pointed me out to the capacity crowd as "the young man over there who thinks Shakespeare's outdated" and explained why the Bard is an ineradicable part of any education. But that was then and a lot's changed, including – mercifully– >>

Appendix M (continued)



my views on academic curricula.

Regarded as the godfather of South African soapies, Vundla's *Generations* is the country's longest-running series and will celebrate its 20th year of existence in February. But Vundla's success didn't simply fall into his hands. When he returned to SA after more than 20 years in exile in the USA in the early 1990s, after the fall of apartheid, he approached the SABC, asking for an opportunity on the basis of his skills in TV writing.

"It was a bit rough because the people who were in charge there at the time were all products of the apartheid regime and were fearful and suspicious of guys like me, who'd been educated abroad. They did everything in the book to try sabotage my intentions. I'd submit stories and they'd get 'lost'… just like that!"

But Vundla, who honed his skills as a writer for the legendary David Milch, creator of *NYPD Blue* and *Hill Street Blues*, wasn't going to give up. "I realised I would have to show these guys that I was born here in Johannesburg and that I wasn't a *moegoe*. I went to see a family friend who was a board member at the SABC and told him I wanted to meet top people at the organisation because I wasn't making progress through the regular channels. He put me in touch with Quentin Green, the Head of Television."

But Green told Vundla to work on a soap opera for CCV TV (before it became SABC1), because the cop dramas he was writing were very expensive. "I didn't know a thing about soap operas, but I didn't tell him that!" Vundla chuckles. Instead, he called his wife – who was still in California – and asked her to send him books about the genre.

"I read them from cover to cover and was always at my mother's house in Dube, watching soapies all day, every day. I wanted to understand how they were structured," he recalls.

At the time his younger brother Peter and his partners were setting up SA's first black-owned advertising agency, HerdBuoys. "The idea of setting *Generations* in an advertising agency was inspired

> "The idea of setting *Generations* in an advertising agency was inspired by the time I spent at HerdBuoys. When I pitched the concept at the SABC, I was up against well-known guys – including the late Gibson Kente – but I beat them."

PRODUCER: ELAINE CHANDLER. PHOTOGRAPHER: NICK BOULTON. PHOTOGRAPHER'S ASSISTANT: DEVAN ELOFF. GROOMING: ABIE GREYVENSTEIN @ RED HOT OPS. STYLIST: LAUREN NICOLL. ASSISTANT: BONGO MAZWANA. CLOTHING: FABIANI, SANDTON CITY, 011 783 0066. WWW.FABIANI.CO.ZA. STUTTAFORDS SANDTON CITY, 011 783 5212, WWW.STUTTAFORDS.CO.ZA. TAG HEUER @ PICOT & MOSS, 011 669 0500. WWW.TAGHEUER.COM

by the time I spent with them. When I pitched the concept at the SABC, I was up against well-known guys – including the late Gibson Kente – but I beat them."

When the show started, Vundla was writing all the scripts himself, but soon realised he needed more capacity. "I had to find a way to build a writing department. Back in 1995 the organisation had an internal production department called Safritel, but I told them I wanted to produce *Generations* under the banner of my own company. It was a struggle, but that's when Morula Pictures was born – in 1995."

However, despite *Generations*' resounding success – including winning a SA Film and Television Award and numerous other accolades – the SABC's only ever granted him one-year contracts. "It's always been touch and go, and it's very unusual in the international TV industry. For example, if you have a hit series in countries like the USA and the UK, you're granted a multi-year contract." Nevertheless, Vundla says he has no intention of taking *Generations* away from the SABC. "I like the organisation – I just don't like some of the people who run it."

> "I like the SABC. I just don't like some of the people who run it."

Morula Pictures, of which he's the sole shareholder (in addition to having a stake at Postmasters, a digital post-production company), has made remarkable strides in the local film industry with productions such as SABC1's *Jozi H*, e.tv's *Backstage*, *How to Steal 2 Million* (written and directed by his son Charlie) and *Magic Cellar*, which he says is Africa's first 3D animation production. He insists there'll never be another season of *Jozi H*, as it would be "too expensive" to make.

He vehemently disagrees with the suggestion that *Backstage* wasn't a success. "Yes, it was! It might not have been as successful as *Generations*, but it was a top 10 show in its time slot and we beat other shows – including SABC3's *Isidingo* – in terms of popularity. Unfortunately, I had a fight with e.tv and they took the series away from me. The viewership declined thereafter because you can't just give these things to someone else. I'm proud of *Backstage*."

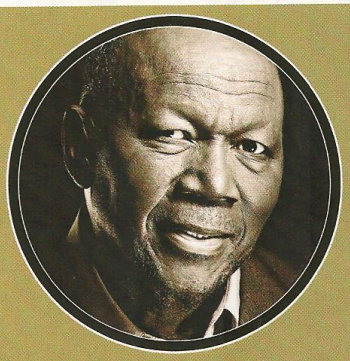
While *Generations* is still the flagship programme for Morula Pictures, Mvundla says its success isn't his alone. "I have two remarkable producers, Frederick Stark and Bongi Ndaba, who's also the head writer. She joined *Generations* as an intern about 10 years ago and today she's one of the best writers in South African TV. She's very sharp and is going to take over the show. In total, we have about 12 writers and a beautiful crew. It's not just Mfundi Vundla. I came up with the idea for the series, but now it's running by itself."

He says it's a "tragedy" that there aren't enough shows like *Generations* to create more jobs in SA. "There should be eight or 10 guys like me in the TV landscape. The reason it isn't happening is because the people running the SABC don't know what they're doing. It's sad." He likens the organisation to other parastatals, including Eskom and SAA, and attributes their failure to a variety of problems, particularly the appointment of unskilled, but "politically connected" management.

However, Vundla salutes some former SABC board members, including the late Dr Ivy Matsepe-Casaburri and Zwelakhe Sisulu, for effecting transformation at the broadcaster, adding that he'd like to leave a legacy for himself too. "I collect art and would like to establish an art museum some day. I also have a post-graduate scholarship at the University of Pretoria and have educated over 20 people in the past 10 years. It's aimed at helping students who pass their Bachelors' degrees with distinction continue their studies."

In addition, he's currently working on a movie about Zimbabwean-born jazz diva Dorothy Masuka and is trying to secure rights to serialise a novel for M-Net. For a man whose ambition is to win an Oscar, it seems Vundla's on the right track.

UNSUNG HERO



Having enrolled to study politics and English in 1966 at the University of Fort Hare in Alice, Eastern Cape – where Struggle heroes Oliver Tambo, Govan Mbeki, Robert Sobukwe and Nelson Mandela were alumni – it was almost inevitable that Vundla would also fall foul of the apartheid government.

Expelled two years later for "anti-state agitation", he was one of 21 student leaders (alongside Justice Moloto – who's now a judge in The Hague, Holland, Barney Pityana, who later became Vice-chancellor of Unisa and his brother Peter) whom Fort Hare Principal Johannes Marthinus de Wet perceived as threatening to his administration.

In 1970, he secured a scholarship to finish his studies at the University of Massachusetts, USA. "I thought I would be there for two – or, at most, four – years, but it ended up being a 21-year stay. There's no doubt that if I'd come back to SA earlier, my involvement with the anti-apartheid movement would have resulted in political harassment."

Based in the USA, Vundla's activism included raising funds for the ANC and educating Americans about the violation of human rights in SA. It was also at a political event that he met his future wife, Karen. "At the time, the ANC was regarded only as a terrorist organisation with communist influences somewhere in Africa. We mobilised American trade unions, academic institutions and their students, African-Americans and churches to side with us."

As a result, the US government eventually invited the then ANC President Oliver Tambo to travel to Washington and meet the President. "That was my greatest achievement, in addition to advancing myself academically," says Vundla. DM

Appendix N


www.destinyman.com
DESTINY
DISTINGUISHED YOU
MARCH - APRIL 2013
ISSUE 23
R34,90 (VAT INCLUDED)
ARTHUR GILLIS
CEO: PROTEA HOSPITALITY GROUP
"THIS IS AFRICA'S TIME TO SHINE"
WIN!
Stylish watches and fragrances worth R77 550
EDEN HAZARD
THE FUTURE OF CHELSEA & BELGIUM
TRAVEL REPORT
72 HOURS IN SAN FRANCISCO, BUSY EXECUTIVE TIPS & ACTION ATTRACTIONS
NERVES OF STEEL
A night with Jo'burg's ER24 paramedics
EZRA NDWANDWE
OF THE BIG BREAK LEGACY
"My No 1 business lesson? Manage your financial anxiety"
9 772073 078002 04023
R34,90 (VAT INCL) SOUTH AFRICA N$R34,90 NAMIBIA
+ R12 MILLION BUSINESS SUPPORT INITIATIVE FROM RAIZCORP & INVESTEC
See page 68 for details

Appendix N (continued)



Appendix N (continued)

WRITTEN BY KOJO BAFFOE

Entrepreneur extraordinaire Ezra Ndwandwe is a human turbocharger who's determined to ignite the spirit of independence and the ethic of self-sustainability around SA

A LEGACY TO LAST

"We need to demystify the concept of entrepreneurship. Sadly, in our country, when you say you are an entrepreneur, it usually implies that you are unemployed. The first thing people do is look for a job and when they cannot find one, they decide to sell something and 'be an entrepreneur'."

So says Vosloorus-born Ndwandwe, whose every move is geared towards creating a fundamental paradigm shift when it comes to entrepreneurship. And it is easy to see from whom he inherited his commitment and fervour in spreading his message to others.

"My dad was an entrepreneur who became an evangelist," he says. "He had a driving school and ran taxis, among other things, but he left all of that to preach around the continent. It always amazed me that whenever he put his mind to doing something, it succeeded. That was a reassuring lesson I learnt from him regarding taking risks. If you invest enough time and energy in something, it is likely to deliver."

In 2012 Ndwandwe launched the TV reality show *The Big Break Legacy* (*BBL*) on SABC1, in which 12 contestants undertake real-life challenges in a bid to win R5 million to invest in their businesses. Five years in the making, the show reflects his own journey from scientist to management consultant, columnist, teacher, TV executive producer and entrepreneur, as well as some other roles.

It all started when he left high school – and the business world can be grateful for his inborn squeamishness, which turned him off a medical career.

"I wanted to become a doctor, but realised very quickly that it was not for me. I hate needles and the sight of blood. Instead, I went on to study life sciences at Wits University – chemistry, microbiology and biochemistry."

After varsity, he worked at Unilever in product development, but was discouraged by the lack of >>

"I wanted to become a doctor, but realised very quickly that it was not for me. I hate needles and the sight of blood."

prospects in that field.

"I realised that in science and the technical world, once you know how to do something, the formula is the same. It is like driving. Once you know how to drive a VW Beetle, you also know how to drive a Bentley."

It was while working as a development chemist for another fast-moving consumer goods company, Reckitt & Colman, that Ndwandwe discovered his knack for strategy and management consulting, which eventually prompted his move to an international consulting firm. Following that, he was recruited by SA Breweries as a Depot Operations Manager and rose swiftly through the executive ranks. However, he still felt unfulfilled.

"Twelve years ago, I left the corporate world with an MBA and a wealth of experience. I am a born entrepreneur and I believed I could do better on my own. I do not like being confined.

"I started a successful South African-based management consultancy, Ndwandwe Consulting, working with multinational companies. I would also get requests for assistance, which I often offered *pro bono*, from different people at different stages of their career cycles, whether it was a concept that needed to be translated into a business plan, or someone who had reached a cul-de-sac in terms of taking their venture to the next level. So I thought: 'Why not start an *Idols*-type show for businesses, making it easy for contestants to access funding and learn how to be entrepreneurs?'"

Thus *BBL* was born. Having restructured his own company into Dual Point Holdings with subsidiaries Dual Point Consultants and Dual Point Mining, the starting point for the show (undertaken by another subsidiary, Dual Point Media) was to explore the challenges around business ownership in SA, demystify the field and enable entrepreneurs to expand beyond their communities.

"Research shows that TV is still the best way to reach the masses and sensitise them on entrepreneurship," he explains. "While there were 12 top contestants in season 1 of the actual show, we had 25 000 submissions, so – due to the rigorous selection system – even making the top 500 means there is substance to your business and/or idea. As a result, we are launching an entrepreneurial academy in conjunction with the University of Pretoria's Gordon Institute of Business Science [Gibs]."

Critical to nurturing any form of entrepreneurship is the ability to create meaningful intervention, which TV is not able to achieve on a broader scale. The aim of the new academy is therefore to professionalise entrepreneurship and position it as an alternative to other degrees or fields of study. While this qualification will be pitched at a lower level than that of an MBA, it nevertheless provides students with the practical, street-savvy skills to launch and maintain a successful business.

"What the academy will do is ensure that, just as you would study for a B Com or B Social Sciences degree, you can study entrepreneurship. The beauty is that you will be able to use your business idea as your 'homework'. For example, instead of learning how to put together a balance sheet for some ABC store, you can do so for your own business."

An additional component of *BBL* is the creation of a marketplace where "opportunities meet money". Ndwandwe laments the lack of venture capitalists in Africa as a whole, and SA in particular, and their unwillingness to invest in sound, commercially viable ideas. He is bolstered by the belief that if there is one thing in abundance on this continent, it is opportunity. The marketplace is designed to change the way venture capitalists see business in Africa, while the academy and TV show ensure that entrepreneurs can create businesses that meet the four critical criteria: commercial viability, scalability, innovation and social impact.

He stresses that the latter, in particular, is imperative, "particularly in terms of how many jobs it can create, as well as how it can change the way we live. We want to start a venture capital culture and eventually help entrepreneurs converge to create co-operatives of sorts by sector – for example, a 'bank of tourism' in Limpopo or Mpumalanga owned by people within that sector. We are drawing from some initiatives in the Far East, such as the China Construction Bank."

Ndwandwe's ambitions are boundless and include filtering the educational aspect down to high school level, as a fourth component to *BBL*. Dual Point Media has entered into an agreement with the Department of Basic Education to incorporate the concept into the curriculum for Grades 10, 11 and 12, starting in the provinces of Gauteng, Limpopo and Mpumalanga. There will also be a competition element in the material for schools. Entrepreneurship, he points out, needs to go beyond academic theory for young South Africans and become a natural way of thinking.

> "When you can manage your anxiety, you can manage many other things. Uncertainty about your own pay cheque (and those of your staff), the rent, your car and other expenses can be crippling."

Ndwandwe's emphasis on education is the result of his scientific background, which taught him to be analytical – a crucial trait for any businessperson.

"You need to be able to convert information into knowledge, but science was a bit too specialised for me. The MBA helped me look at business holistically and, while I have parked my doctoral studies for now, they will eventually add to that understanding. As an entrepreneur, you need two skills: book wisdom to be able to analyse, map out strategies, do forecasts, look at markets, etc; and, street wisdom to be able to hustle, push boundaries,

"Why not start an *Idols*-type show for businesses, making it easy for contestants to access funding and learn how to be entrepreneurs?"



not take 'no' for an answer, etc. I want to be able to lecture when I am tired of the hustle and bustle, but it is also important to have balance between the two.

"The hustle alone will not take you from a spaza shop to a multinational."

He continues creating platforms for other aspirant entrepreneurs to follow in his footsteps, happily serving as their "guinea pig" and never resting on his laurels. Season 2 of *BBL* starts in May with a format that will be more interactive and fun, in accordance with his belief that business should never be depressingly serious.

In addition, while the first season is broadcast in 48 countries across the continent via CNBC Africa, the intention is to create localised versions of the programme. Dual Point Media is in advanced discussions with broadcasters in countries like Nigeria, Tanzania and Ghana. The biggest challenge for Ndwandwe has been getting partners to buy into the show and he admits having knocked on many doors before MTN came on board as a title sponsor. Season 2 has been easier to fund because administrators understand the value better now.

Despite the growth of Dual Point Media, he cannot afford to be complacent about his consultancy and mining arms, and remains intensely involved in both of them.

With an unrelenting schedule and multiple commitments, Ndwandwe has had to learn to manage his time carefully. "There are occasions when I shut down completely: for example, I may take a week away – even from my wife – to just sit in the bush and work out my life plan. But when I work, I work hard. I have very little time to sleep.

"To unwind, I play tennis at least once a week for about two hours and I listen to an array of music, depending on my mood."

The most important business lesson he has ever learnt – and one he is keen to pass on to others – is: "When you can manage your anxiety, you can manage many other things. Uncertainty about your own pay cheque (and those of your staff), the rent, your car and other expenses can be crippling."

He also acknowledges the crucial need for a strong support system, which he says he found in his wife of 11 years. "She is the reason I have been able to achieve this much. She lets me be, without criticism or judgement. If you do not have that kind of support, you are likely to respond to someone else's anxieties, which is not always productive."

Ndwandwe has been able to turn his passion for entrepreneurship into an effective business which fulfils the four criteria he stipulates for any venture. The true legacy of his show and his life's work will remain evident both in Africa and further afield for many years to come. DM

PRODUCER: ELAINE CHANDLER. PHOTOGRAPHER: NICK BOULTON. GROOMING: ABIE GREYVENSTEIN @ RED HOT OPS. STYLIST: LAUREN NICOLL. ASSISTANT: BONGO MAZWANA. SUIT, BOSS MENSWEAR, 011 884 1437, WWW.HUGOBOSS.COM SHIRT, GALLERY SQUARED, 011 079 6980 / 082 319 2701

Appendix O


www.destinyman.com
DESTINY MAN
SEPTEMBER - OCTOBER 2013
ISSUE 26
R34,90 (VAT INCLUDED)
IGUISHED YOU
HOT WHEELS
IS YOUR CAR MANLY ENOUGH?
BRIGHT LIKE A DIAMOND
RIHANNA'S BUSINESS SAVVY
TREND-SPOTTING
SA'S GROWING BESPOKE FASHION INDUSTRY
WEDDINGS & FUNERALS
BREAKING THE BANK
WIN
True Religion jeans worth
R32 400
CEO: TRANSNET
BRIAN MOLEFE
"It's the integrity of the management that matters"
THABO LESHILO
HEAD OF COMMUNICATIONS: AGANG
ON SA'S POLITICAL FUTURE

COVER FEATURE

WRITTEN BY KOJO BAFFOE

THE *life* OF BRIAN

When he joined Transnet in 2011, CEO Brian Molefe was tasked with improving its efficiency and profitability and renewing its infrastructure. We catch up with a man who does not balk at challenges and runs a public enterprise very much according to business principles

●●●

A political activist and son of a teacher mother and social worker father from Ga-Rankuwa township, Molefe (47) has spent most of his working life in the public sector. The decision to do so was made in 1993 during the county's transition to a democratic government.

"I was working in the ANC and was a member of the Provincial Executive Committee. Nelson Mandela came to visit and said: 'We are going to have an election next year and you can't all go to Parliament. Some of you, especially the younger ones, have to build the systems. You must go back to school to go into the civil service.'"

With a scholarship, organised by Tito Mboweni, from the Department of Economic Policy, then headed by Trevor Manuel, Molefe obtained a post-graduate diploma in economics in London. He also holds a B Com and a Master's degree in business leadership from Unisa.

"I came back and trained as a Foreign Exchange Dealer at FNB before joining the Development Bank of SA. I then went back into public service in the Northern Province Premier's Office and the National Treasury, in various capacities."

CALLING A SPADE A SPADE

It was after his appointment as CEO of the Public Investment Corporation (PIC) that Molefe truly came to prominence as a frank, no-nonsense and forthright individual who neither suffers fools gladly, nor minces his words – a refreshing quality in a sector where evasiveness and diplomacy often obfuscate the truth.

His candour may also stem from his time as an anti-apartheid activist, which was sparked by events he witnessed in Atteridgeville, where his family lived for some time. One incident he recalls happened in 1977, when he was 11 years old.

"A young boy who lived across the road from us was shot by the police for no reason. His funeral was spectacular. People were singing about killing [then Minister of Justice and Police] Jimmy Kruger and about [then Prime Minister] John Vorster and [former State President of the South African Republic] Paul Kruger. That struck a chord with me. I was also involved in a debating society which forced me to think through topics and question myself."

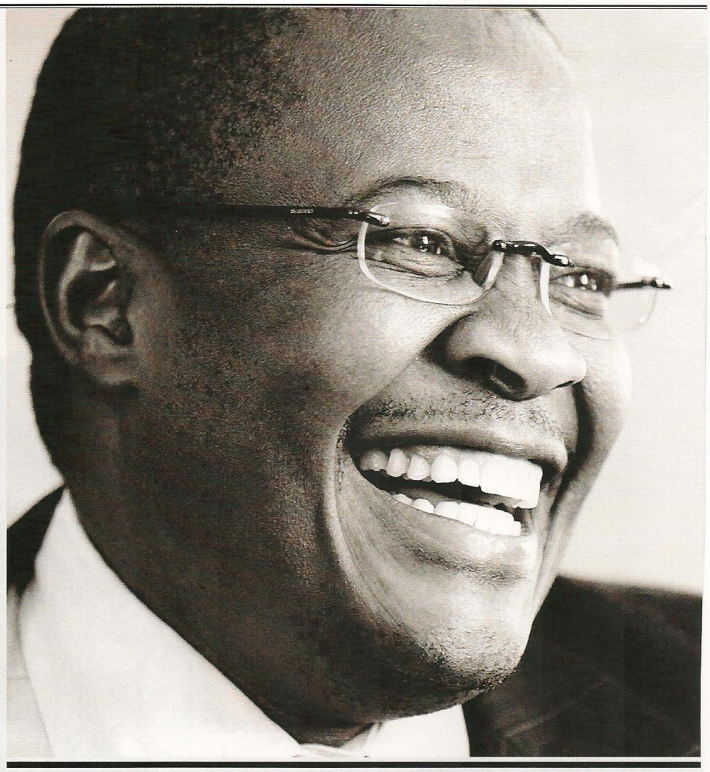
This clarity and questioning nature can unnerve people. However, Molefe admits that he has had to tone down somewhat since moving to Transnet.

"At the PIC, you have a lot of time to think and engage with issues. You are designing

PRODUCER: ELAINE CHANDLER. PHOTOGRAPHER: NICK BOULTON. PHOTOGRAPHER'S ASSISTANT: DIVAN ELOFF. GROOMING: LINDSAY SWART @ RED HOT OPS

Appendix O (continued)





investment strategies, making investments and questioning what people are doing with them. Transnet is very different; it is like the real economy. There are trains, the ports and the people. There are many things happening operationally at the same time. There can be issues [safety, delivery, etc] at any one of the over 200 sites that require urgent attention."

While the PIC had R950 billion under management when Molefe left it, there were fewer than 200 people. Transnet, by contrast, has about 60 000 employees, which makes it very inward-looking.

"We spend a great deal of time communicating with and instilling a culture among these 60 000 different people. If someone were to say to me: 'Anglo American did not appoint the right CEO', my reply would be: 'I have problems of my own!'" he laughs.

STEADYING THE SHIP

When he joined Transnet, those problems were numerous. Following the departure of Maria Ramos, the organisation had run with an Acting CEO for a prolonged period, which raised questions of authority. A number of the senior executive managers were also acting and there was the court case of suspended former Freight Rail CEO Siyabonga Gama, who was tipped by some to be the next Transnet CEO.

This lack of cohesive leadership eroded – and demoralised – the organisation. Molefe came in with a very clear mandate: to ensure that Transnet plays a significant role in the economy by improving efficiency, profitability and renewing infrastructure.

"I strongly believe government has a role to play in the economy. It is the targets and incentives you give [people] that determine how they behave. If you set them a target to increase profitability, they will do everything they can to achieve that, even if it means retrenching and cutting costs.

"What I found at Transnet was that when you pay train drivers overtime, the train will never arrive on time. What is the incentive to arrive on time if, for example, it is January and I have to pay school fees? I can stop the train in the middle of nowhere, phone in, say there's a problem, arrive two hours later and get paid extra. You have to set your incentives in such a way that the driver *wants* to get there on time."

> "Ownership does not matter: it is the integrity of the management running the entity that matters."

This approach is the way he believes any public enterprise should be run. "Many years ago, I was liberated from the thinking that it is not possible for a government or government-owned entity to be effective and efficient. Ownership does not matter: it is the integrity of the management running the entity that matters. The difference between Transnet and a big bank is the shareholders. Banks are privately owned by thousands of shareholders; we are owned by the state. But we are both held to account at an annual general meeting."

At PIC, Molefe's mission was to show that a state-owned asset management company could produce the same or better returns than the market. Assets grew from about R300 billion to R950 billion – (now over R1 trillion) – in a seven-year period. "While some investments were not as we had hoped, not one cent went missing," he says.

Within his first three weeks at Transnet, the Gama matter was resolved and the executive committee was confirmed. Not all members were happy with their positions, but everyone had a permanent job, based on performance contracts. Molefe also instituted a 100-day performance appraisal target, which continues today. "When performance appraisals are done only once

Transnet Fact File

The company comprises five divisions:

- Freight Rail
- National Ports Authority
- Port Terminals
- Engineering
- Pipelines

Its current number of employees is set to increase to 74 000 during its expansion programme over the next seven years.



GALLO IMAGES/GETTY IMAGES.COM

a year, people wake up a few months before. I have one every 100 days with my managers and they do the same with their people. We review what happened, why it happened and what we can do differently. They set their own targets, usually no more than three. We discuss them and agree on them."

In such a large organisation, the biggest challenge is ensuring that everyone understands its vision and objectives, particularly those on the ground doing the actual work. In addition, Transnet requires major reinvesment in infrastructure that has been neglected over the past 50 years.

Molefe considers his biggest triumph as being the design of the market demand strategy, which will allow Transnet to invest R300 billion over the next seven years without having to ask the government for capital. "The money will come from our own operations revenue and from borrowings. And it will happen in such a way that we will never have to see our gearing rising above 48%."

TRANSNET'S MAJOR INVESTMENTS AND PROJECTS

Transnet's primary investments range from building terminals for fuel lines between Durban and Johannesburg (a project it plans to complete before the end of this year) to finalising a manganese terminal at the port of Ngqura, as well as purchasing seven new tandem cranes for the Durban and Cape Town container terminal ports.

"We have also bought containerised refrigerators for Cape Town so that we can store perishable goods at the port. On rail, we are trying to improve the operation of the line between Ermelo and Richards Bay, as well as build a 70km line between Lothair in SA and Sidvokodvo in Swaziland," says Molefe. "We are strengthening and building the line in the Waterberg area to exploit the coal reserves there for transport for Eskom. And we are making a decisive shift from road to rail in the transportation of freight in SA."

Other initiatives include the Maputo Corridor, which aims to solidify the links between Pretoria and Maputo and Pretoria and Windhoek by both rail and road. Both government (through the President's Infrastructure Co-ordinating Committee) and the African Union, which is working to establish key corridors around the continent, such as the North-South Corridor (linking Durban to Dar es Salaam in Tanzania by road and rail), see infrastructure as important and Transnet has a crucial role to play in that.

The organisation sees itself as a future leader on the continent, including as an original equipment manufacturer of wagons and locomotives. It has already supplied these to Botswana and Mozambique, with the proviso for its own orders from international manufacturers that the locomotives be built in SA, at facilities developed in Koedoespoort.

Another important focus point for Transnet is that of research and development. Accordingly, it has established a division to explore new technology and operations with a view to improving efficiency. "Hopefully one day, we will start to register our own intellectual property," says Molefe. "We recently had a strategic discussion about the fact that McDonald's is not a hamburger company, but a property one. And airports are no longer airports, but shopping malls, which make more money from land, parking and shopping than their airside operations. Businesses are not always what they look like."

LOOKING AHEAD

As for the future of Transnet, Molefe and his team aim to carve a niche where rail becomes a side operation, be it in property, technology or any other sector. For example, they have found that whenever a train comes to a halt, the process of applying brakes generates electricity.

"So, with all the trains at any one moment braking around the country, a lot of electricity is being lost," he explains. "How do we capture it? We need to ensure that all our locomotives have the capacity to generate it. We need train drivers to drive a particular way. And once we have started generating electricity, where will we store it? This is one of the projects we are looking at from an incremental perspective. In the context of SA's energy challenges, we could become an independent power producer."

MOLEFE THE MAN

What he will say is that he is the father of two teenagers and a registered student pilot who sees aviation as a crucial sector in the future. Eventually, he says, a pilot's licence will be as essential as a driver's licence is now.

"There is the story of how the first car in SA, a Mercedes-Benz, was taken to President Paul Kruger who, after rattling around in it, said he preferred his horse! Aviation gives me a peek into what the world will look like when I'm gone."

While Molefe's job leaves him hardly any leisure time, he does occasionally get the chance to take his Harley-Davidson Fat Boy out on the road on Sunday mornings. However, he dismisses the "urban legend" that he is multilingual. "I speak a few words in many languages. I go to a place for a week, pick up the basics – like 'hello' – and people get impressed!" he laughs. DM