

Branding UNESCO

Constructing Organization Image through Audiovisual Representations

University of Lapland
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Autumn 2013
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Pro Gradu Thesis

72 pages including 6 enclosure pages

Autumn 2013

Summary

This research explores the means of constructing the image and brand of UNESCO through representations in the joint campaign between Always and UNESCO, Sisters for Education. The research material consists of five video clips of Senegalese women participating in the education programme provided by Always and UNESCO. The aim of the research was to find out what kind of image of UNESCO is constructed through the representations in the campaign videos.

The research is based on critical discourse analysis. The analysis follows the three-dimensional conception of discourse introduced by Norman Fairclough. Through the analysis of text, I have analysed different subject positions given to the Senegalese women, Always and UNESCO, and to the audience. The analysis of discursive practices has enabled the analysis of the effect the format (advertisement), and the platform (Internet and social media) of the video clips have in constructing the representations and subject positions. Through the analysis of social practice, I have been able to locate and analyse the subject positions and representations in the contexts of development and development aid, othering and westernization, and globalization. Finally, I have analysed how these representations participate in constructing the image of UNESCO.

The research shows how meanings created through representations affect the image of an organization. It shows how the positioning of different agents, the format and platform, and the social context all affect the way the representations are interpreted, and how these meanings are related to the organization, which intends to forward a certain message.

Keywords: representation, image, brand, discourse analysis, development aid

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1 INTRODUCTION

Many non-profit organizations are working together with commercial companies in order to get funding and visibility for the matter they expedite. Usually there is a joint campaign for a good cause, where commercial companies work as sponsors or partners in the project. For example (RED) works together with companies such as Coca Cola, Starbucks and Heineken in order to fight AIDS. Every time the consumer buys a (RED) product, the (RED) partner will give some of its profits to finance HIV/AIDS programs in Africa. (www.joinred.com) The good cause campaigns reinforce the brand of the commercial companies but also the non-profit organizations are creating their own identity and reinforcing their brand. However, it is questionable how the matter of the good cause is represented, and is the way the matter is represented in line with the values and brand of the non-profit organization.

In my research I study the means of branding UNESCO in the joint campaign of UNESCO and Always Sisters for Education. The campaign supports the empowerment of Senegalese women through education. I will focus my analysis on the five video clips found on the Facebook page of the campaign. The video clips consist of testimonials of the Senegalese women telling what education means to them and what are their dreams for the future.

I am interested in the way the video clips represent the Senegalese women and what kind of meanings it provides of them. Through those results I will analyse what kind of image it builds of UNESCO and how this image is built as a part of social reality. My research will provide information of how aid campaigns construct the image of the organization in charge of the campaign and the matter they contribute to. The aim is to open self-evident meanings that are bound to different socio-cultural contexts.

To analyze the collected data I will use some ideas of structuring and classifying the data from discourse analysis. The focus in my analysis is on how representations are

constructed as a part of social reality. I am interested in the meanings created in texts and interactions, in my case the language, semiotics and interactions presented in the video clips. Discourse analysis provides a frame of reference in which to analyse meanings of social reality.

I will study different subject positions given to the Senegalese women, to UNESCO and Always, and to the audience. Then I will give meaning to the subject positions by locating them in their socio-cultural context as well as analysing the cultural meanings associated with them. I will interpret the results of the analysis in the context of branding. Through the analysis I will be able to point out what kind of aspects influence how the image of UNESCO is formed in the joint campaign.

In Chapter 2 I will open the background of the research: what are the research objectives, what is discursive analysis and how I will use it in my research, how the research is situated within earlier research, and what is my position as the researcher. I will also open what is UNESCO and what the campaign Sisters for Education includes.

The Chapter 3 includes the analysis of the video clips presented on the Facebook page of the campaign Sisters for Education. I will analyse different subject positions given to the Senegalese women, UNESO and Always, and to the audience. Then I open the discursive practices of advertisement and Internet, and how they affect the representations in the videos. Finally, I contextualize the representations within the discourses of development and development aid, othering and westernization, and globalization.

In Chapter 4 I represent the results in the analysis, and interpret how they participate in creating the image and brand of UNESCO. I also reflect on what kind of impact the image of UNESCO has and how the meanings related to the image of UNESCO through the campaign videos participate in creating reality. Finally, I evaluate the research and open directions in which the research could be extended.

2 BASIS OF RESEARCH

2.1 Defining Topic and Research Objectives

The basis to my research was my own interest towards the work of UNESCO. I chose the joint campaign between Always and UNESCO as my research material because it is on the one hand a representation of another culture, and on the other hand a demonstration of a commercial campaign in which UNESCO is the other party. Defining the research question wasn't self-evident; I was interested in how UNESCO represents other cultures as well as in how the commercial campaign affects the image of UNESCO.

The aim of this research is to find out what kind of image is constructed to UNESCO in the campaign videos. Through this research question I am able to analyse how the campaign represents "another culture", the Senegalese young women, and to analyse how this representation in fact represents UNESCO. On the other hand, I am able to reflect on how the commercial campaign affects the representation of the organization. I will focus on the effect the format of advertisement has on the representations. What is more, analysing what kind of image is constructed of UNESCO allows me to find out the means by which UNESCO is branded in this campaign, and to discuss are they in line with the values of the organization.

I am especially interested in how the representations are built as a part of social reality. My aim is to find out how meanings are created through language and texts and how they are constructed in their socio-cultural contexts. The research aims at producing such information, which helps to understand what are the aspects that influence the way the image of an organization is constructed in a specific context.

2.2 Discourse Analysis

Discourse analysis provides a method of analysis, which supports the exploration of identity as a part of social reality. My research is based on critical discourse analysis, on the analysis of text, discourse practice and social practice introduced by Norman Fairclough. Through this three-dimensional conception of discourse I will answer to my research question: What kind of image is constructed to UNESCO in the campaign videos. The way I will conduct my analysis is represented in Picture 2.

Discourse analysis is an alignment of qualitative research. It is not a concrete analysing method but rather an interdisciplinary field of research. It is based on the assumption that reality is formed in social interactions and it follows the ideology of social constructionism. The language in use is the base for discourse analytic research, and through the language discourse analysis is interested in different ways in which meanings are created in socio-cultural contexts. Generally discourse analysis combines the analysis of the micro level of language and the macro level of the situation or context. (Taylor 2001, 5-6; Saaranen-Kauppinen & Puusniekka 2006a)

In my research I understand the term **language** as Stuart Hall defines it: “Any sound, word, image or object which functions as a sign, and is organized with other signs into a system which is capable of carrying and expressing meaning is, from this point of view, ‘a language’.” (Hall 1997, 19) It is beneficial for discourse analysis to understand language as more than just speech, because meanings are created also in other systems of signs. Language can be seen as a form of agency, which upholds and transforms social reality (Jokinen & Juhila & Suoninen 1999, 19).

To open different ways discourse analysis can be used to analyze language, I summarize briefly four different approaches introduced by Stephanie Taylor. In the first approach language is studied to discover how it varies and to relate the variation to different social situations, environments, or different users. The second approach

on the contrary focuses on the activity of the use of language, rather than the language itself. Its main focus lays on the interaction. In the third approach to discourse analysis the analyst looks for patterns in the language associated with a specific topic or activity, such as family or teacher, and meanings around it. Finally, the fourth possible approach is interested in patterns in language within larger context, such as contexts referred to as society or culture. The aim of the approach is to identify patterns of language and to demonstrate how these form aspects of society and the people within it. Even though presented here separately, the four approaches are integrated with each other, and one research can utilise several approaches to supplement one another. (Taylor 2001, 7-10)

The way language is been analyzed in discourse analysis arises from the ideology of **social constructionism**, which has been introduced by Peter Berger and Thomas Luckmann (Berger & Luckmann 1994). According to social constructionism, there is not only one reality but we can construct different versions of it. Absolute reality does not exist; instead there are different narratives and ways to explain reality. (Saaranen-Kauppinen & Puusniekka 2006b) Vivien Burr introduces four main points which conduct socio-constructionist thinking. First, it is important to be critical towards taken-for-granted knowledge. This means that the categories such as gender and race with which we understand the world do not necessary refer to real divisions. Second, the way we understand the world is always historically and culturally specific. Every meaning has to be interpreted in its cultural and historical context. Third, the versions of knowledge are constructed in social processes, through daily interactions between people in the course of social life. Finally, knowledge and social action always go together. Different constructions of the world sustain some patterns of social action and on the same time exclude others. (Burr 2003, 2-5)

The aspects of social constructionism that I have opened in the previous paragraph will work as guidelines for analysing and making interpretations of the research data. However, these are only ideological guidelines, and to understand the way discourse analysis is used in practice, I will briefly introduce the key terms of discourse analysis

relevant to my analysis. Then I will introduce critical discourse analysis as a method of conducting my own analysis and research.

Discourse analytic research is based on the concept of **discourse**. Discourses are the systems of meanings, which are constructed in social practices and which construct the social reality (Jokinen & Juhila & Suoninen 2008, 27). Stuart Hall summarises discourses to be speeches, mindsets and other means to represent a particular target or topic. They are diverse representations of social life, which are positioned in a certain context, social practice and time. They produce meaningful knowledge about the target. The knowledge affects social practices and therefore has a true impact. Discourses always function in relation to power, and participate in organising and governing power relationships. It is not so important, whether a discourse is true or not, but rather its importance lays in the influence the discourse has in practice. (Hall 1999, 105) Discourse may also be referred to as interpretative repertoire but in this research I will be using only the term discourse to refer to the description above.

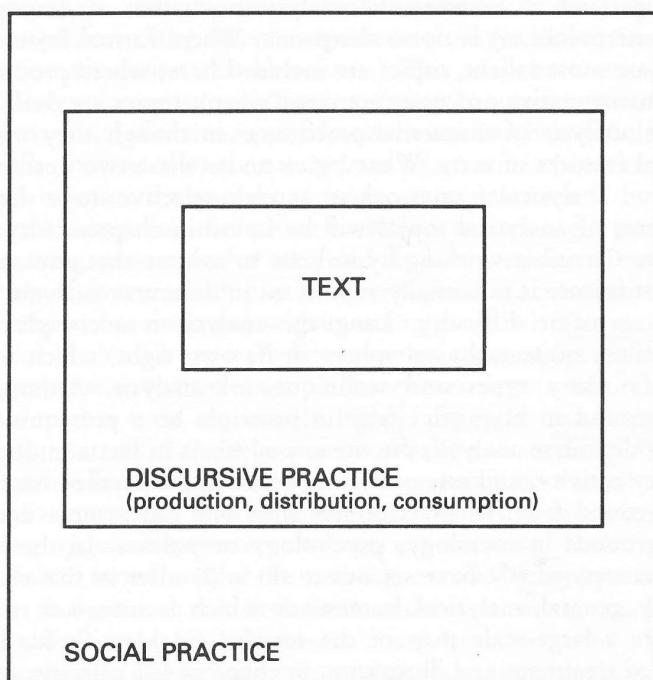
Identity is frequently studied and analysed in discourse analytic research. Also in my research I am interested in the construction of identities, and more specifically **subject positions**. In discourse analysis identity is understood as how people construct definitions of themselves and others through language. These definitions are not permanent but they are diversified and change according to the situation. (Jokinen & Juhila & Suoninen 1999, 68) Hall defines identity as the meeting point between on the one hand the discourses and practices, which attempt to place us as the social subjects of particular discourses, and on the other hand, the processes, which construct us as subjects. Therefore identities can be understood as points of temporary attachment to the subject positions, which are constructed within discourses. (Hall 1996, 5-6) Subject positions are specific positions of agency and identity linked to forms of knowledge and practice (Nixon 1997, 303).

Through subject positions, discourse analysis is able to analyse the forms of **power** and **power relations**. Discourses lead subjects to think and act in a certain way.

They enable and restrict people to position themselves and to be positioned in different subject positions. According to Norman Fairclough, power in discourse has to do with powerful participants who control and constrain the contributions of non-powerful participants. Power analysis is interested in contents, on what is said or done; in the relations between agents in discourse, and in the subject positions people can occupy within the discourse. (Fairclough 2001a, 38-39)

The questions of power are usually analysed in the tradition of **critical discourse analysis**, which I will be using in my research. Nigel Edley summarises that in critical discursive psychology the aim is to find the relationship that exists between discourse and the speaking subject. People are seen at the same time as both the products and the producers of discourse. In addition to examine how identities are produced in and for a specific context, critical discursive psychology is interested in how history or culture affect and are transformed by the production of identities. (Edley 2001,190) Norman Fairclough specifies that critical discourse analysis aims at showing non-obvious ways of how language is decoded in social processes, such as social relations of power, domination and ideology. (Fairclough 2001b, 229)

To conduct my analysis I will use the three-dimensional conception of discourse introduced by Norman Fairclough (See Picture 1). He has two ways of dividing the analysis into three parts, from which I will use, the description of the division as follows: text, discursive practice, which includes the production, distribution and consumption of text, and social practice. The three dimensions of the discourse correspond to three different stages: the stage of description, the stage of interpretation and the stage of explanation. Description is concerned with formal properties of the text. Interpretation is concerned with the relationship between text and discursive practice, and explanation is concerned with the relationship between discursive practice and social practice. (Fairclough 1992, 72-73; Fairclough 2001a, 21-22)



Picture 1: Three-dimensional conception of discourse (Fairclough 1992, 72)

The analysis of text concentrates on the language forms and meanings of the text. Text can be understood here as written texts, videos and images. Fairclough divides the analysis of text into three functional categories: textual, ideational and interpersonal. The textual function consists of analysing the form of the text. In the ideational function, the focus is on systems of belief and knowledge. Finally, the interpersonal function is interested in social relationships and identities. (Fairclough 1997, 79-80) I will concentrate my analysis on the interpersonal function of the text. I will focus on the subject positions given to the Senegalese women represented in the videos, to UNESCO and Always, and to the viewer. I will also analyse the relationships between the different subject positions.

Discursive practice means the conventional ways of using language within a community. It involves processes of text production, distribution and consumption. Discursive practice includes institutional processes as well as smaller scale discursive processes. Institutional processes may refer to, for example, the format of news in television or columns in a newspaper. Discursive processes can be understood as the changes that occur to texts in the production and consumption

processes. Discursive practice is the interface between text and social practice. Social practices convert texts by changing discursive practices; the ways texts are produced, distributed and consumed. (Fairclough 1997, 77-85) I will be analysing how the conventions of advertisement affect the representation of different subject positions. On the other hand, I will also look for other ways and conventions through which the subject positions are constructed.

The last part of the analysis consists of analysing the social practice. In critical discourse analysis, the social practice can be divided in three categories: economic, political (questions of power and ideology), and cultural (questions of value and identity). The social practice can include the analysis of situational, institutional and broader socio-cultural context. (Fairclough 1997, 85) I will concentrate on the political and cultural aspects of the socio-cultural context of the research data. I will analyse how the subject positions construct and reflect power relationships and ideologies, and what kind of cultural values the subject positions support.

WHAT KIND OF IMAGE IS CONSTRUCTED OF UNESCO IN THE CAMPAIGN VIDEOS?		
TEXT	DISCURSIVE PRACTICE	SOCIAL PRACTICE
<p>Description</p> <p>What kinds of subject positions are constructed of Senegalese women, UNESCO and the viewer?</p> <p>What are the relationships between these subject positions?</p>	<p>Interpretation</p> <p>How the conventions of advertisement affect the representation of the subject positions?</p> <p>What other ways are constructing the subject positions?</p>	<p>Explanation</p> <p>What kind of cultural values the subject positions support?</p> <p>What kind of power relationships the represented subject positions construct?</p>

Picture 2: Research and analysing questions

The starting point of critical discourse analysis is social issues and problems and therefore requires an interdisciplinary approach. On one hand the researcher is concerned with linguistic and semiotic analysis, and on the other hand with disciplines theorizing social processes and social change. (Faiclough 2001b, 229-230) Therefore, I will support my analysis with theories of media studies, cultural studies as well as theories of identity, representation and advertisement.

2.3 UNESCO

The United Nations Educational, Scientific and Cultural Organization: UNESCO is an agency of the United Nations (UN). It aims at upholding peace and security by improving the collaboration and cooperation between civilizations, cultures and peoples with the help of science, education and culture. It aims to further universal respect for justice, for the rule of law, the human rights and fundamental freedoms, which are assigned for the peoples of the world without distinction of race, sex, language or religion by the Charter of the United Nations. (UNESCO 2004, 8) In addition to contribute to the building of peace, the organization's mission is to eradicate poverty, further sustainable development and intercultural dialogue. (UNESCO A)

UNESCO was established in 1945 to answer the need for building lasting peace not only with political and economic agreements but also on the basis of humanity's moral and intellectual solidarity (UNESCO B). Today UNESCO has 195 Member States and 8 Associate Members (UNESCO C). All the activities and strategies implemented by UNESCO are created to answer to the broad goals and concrete objectives of the international community, as they have been set out in the internationally agreed development goals, including the Millennium Development Goals (MDGs): (UNESCO A)

Goal 1. Eradicate extreme poverty and hunger

- Goal 2. Achieve universal primary education
 - Goal 3. Promote gender equality and empower women
 - Goal 4. Reduce child mortality rate
 - Goal 5. Improve maternal health
 - Goal 6. Combat HIV/AIDS, malaria and other diseases
 - Goal 7. Ensure environmental sustainability
 - Goal 8. Develop a global partnership for development
- (UNESCO D)

The operational emphasis of UNESCO is divided in the fields of education, natural sciences, social and human sciences, culture, and communication and information. UNESCO plans, develops, and manages different programmes related to these fields, and compiles international treaties and testimonials. The Organization focuses, in particular, on two global priorities: Africa and gender equality. Through its activities, UNESCO aims at attaining quality education for all, mobilizing science knowledge and policy for sustainable development, addressing emerging social and ethical challenges, fostering cultural diversity and intercultural dialogue, and building knowledge societies through information and communication. (UNESCO A)

UNESCO is committed to a comprehensive and humanistic vision of quality education worldwide and the realization of everyone's right to education. The Organization believes that education plays a fundamental role in human, social and economic development. Its educational objectives are: supporting the achievement of Education for All (EFA), providing global and regional leadership in education, building effective education systems worldwide from early childhood to the adult years, and responding to contemporary global challenges. (UNESCO 2011, 7) Especially UNESCO focuses its' educational activities and programmes into its two global priorities: Africa and gender equality.

In 2011 UNESCO launched a new global partnership "Better Life, Better Future" for girls' and women's education which focuses especially in secondary education and adult literacy. It aims at ending the dropout of adolescent girls in between primary

and secondary education and in lower secondary schools, as well as strengthening women's literacy programmes through stronger advocacy and partnerships. (UNESCO E)

2.4 Joint Campaign Between Always and UNESCO: Sisters for Education

In order to strengthen and expand the impact of its programmes, UNESCO works in collaboration with different donors and partners. Extrabudgetary funds form a vital resource for the success of the actions taken by the Organization. In September 2011, UNESCO and the multinational consumer product company Procter & Gamble's Always brand launched a partnership to promote literacy for young girls and young women. The cause-related marketing campaign started first in France but has expanded in 2013 to 9 countries across Europe, including France, Denmark, Finland, Norway, Sweden, Serbia, Bosnia & Herzegovina, Bulgaria and Romania. Always generates a donation for every purchased UNESCO-branded Always pack to improve the education of young women in Senegal. (www.pg.com) In addition, the campaign has its own country specific Facebook pages for members of the public at least in Finland, Denmark, Sweden and Norway.

For UNESCO the partnership provides a way to get closer to its goals of overcoming the gender gap and providing education for everyone. In the article published in the UNESCOPRESS the Director-General of UNESCO, Irina Bokova states: " UNESCO warmly welcomes the commitment of private business to support literacy among girls and women. Indeed, poor education is at once the result and the cause of the continuing gender-gap that deprives women of their right to take charge of their lives." (UNESCO F) In the news release of the campaign the collaboration is defined as "almost a "natural" fit as both parties share the same purpose of 'girls' and women's empowerment". (www.pg.com)

The campaign Sisters for Education has also been launched in Finland, and it has its own page on Facebook (www.facebook.com/AlwaysSuomi). The aim of the

campaign is to empower Senegalese girls and women with the help of education, with the concrete aim to help 40 000 girls and women to get an education by 2015. It strives to bring to light the question of illiteracy among girls in developing countries. There are different ways by which members of the public may participate in the campaign. For the moment, for every like on the Facebook page 10 lessons are contributed to Senegalese girls and women and to the Sisters for Education programme. There is also the possibility of loading a Sisters for Education badge to one's Facebook profile to show the support to one's friends and get more publicity to the campaign. Also bloggers have been able to participate by posting the campaign's donation link in their blog and by writing an article about the campaign.



Picture 3: Sisters for Education Facebook application

There are two sections for the campaign in Facebook, the Facebook wall of Always Finland and then a separate application for Sisters for Education. In the wall there are posts and news referring to the campaign and the situation of education among Senegalese girls and women. There are many postings with photos from Senegal and from lessons held for Senegalese women. For example one post together with a photo of girls and women sitting in a classroom says: " These girls work the whole day and then go to school for the evening with the support of Always and UNESCO.

Are you as committed to reach for your dreams?" Almost all the posts have one sentence referring to the education of Senegalese girls and women followed by a request for the public to take part in different ways in the campaign.

The other section of the campaign page, the Sisters for Education application, is the section on which I concentrate in my analysis. The slogan under the Sisters for Education logo says: "Together we can create a brighter future for the girls in Senegal". There are written different arguments that advocate why it is important to provide education for Senegalese women. In addition, there are short videos telling the stories of individual Senegalese girls and women: what does the education mean to them and what are their dreams for the future. One of the videos presents the campaign in general, and uses short sequences of the testimonial videos of the Senegalese women.

The campaign is filled with positive messages that convey the idea of hope for better and the ability to make a difference. Almost all the photos posted on the page represent happy Senegalese people who's lives have got better thanks to Always and UNESCO. Moreover, the videos are filled with smiling and laughing people. The campaign does not rely on demonstrating the bad situation in Senegal, which is many times the case in humanitarian campaigns. The focus is on testimonials that prove how the campaign has or will help Senegalese girls and women through education. It doesn't rely on public's compassion but more on the public's empathy to help the Senegalese girls and women in realizing their dreams. I will be analyzing and opening the video clips of the campaign in Chapter 3.

Since the campaign has been realised in different European countries, the target group of the campaign can be seen as Western, European viewers. Always is a brand targeted for women, and the subject of the campaign is the education of young Senegalese women. Therefore it can also be assumed that the campaign is targeted for Western women. According to Helsingin Sanomat, the median age of Facebook users was 22 years, when the amount of users reached one billion users (Helsingin Sanomat, 4.10.2012). Thus it can be added that the target group of the campaign Sisters for Education can be assumed to be young Western women.

2.5 Earlier Research

The research I have conducted is an interdisciplinary research, in which I have relied on different theories and research trends. It is closely related to media studies, cultural studies, and studies of identity and representation. On the other hand, it is linked to the research of advertisement and branding. The research is based on the ideology of social constructionism.

My research objective is to define what kind of aspects influence how the image of UNESCO is formed in the joint campaign with Always. In other words, my research is focused on what kinds of meanings are constructed through the campaign videos and through the representations of Senegalese women, and how these meanings relate to the construction of UNESCO's image. Mikko Lehtonen (1996) has also studied the construction of meanings, among other researchers. Lehtonen has studied factors that influence the way meanings are created, such as language, media, and contexts, which are relevant also in my research.

Within the studies of identity and representation, the theories presented by cultural theorist Stuart Hall (1996, 1997, 1999, 2003) are central to my research. He has discussed notions of representation, cultural identity, race and ethnicity, and the modalities of power to which these notions are connected. His research has also focused on the creation of the politics of Black identities. Also Leena-Maija Rossi (2009) has studied representations and especially the representation of colonialism in Finnish culture and advertisement. The researches conducted by Rossi and Hall are related to the ongoing debate concerning the representation of race. Although my research is interested in the representation of the Senegalese women in the campaign videos in order to analyse the construction of UNESCO's image, my focus is not on the representation of race of the Senegalese women but rather on the representation of the women in relation to UNESCO and Always.

In research focused on the representation of ethnic groups, the representation of suffering has been studied. The book *Beautiful Suffering* (Reinhardt, Edwards &

Duganne 2007) introduces point of views to ethics and aesthetics involved in representing human suffering in photography. It documents the ethical, economic and political impact of the production and circulation of images representing suffering. In my research I have analysed in which point the representations in the campaign videos are related to the discourse of suffering and to which point they are free of it.

Media studies in turn concentrate on the power media has in constructing a view of the world and in constructing identities, for example. Issues of power related to gender, race and class in mass media have been explored in the book *Gender, Race, and Class in Media* (Gail Dines & Jean M. Humez 2003). The articles of the book examine the economic and cultural consequences mass media have, from the point of view of media consumption as well as media production. Douglas Kellner (2003) has also approached power modalities related to media culture as well as he has studied how media culture participates in creating notions of identity, gender, class, ethnicity, and values among other things. Kellner's point of view is focused on the importance of criticism towards meanings and messages formed in a media and consumer society. My research is concentrated on modalities of power and the construction of meanings within the campaign videos and not in mass media in general. Although in the analysis of discursive and social practices, I explore larger consequences media can have in constructing meanings through means of advertisement and in a larger socio-cultural context.

The aim of my research is to find out how the image of UNESCO is constructed through the campaign videos. Since the image of UNESCO is related to the brand of UNESCO and my research material consists of campaign videos, it is evident that my research is also related to the research of advertisement and branding. According to Virpi Blom, advertisement reacts quickly to the changes of the mediated environment and takes part in creating the media discourse. That is why advertisement research has its place inside media studies. (Blom 1998, 200) Blom has been studying the meanings of advertisement in text. She has focused on how advertisements participate in producing cultural symbols and how they affect cultural values and

attitudes. Decoding Advertisement (Williamson 1978) remains as a central work in the research of advertisement and its relation to the socio-cultural context. Williamson decodes advertisement showing how advertisements are artificially bound to systems of value and ideologies of the surrounding socio-cultural context.

The work of Anne Vestergaard (2008), in which she explores the rebranding of Amnesty International, is closest to my research topic. Vestergaard analyses the representations of a TV-spot released by Amnesty International, and explores how these representations participate in rebranding the organization. She investigates how the rebranding is produced outside the discourse of suffering, and how it constructs morality by the organization. Even though Vestergaard's work is closely related to my research, the point of view, however, is different. What my research provides to the wider field of research is a point of view, in which means of representing an ethnic group, in this case Senegalese women, in the purpose of an advertisement campaign are related to the formulation of the image and brand of a non-profit organization, UNESCO.

2.6 Researcher's Position

According to Stephanie Taylor, in discourse analytic research the identity of the researcher becomes relevant in several ways. It is very likely, that the researcher conducts a project, which is linked to the researcher's personal interests, sympathies and political beliefs. What is more, the identity of the researcher also influences interpretation and analysis through the knowledge and general worldview the researcher brings to the data. (Taylor 2001, 17-18) My research will be conducted from the point of view of a Western young woman. This will inevitably affect the meanings I will point out through the analysis and the reflections I will make from the analysis. What is more, I can be categorized to belong to the target group of the campaign Sisters for Education for my age, sex and nationality. This will also affect the way I interpret the campaign.

Kirsi Juhila states that the work of a discourse analyst has the same nature than the agency he or she studies. The research itself takes part in creating the social reality. Discourse analysis is interested in how the language in use constructs identities and different positions to people. Also the researcher talks and writes, and by doing so takes part in constructing these positions. The work of the researcher is interactional. First, the researcher listens to the textual voices of his or her data and discusses with them. Second, he or she is in dialogue with other researcher through their texts and articles. Third, the researcher directs his or her writing to some audience. Finally, he or she is a cultural agent like anyone else, what defines the interpretation frame of the researcher. (Jokinen & Juhila & Suoninen 1999, 201-202) Through all this interaction, the researcher is in charge of defining the studied phenomenon and chooses the point of view of the research. He or she also collects the data and interpret it in the chosen way. That is why the research can never be objective; the subjective choices made by the researcher affect the way the research is been conducted.

3 REPRESENTATIONS AND POSITIONS

In this chapter I will open the analysis of the five video clips presented on the Finnish Facebook page of the campaign Sisters for Education. The videos consist of one main video introducing the campaign, two testimonials of young Senegalese women Kewe and Touba, one testimonial of a teacher Mrs. Fallia, and one video about the online learning of four Senegalese women. The videos speak about what education means to these women and what are their dreams for the future. The voice of UNESCO & Always is represented through texts working as narratives to the stories. The full transcriptions of the videos can be found in the Appendices.



Picture 4: Video clip of Kewe

I have divided the analysis in three parts according to the three-dimensional conception of discourse introduced by Norman Fairclough (Chapter 2). I will start by analysing the text through the analysis of subject positions, then I will analyse how meanings are created in discursive practice, and finally I will end my analysis by

observing how the representations are linked to the socio-cultural context. Throughout the analysis the aim is to answer to the research question: What kind of image is constructed of UNESCO through the campaign videos? Here the concept of image refers to the definition that can be constructed of UNESCO in the context of the campaign through the thoughtful analysis of different subject positions.

To analyse how the image of UNESCO is constructed, I will be analysing how the subject positions are **represented**. In this context representation doesn't mean the reflection of reality but rather variations created from reality.

“Representation is the production of meaning of the concepts in our minds through language. It is the link between concepts and language which enables us to refer to either the ‘real’ world of objects, people or events, or indeed to imaginary worlds of fictional objects, people and events.” (Hall 1997, 17)

Analyzing the representational processes consists of the choices been made: what is included and what is excluded, what is expressed directly and what indirectly, which things in the text are primary and which secondary, what has been thematized and what has not. (Fairclough 1997, 136-137)

3.1 Constructing Subject Positions

In Chapter 2, I described subject positions to be specific, temporary positions of agency and identity linked to forms of knowledge and practice. In texts the same subject can be represented through many different subject positions, sometimes even opposite to each other. I will analyse separately the subject positions constructed to the Senegalese women represented in the videos, to Always & UNESCO, and to the viewer.

3.1.1 Active versus Passive

I have named the first video, which appears on the Facebook page of the campaign the main video. The video is filled with images and video clips of smiling Senegalese women. Every image and video represents the Senegalese women smiling or laughing, which may be interpreted as representing the women **happy** and **joyful**. The images represent women laughing in a classroom, smiling in front of a blackboard, clapping their hands and smiling in a classroom. Most of the videos and images are shot or taken in the school environment and therefore the happiness can also be linked to the opportunity to have an education and the joy of learning. The joyfulness is also present especially in the end of the video of Touba, where the hairdressing students are dancing and laughing together around the dolls' heads they have been styling before.

The Senegalese women are represented in the videos through their dream jobs. The main video introduces particular women by indicating their dream careers. For example Albertine dreams of being a radio presenter, Kewe dreams of being a fashion designer and Oreye dreams of running her own business. The videos of Kewe and Touba also start by indicating the women's dream jobs. For example, the whole video of Kewe is constructed through Kewe's dream of being a fashion designer. Kewe herself starts the testimony by saying: "My dream is to become a great fashion designer." Also her mother's talk is concentrated on the hope of her daughter to be a fashion designer so that "... she could make clothes for her brothers and sisters and also sell clothes to make money". The last comment of Kewe refers to her dream of being a fashion designer: "I would like to open new centres and design schools for other girls who have the same dream as me". On the video of Mrs. Fallia, Mrs. Fallia refers to the importance of having a job by saying: "Young girls! You have to keep on hoping! You must learn skills because every women should know how to do a job and shouldn't just depend on her husband!"

The dream jobs can be linked to the **hopefulness** of the Senegalese women. They see the education as an opportunity to realize their dreams. For example Touba's

hopes of becoming self-reliant, self-sufficient and not to rely on anyone are related in her speech to the previous sentence, where she tells that she have chosen hairdressing because she could see herself to get by with it. When Mrs. Fallia says: “You must learn skills because every women should know how to do a job and shouldn’t just depend on her husband”, she sees the education and job as an opportunity to not depend on the husband. The hopefulness is culminated in the comment of Albertine in the main video: “I will succeed! I know I will succeed!” On the other hand, through the dream jobs, the videos represent the Senegalese women to be **ambitious**. The dream jobs such as radio presenter, fashion designer, running her own business, working in the restaurant industry and being famous, are all jobs that require a lot of work in order to be successful.

The happiness, hopefulness, ambition, and the dream jobs are all constructing a representation of the women as **active agents**. In the main video the smiling women are sitting in a classroom taking part in a lesson, writing on a blackboard, learning by a computer, or raising their hands in order to answer to a question; all of which represent some kind of action. The hopefulness is represented through hopes of doing something, such as to become self-reliant, to have a dream job, or to help other girls with the same dream. Also the ambition and the dream jobs express activity. The women want to learn in order to be able to realize their dreams of their future careers.

On the other hand, the Senegalese women are represented **grateful**. In the main video Ndatte comments: “It is thanks to the project that I can write in my language.” The last image of the main video presents a smiling Senegalese young woman showing the palms of her hands, in which it is written in red: “Thank you Always + UNESCO”. The gratefulness can also be read through the narrative texts in the videos. For example in the video of Touba the narrative text explains how Touba is “now part of the vocational training of the Always & UNESCO programme where she has the ability to realise her dreams of becoming a hairdresser”. It is as if the text was saying that it is thanks to Always & UNESCO she now has the ability to realize her dreams.

All the characteristics I have described so far represent the women in a positive way, through hope, happiness, gratefulness and activeness. However, at the same time the videos construct a representation of the women as **disadvantaged**. In the main video the women that Always and UNESCO are helping are described as “ out-of-school girls”. The narrative text of the main video states that in Senegal “only 12% of girls have on-going access to education”. Albertine explains that she was” forced to stop studying” because of the lack of money of her parents. Also in the video of Kewe, Kewe tells how she “left school because of a lack of money”. The narrative text in the video of Touba tells Touba “dropped out of school because of bad grades”. Touba also states herself that her “life was very tough” when she was at school. The video of Mrs. Fallia constructs very strongly a disadvantaged representation of the young women. She talks how “there are no resources”, that she knows “there are some girls not doing anything”. She explains how after finishing school the young women go to the market selling goods and refers to it as a “waste of time for them”.

The representation of disadvantaged and grateful women positions the women, on the contrary of active agents, to be **passive** and unable to cope on their own. The gratefulness consists of the presumption that it is thanks to the project, thanks to Always & UNESCO that the women are able to realize their dreams and have an education. The women themselves wouldn't have been able to change the situation if it wasn't for Always and UNESCO. The lack of money also represents the women in a passive position, unable to continue going to school by their own means

3.1.2 Enabler & Middleman

UNESCO & Always are the narrators of the video; their voice can be distinguished in the narrative texts represented in the videos. The first position I have named to UNESCO & Always is the position of **enabler**. They are the enablers of the schooling of the Senegalese young women. In the main video the narrative text declares: “... So Always and UNESCO decided to partner to provide out-of-school girls with education.” Also the comment of Ndatte giving thanks to the project for being able to

write on her own language, constructs a position of UNESCO and Always as the enablers of this learning process. In the video of Kewe the narrative text says: “Kewe has been given the opportunity to go back to school.” Even though the verb is in passive it is associated with UNESCO & Always as the audience knows they are behind this schooling project. In the video of Touba the narrative text tells how Touba is “part of the vocational training of the Always & UNESCO programme where she has the ability to realise her dreams of becoming a hairdresser”. Here the Always & UNESCO programme is represented as the place, which enables Touba to realise her dreams.

On the other hand, UNESCO & Always can be positioned as the **middlemen** between the audience and the Senegalese women. In the video of Kewe the narrative text says: “We talked about her hopes and dreams”. The pronoun ‘we’ refers to Always and UNESCO and makes the partners present in the meeting and interview with Touba. The pronoun we has also been used in the narrative texts in the video of Mrs. Fallia and in the online learning video. The narrative of the video of Fallia concretizes the presence of Always and UNESCO in the encounter with Mrs. Fallia, as it tells how “we met Mrs Fallia, a teacher, who told us...” In the online video the narrative tells how “we met these four lovely girls”. Here in addition to the use of the pronoun ‘we’, the descriptive adjective ‘lovely’ refers to the fact that UNESCO and Always know these girls as they are able to describe them. Through the use of the pronoun ‘we’ Always and UNESCO are describing what they have done and what they are talking about with these women to the audience.

3.1.3 Observer

The role of the viewer is to be the receiver of the represented testimonies and interviews. It is the viewer who is in charge of creating meaning of the expedited matter. He or she **observes** from distance what the videos tell and represent. The narrative texts of the videos are directed to the audience. They provide a background to the stories of the videos and thus help the viewer to observe and follow the stories. In the video of Touba the narrative text addresses directly to the viewer with the use

of imperative: “Meet Touba”. The testimonies of the Senegalese women are also addressed to the audience, telling the audience about their dreams, the education and the lack of resources, among other things. Only in one sequence in the video of Mrs Fallia, the teacher herself speaks directly to the young Senegalese women. She has been talking about how after leaving school the women help their mothers to sell goods in the market, which she sees a waste of time. Then she speaks to these women: “Young girls! You have to keep on hoping!” Although this can also be interpreted to be addressed to the young girls who belong in the target audience of the campaign.

3.1.4 Relationships Between Subject Positions

The relationship between UNESCO & Always, the Senegalese women and the viewer can be viewed as the relationship between the **presenter** (UNESCO & Always), the **represented** (Senegalese women), and the **receiver of the representations** (viewer). The role of UNESCO & Always is to introduce and represent the Senegalese women. The Senegalese women, in turn, are telling about their own experiences and dreams and are therefore the represented. Finally, the representations are addressed to the viewer, which makes him or her the receiver of the representations.

The relationship between UNESCO & Always and the Senegalese women is that of the **backer** and the **beneficiary**. UNESCO & Always are represented as the party, which provides, gives the opportunity, and offers vocational training and an online learning programme. The Senegalese women on the contrary are represented as benefiting from the offered programme. Kewe could start school again because of the centre provided by UNESCO & Always. Touba dropped out of school because of bad grades but had then the opportunity to take part in the vocational training programme where she could realise her dreams.

3.2 Creating Meanings Through Discursive Practices

The message or the content is never completely separated from the medium through which it is forwarded. According to Mikko Lehtonen, every medium has its own textual characteristics, which all require different ways of “reading” (Lehtonen 1996, 105). Even though Lehtonen refers to media such as newspaper, television or Internet, I think also the format, such as advertisement, fiction or column for example, forward the message or the content and also have their own characteristics. In the campaign videos of Sisters for Education, the different subject positions and the meanings created by them are constructed within and through the practices of their medium and format. The campaign videos are advertisement materials for the campaign published on the Facebook page of the campaign. In this chapter I will open the characteristics of advertisement, Internet, social media, and Facebook. Then I will analyse how these practices affect the representation of the subject positions of the videos.

3.2.1 Advertising

Advertisements are invading our everyday life. They are present on the billboards on the street, on the newspaper, on the radio, on television, on web pages, and in social media, among others. Although advertisements may have different objectives, different target groups, and different platforms may be used to display them; there are some conventions that are common to most of the advertisement. In this chapter I will open different means and aims through which advertisements are generally constructed. I will focus on such conventions that are relevant to the analysis of the videos of the campaign Sisters for Education.

According to Judith Williamson, advertisements are one of the most important cultural factors, which modify and reflect our life. The significance of advertising is in its power to be present everywhere and its in perseverance as a recognisable form despite the media through which it is published and the message it delivers. The

primary function of advertisement is to sell things. On the other hand, its function is to create structures of meaning. (Williamson 1978, 11-12) In addition to promote the sale of a product or service, advertisements can also promote a message on behalf of an institution, organization, or candidate for political office. They can promote an idea or influence behaviour, such as encourage people to stop smoking. (Prasad 2009, 1) The campaign videos of Sisters for Education can be categorised as advertisement. They aim at raising awareness towards the education programme for Senegalese women provided by UNESCO and Always. At the same time they seek to create a favourable impression of the two partners, UNESCO and Always.

Advertising aims to inform a large number of people about something (Janoschka 2004, 15). Advertisements have a known “sender”, the party, which is in charge of the advertised matter. In the campaign Sisters for Education, UNESCO & Always are the known senders of the message. Advertisement differs from mass communications in the way that advertisement is not required to be objective nor even informative. Advertisement is a form of communication that is paid, institutional, and aims at changing attitudes or behaviour. (Blom 1998, 200)

The history of advertising starts from medieval times, when “town criers” advertised their goods by loud announcements. The development of the printed press was the basis for mass communication and through the development of print ads, advertisement became an applied discipline of marketing. The development and conception of advertising can be explained through the influence of four stages, which begin with production-oriented advertising, proceed to sales-orientated, then to consumer-orientated marketing, and finally to strategic marketing. The production-oriented advertising began in the end of the 19th century and was characterized by the mass production and the dominance of sales market; sales were easily achieved since demand was higher than supply. In the first half of the 20th century, the sales-orientated period changed the emphasis from information to persuasion. The aim was to give a “reason why” to buy a product. After the Second World War, due to economic growth, the society of a high standard of living was the basis for the change towards consumer-orientated marketing. Supply was higher than demand, so

the consumer became the target of advertising. Advertising aimed to influence attitudes and behaviours that were favourable to the company and its products. Finally, the recession in the 1970's required yet a new marketing and advertising orientation. The strategic marketing answered this need by providing a long-term leading conception aimed at a company's market partners and environment. (Janoschka 2004, 10-12)

The history of advertising and the different stages of its development and conception still affect the ways in which advertisements are produced. Since the stage of sales-oriented advertising, **persuasion** stands as one of the most important functions of advertising. "Persuasion can take place through **rational information** and **emotional appeal**" (Janoschka 2004, 19). According to Pirjo Vuokko generally advertising aims at **informing, persuading and reminding**. Advertising strives to impact the image the target group has of the company or the product by first creating the image by informing, then creating a positive connotation by persuading, and finally reminding about it. In addition, advertisement can have behavioural influences and objectives. The cognitive aims of advertisement include raising awareness and conspicuousness. The affective aims on the other hand include influencing the audience's opinions, preferences and attitudes. Finally, the behavioural aims include visible influences such as buying a product, or taking the intended action. This is the final aim of the advertiser: to cause behavioural influence in the audience. (Vuokko 2003, 37-38, 195-198)

The AIDA concept is one way of explaining how advertising tries to influence the audience. The acronym AIDA stands for the words '**Attention**', '**Interest**', '**Desire**', and '**Action**'. The AIDA formula was developed already in 1898 but is still commonly used by advertisers and therefore it is still a potential concept. It can be applied to examine the communication process and to show how advertising functions. The primary aim of advertising instruments and messages is to attract attention to the product or matter that is promoted. Then it is important to raise interest to the product or matter in a way that it establishes desire for it. Finally, desire is the impulse, which leads to the intended action in the consumer or audience. (Janoschka 2004, 19) In

my analysis I will focus on the ways in which attention is attracted, what ways are used to raise interest towards the campaign, how desire, in this case desire to take part in the campaign, is constructed through the representation of diverse subject positions.

Media culture has affected the conventions of advertisement. First, the genre of advertising has become an independent way of representing, which includes the use of aesthetics and spectacularity. Second, advertising is employing forms of expression from other genres, such as art, reportage, popular culture, science and entertainment. Advertising uses symbols that are associated with different concepts in our culture. For example, the use of the colour green associates with environmental friendliness. Finally, the advertisements are linked to the big picture of strategic marketing, where the boundaries of commerce blend with other areas of culture. (Blom 1998, 204, Vuokko 2003, 221)

Advertising uses a wide range of different effects to communicate the intended matter. The effects are used to attracting attention as well as they affect the way in which the message is interpreted. Effects can include for example the size and length of the advertisement, colour, sound and music choices, testimonials, demonstrations, and drama. The campaign videos use as one effect the testimonials of the Senegalese women. Through the testimonials advertisements generally aim at creating credibility. (Vuokko 2003, 220-222)

The description of the means and aims through which advertisement is generally constructed, presented in this chapter, will help me to analyse how these conventions affect the representation of the subject positions of the campaign videos. It allows me to analyse how for example persuasion and appealing to the emotions affect the representations of the subject positions. Although, to be able to analyse thoroughly the discursive practices in which the campaign videos are produced, distributed and consumed, it is also important to take account of the platform in which the videos are presented and of the conventions linked to the platform. The next chapter focuses on

the web advertising as a platform as well as conventions of social media, and more specifically Facebook.

3.2.2 Internet and Social Media

The use of Internet has become a part of everyday life for many people. It is used to read the news, to search for a recipe, to listen to music, watch videos and films, contact to other people via email and different platforms of social media, among others. As Leila Green states, “our experience of the internet depends significantly upon our economic resources, education and expectations, and reflects our social, cultural and historical circumstances” (Green 2010, 79). To be able to thoroughly understand how the discursive practices affect the representation of the subject positions, I will open in this section the ways to use Internet and more precisely Facebook. I concentrate on the aspects that affect the ways of publishing contents and consuming contents in the context of Internet and social media.

Internet offers a wide range of information and content. As an information platform, it differs from other information-providing media for the quantity of information, the available content, the relevant time factor, being able to operate for individuals and reaching masses, and for its storage capacities (Janoschka 2004, 60). According to Green, “we respond to the internet by prioritising different activities, which reflect our interests and our experience” (Green 2010, 80). We all use the Internet according to our needs and interests, which offers everyone an individual way of using its contents. It also offers a platform for everyone to publish content, whether it is a blog text or a video on Youtube. The use of Internet requires activeness from its users unlike the act of watching television or a film in a movie theatre (Herkman 2001, 147). The user makes the choice of what he or she is looking for from the Internet and what is the purpose for which he or she is using it.

One way of using Internet is through social media networks. Dave Evans describes social media to be a “participatory online media where news, photos, videos, and podcasts are made public via social media websites through submission. Normally

accompanied with a voting process to make media items become ‘popular’” (Evans 2008, 37). According to Stephanie Agresta, the key concept of social media is its ability to be shared with those identified as friends or followers. It is a medium through which it is possible to foster an exchange. For example in Twitter, one posts a comment that others can share or comment. The major change with other communications channels is that in social media channels more people participate in creating content; user-generated content is one of the core values of social media. (Agresta 2010, 2)

Facebook is the social media platform in which the campaign pages for Sisters for Education are represented and constructed. Briefly, the mission of Facebook is to “give people the power to share and make the world more open and connected” (Facebook 2013). It is based on the personal profiles of individual registered users. The users can post and share images, videos and status updates, create events, groups and pages among other things. The Sisters for Education campaign is an application inside the Always Suomi (Finland) page. The aim of the Facebook pages is to collect likes, and get followers. That is the way through which the posts of the pages will appear in the news feed of individual users.

The function of the campaign videos of Sisters for Education is quite different from the function of a television advertisement, for example. Television advertisement aims at attracting quickly the attention of the viewer, and getting the viewer interested in the advertised matter in the show time of the advertisement. In Facebook, in order to view the campaign video, the viewer has to be already interested by the campaign by accessing the Facebook page. Here, the functions of the videos of Sisters for Education can be seen as to strengthen the viewer’s interest, to provide additional information of the matter and to get more likes to the Facebook page, and by doing so, to get more publicity.

Internet and social media as representation platforms on the one hand give many opportunities and ways in which to advertise the wanted matter. On the other hand, for example, Facebook restricts the form of advertisement to a certain format, and it

is a lot a question of the activeness of the users, what page they choose to visit and which campaign they have the patience and will to thoroughly explore. That is why in order to get attention to the campaign videos, it is important for the whole campaign and its Facebook page to get attention and raise interest towards the education of Senegalese women.

3.2.3 The Impact of Discursive Practices on Subject Positions

In the previous chapter (Chapter 3.1), I described different kinds of subject positions that were given in the campaign videos to the Senegalese women, to UNESCO and Always, and to the audience. I described the Senegalese women to be active through the representations of happiness, hopefulness, ambition and their dream jobs. At the same time I described the women passive through the representations of gratefulness and disadvantaged positioning. Always & UNESCO could be positioned as enablers and middlemen. Finally, the audience was positioned as the observer. In this section, I will analyse how these subject positions and the representation of the three agents, the Senegalese women, Always & UNESCO, and the audience, are constructed within different discursive practices.

I described before the relationship between UNESCO & Always, the Senegalese women and the viewer to be a relationship between the presenter, the represented and the receiver of the representations. These positions represent well the format of advertisement where there is a known sender, the presenter of the matter in question, which is in this case UNESCO & Always. The main objective of the campaign videos is to promote the education programme for Senegalese women. Advertisements aim to inform about something, and to be able to inform they have to represent the matter they want to inform. Therefore it is logical that the Senegalese women are positioned in the videos as the represented. Advertisements aim to change attitudes and behaviour and therefore in advertisement generally the viewer can be seen as the receiver of the representations, the target of persuasion. (See chapter 3.2.1)

The meaning of advertisement is to promote the wanted matter. In all the videos the involvement of Always and UNESCO to the education of the Senegalese women is somehow present, which is also the promoted matter in the videos. This affects inevitably how and from which perspective different agents are represented and what kind of subject positions are constructed to them. For example the Senegalese women are represented through their relationship to education and to Always and UNESCO and not through their relationship to religion, through their hobbies or favourite foods, for example. The dream jobs of the Senegalese women represent the desired position that can be achieved through the education. The women are mostly represented in the school environment, which also defines their strong relationship to education. Likewise, the talks of the women are focused on how learning and getting back to school is important to them. The presence of the Always & UNESCO programme in the videos directs the representations of the Senegalese women. The video of Kewe revolves around the fact that Kewe could go back to school, through the Always & UNESCO programme. The same applies in the video of Touba. Touba explains in the video how her situation changed for taking part in the programme.

What is more, the persuasive methods often applied in advertisement affect the ways in which different agents are represented and what kind of subject positions are constructed to them. Persuasion is the act of intentional and target-oriented guiding of other persons towards the intended behaviour, belief or attitude. The main aim of persuasion is to create motivation towards the sent message as well as to create a will to act according to the message. (Mustonen 2001, 39, 45) The campaign videos of Sisters for Education try to persuade the viewer of the need for the education programme UNESCO & Always are providing to the Senegalese women.

According to Anu Mustonen, the methods of persuasion include informative messages as well as messages, which appeal to one's emotions. Informative messages include among others the use of facts and appealing to common sense. Emotions are affected through basic and social needs, and the boosting of self-esteem, for example. (Mustonen 2001, 49) In the campaign videos persuasion is

realised, on the one hand, through facts that support the necessity of the education programme. In the main video the narrative text explains how there are “497 million girls and young women around the world that are illiterate” and how in Senegal, where the project has launched “only 12% of girls have ongoing access to education”. The persuasion through facts assists in creating the subject position of the Senegalese women as disadvantaged. At the same time, persuading the need for the Always & UNESCO programme is constructing the position of Always & UNESCO as the enabler of the education for the Senegalese women. Due to the representation of the women as disadvantaged and without means to continue education, Always & UNESCO are the source, which can enable their education.

On the other hand, the videos persuade through appealing to the viewer’s emotions. The testimonials of the Senegalese women create feelings of compassion in the viewer. The Senegalese women are represented, as I have described before, to be happy and joyful, which makes them easy to approach. Nevertheless, in the testimonials of the women, the women explain about their disadvantaged situation because of the lack of money, for example. According to Hiltunen, a good drama should cultivate feelings of compassion. Usually the inequitable misery of a morally good person awakes the feeling of compassion. Since the person is seen to be morally good, the feeling of compassion is followed by the hope to help the miserable person. (Hiltunen 1999, 36) In the videos, the subject positions of the Senegalese women are created in such a manner that it creates the kind of feeling of compassion described above. The Senegalese women are represented, on the one hand, grateful, hopeful, and happy, all of which represent them under a positive light and as morally good persons. They are also represented, on the one hand, miserable through the lack of money. These two representations combined together create the feeling of compassion in the audience. Even though Hiltunen’s theory is based on the analysis of drama, I think it suits well advertisement as well. One of the effects that is used in advertisement to communicate the intended matter actually is drama (Vuokko 2003, 220-222).

One other effect used in advertising is the format of a testimonial. The purpose of the testimonial is to promote the superior quality of the product through the testimony of ordinary users and experts. This approach often involves an appeal to authority. (Prasad 2009, 122) In the campaign videos, there are testimonials of the “users” of the “product”: Senegalese women who are enrolled to the education programme provided by Always & UNESCO. The “product” would be in this case the education programme. To persuade that the contribution of Always & UNESCO to the education of Senegalese women has positive effects, the Senegalese women are represented as grateful. By their gratefulness the women affirm that the education programme has been needed and thus its quality has been proved. The testimonial of Mrs. Fallia, the teacher can be compared to the testimony of an expert. She is the expert of the women’s education in Senegal and therefore can “prove” the need for the education programme.

Repetition is as well used as an effect in advertisement. Repetition also enhances persuasion (Mustonen 2001, 51-52). All the campaign videos repeat more or less the same kind of format. Every video clip starts and ends with the same music. They also start and end with the logos of Always and UNESCO, which also functions as a reminder of the senders of the message. All the videos start with a narrative text explaining what the video is about followed by the different testimonials of the Senegalese women. The last image before the logos in every video shows the women smiling or laughing, and usually looking at the camera. Every video repeats the same theme: the education of Senegalese women but from different point of views. The repetition and the resemblance of the videos position the women inevitably in the same manner and therefore create quite a homogenous representation of these women.

Facebook as the platform of these videos also affect the way the videos are constructed. In order to be able to see the videos, the individual members of Facebook have to have liked or visited the Facebook page of Always Suomi. The videos are not the only source of information of the campaign. The Facebook page already contains pictures and written description of the content and aims of the

campaign, and the videos provide additional information of the campaign and are also the “voice” of the Senegalese women through the testimonials. All the videos are constructed so that they work on their own and promote the need for the education campaign of the Senegalese women. Through the individual stories and testimonials of the Senegalese women, they also work as a series of videos raising the viewers’ interest and creating compassion towards the Senegalese women through the different testimonials.

3.3 Representations in Social Practice

According to Stuart Hall, the stage of cultural identity agrees that identities are never unified but fragmented and fractured. There is never only one identity but rather identities are multiply constructed across different discourses, practices and positions. They are interconnected with historical development, and are therefore constantly in the process of change and transformation. History, culture and language are resources for identities in the process of becoming rather than being. How we have been represented and how that affects how we might represent ourselves are essential in constructing identities. That is why, as Hall argues, identities are constructed within and not outside representation and discourse. They are constructed under specific modalities of power, through marking difference and exclusion, and therefore cannot be understood only as signs of an identical, naturally formed unity. (Hall 1996, 3-4) The same applies to subject positions, which are temporary positions of identity linked to forms of knowledge and practice (See Chapters 2.2 and 3.1).

In this chapter I will analyse how different historical, political and cultural contexts linked to the campaign videos affect and construct the representations and subject positions given to the Senegalese women, Always & UNESCO, and the audience. According to Norman Fairclough, the socio-cultural context also modifies the discursive practices as well as the discursive practices modify on a long term the

contextual frame (Hall 1997, 71). In advertising ideologies are packed to the wanted system, coded into the advertisements, and forwarded to the viewer (Blom 1998, 201). I am interested especially in these ideologies, where they come from, and how they participate in constructing the representations and subject positions.

3.3.1 Development & Development Aid

Development as a discourse and its basic premises were formulated in the 1940s and 1950s. The basis for development was the belief in the role of modernization. Industrialization and urbanization were seen as important progressive routes to modernization. It was believed that capital investment was the key factor in achieving social, cultural, and political progress: economic growth and development. This led to the globalization of poverty. Poverty on a global scale was seen as the result of a comparative statistical operation that was carried for the first time only in 1940. Poor countries were defined in relation to standards of wealth of the more economically advantaged countries. The richer countries included Western nations; and Asia, Africa and Latin America were referred to as the Third World and underdeveloped. (Escobar 1995, 7, 23, 39-40)

It was therefore assumed that in order to advance, poor countries needed supplies of capital to provide for infrastructure, industrialization, and the overall modernization of their society. The concept of poverty created new discourses and practices that formulated the reality to which they referred. Thus the essential trait of the Third World became its poverty and it became a self-evident universal truth that the solution to the poverty was economic growth and development. Development was realized through fitting societies in a pre-existing model of structures and functions of modernity and not through changes interpreted through each society's history and cultural tradition. (Escobar 1995, 24, 40, 52)

Although development aimed at humanitarian goals and preservation of freedom, it provided a new hold on countries and their resources. It followed the ideas and expectations of the normal course of evolution and progress, defined by the Western

countries. Escobar describes this kind of way to conceptualize progress as a powerful instrument of normalizing the world. The normalizing happened through creating 'abnormalities' that were later treated and reformed. These included such terms as illiterate, underdeveloped and malnourished. (Escobar 1995, 26, 41)

Even though the description above of the concept of development refers to the concept created in the 1940's and 1950's, the same ideology exists within the context of development today. The first thing that refers to it in the campaign videos of Always & UNESCO are the first words of the main video: "497 million girls and young women around the world are illiterate..." Here the word illiterate refers to an abnormality that has to be changed. It is taken as given to the audience to consider the illiteracy as target for development. And still the same comparison exists between the standards of wealth of Western countries and the rest of the World: in Western countries one normal standard of wealth is the ability to read.

The videos tell about Senegalese women, their relation to education and about their future plans. Although the main focus is on the individual women, the videos are also representations of their culture. As I have described before, from one angle the videos represent the Senegalese women as disadvantaged through the lack of money and resources for education. The lack of money and resources are related to the concept of poverty. Therefore these kinds of representations are reinforcing the construction of the Third World through poverty. In the development discourse, which applies still today, the self-evident solutions to poverty are economic growth and development. In the video campaigns the development refers to developing the education of young Senegalese women.

In the campaign videos the development discourse works in two ways. On the one hand disadvantaged representation of the Senegalese women reinforce the representation of poverty. On the other hand, how the need for development is represented through the lack of resources also creates a representation of the Senegalese women as passive and dependent on the help of Always and UNESCO. This is a larger problem in development aid. According to Nathan Andrews, most

African countries are so dependent on foreign aid that without it they couldn't fulfil practically the half of their yearly budgetary commitments. (Andrews 2009, 9) Yet the dreams of the Senegalese women refer to being able to manage by their own means. In the video of Touba, Touba declares: "My hopes for the future are to become self-reliant, self-sufficient and not to rely on anyone." Also Mrs. Fallia appeals to the young women to learn skills in order to not depend only on their husbands. The mother of Kewe in turn prays that her daughter would be a great fashion designer "so she could make clothes for her brothers and sisters and also sell clothes to make money", in other words so that she could manage by her own means.

Escobar states that science and technology have been marking civilization since the nineteenth century, when civilization was defined by the development of machines. Technology was also linked to modernization by responding to modernist ideals. Development projects operated through the aim of transferring technology in time, through technical elements regardless of the social and cultural factors. As Escobar states: "Technology was seen as neutral and inevitably beneficial, not as an instrument for the creation of cultural and social orders". (Escobar 1995, 36)

The main video consists of various images and video clips where the Senegalese women are represented by computers or using the computers. One of the videos is completely focused on the online learning of the women. In the online learning video four Senegalese women tell how they currently use computers. The reasons why the girls like learning the computer are linked to contemporary matters such as Internet, Facebook, watching videos and music videos and listening to the music. This context represents the Senegalese women oriented to contemporary changes of society and the computers can be seen as a link to modernity. For a Western spectator computers refer to modernity through their technological abilities, and because they represent the modern technology commonly used in Western countries. The representation of the online learning of the Senegalese women and the use of computers in general can be seen to link to one of development's goals: industrialization and the transfer of technology in time.

Today in development aid it is no longer seen that only supplies of capital would advance underdeveloped countries. According to Andrew, development can be seen as economic, social or cultural progress that serves the basic needs. Andrew lists these needs to consist of economic opportunities, political freedoms, social freedoms, transparency, and protective security. (Andrews 2009, 8) The campaign videos support the idea of advancing the economic opportunities and social freedoms of the Senegalese women. The videos represent education as a way through which it is possible for the Senegalese women to reach their dream jobs, to become self-sufficient and thereby to provide social freedom and through achieving their dream job, and the fact of earning money, also better economic stature.

Although development aid aims at advancing also other than purely economic values, still according to Andrews, most of the empirical studies focus on economic growth and improvements in statistics, instead of other values (Andrews 2009, 14). This is linked to the division between rich and poor societies and countries. As Dambisa Moyo argues, the culture we live in supports the idea that richer countries have a moral responsibility to help the poor, and the form of this help should be aid (Moyo 2009, XVIII). The effectiveness of development aid has also been criticized. Moyo states: "The notion that aid can alleviate systemic poverty, and has done so, is a myth. Millions in Africa are poorer today because of aid; misery and poverty have not ended but have increased. Aid has been, and continues to be, an unmitigated political, economic, and humanitarian disaster for most parts of the developing world" (Moyo 2009, XIX).

Even though the effectiveness and utility of development aid has been criticized, aid campaigns still try to persuade that there is an imperative necessity for development aid to advance so-called underdeveloped countries. This can be seen in the campaign videos of Sisters for Education as well, as I have described before. Development aid campaigns on their behalf also often further the representation of misery and poverty of the helped society or country. According to Anne Vestergaard, the humanitarian discourse, which is concerned to prevent the violation of moral rights such as the same respect and dignity, depends on media's ability to show the

misfortune of people. Yet the spectators show indifference towards distant suffering, which is also referred to as compassion fatigue. Vestergaard argues that since the representation of suffering does not give the spectator the perception of being able to do anything to alleviate the suffering in far away places, humanitarian organizations must find a new way to use media in a morally compelling manner, which is not compassion based. (Vestergaard 2008, 4-5)

The campaign videos do not depend on the pure representation of suffering in order to get the viewer's attention and compassion. However, on the one hand the representation of the Senegalese women as disadvantaged relies on the effect of creating compassion towards suffering. Here suffering can be seen as suffering from the lack of means to be able to get an education. Still, on the other hand the Senegalese women are represented as active agents and through the education programme UNESCO and Always have already provided them. Instead of only reconstructing the development discourse and representing the Senegalese women through poverty and suffering, the videos also construct an image of the Senegalese women through their ambition, their dream careers, and through their joyful and happy presence in the videos.

In development aid one fundamental value to fight for is gender equality. According to P.B. Rathod, enhancing the role of women is an important aspect in advancing a comprehensive socio-economic development (Rathod 2009, 13). Many humanitarian organizations and development aid projects are oriented towards the empowerment of women. For example The United Nations Development Programme (UNDP) has an own division for women's empowerment (UNDP 2013). Gender equality is also one of the two global priorities of UNESCO (Chapter 2.3).

The campaign Sisters for Education aims at empowering Senegalese women through education. The videos support the importance given to gender equality and empowering women in the development aid discourse by explaining why it is important for these Senegalese women to have the opportunity to educate themselves. It reinforces the representation of these women as active agents, as

able to rely on their own. Although the aim of the campaign videos is to empower women, at the same time it reinforces the representation of these women as disadvantaged. The videos highlight how “497 million girls and young women around the world are illiterate” and how “in Senegal only 12 % of girls have ongoing access to education”. There is no reference for example to the illiteracy of boys and men.

3.3.2 Othering & Westernization

According to Stuart Hall, differentiation is essential for the production of meaning. Meaning is constructed through difference between opposites such as black and white, and masculine and feminine. Hall argues that there is always a relation of power between the two opposites; one is usually the dominant one. Differentiation is needed in order to form language, culture, and identities for example. (Hall 1997, 2, 234-235) At the same time differentiation can work as a tool in defining and distancing the ‘Other’. Othering is one of the main strategies of representation. It takes place by exploiting meanings associated to the “Third World” to communicate the superiority of the “First World”. It also represents the “Third World” as a terrain where the “First World” can properly use power. (Fiske 2003, 135-136)

The concept of the “West” and “Western” are also created through difference. According to Hall, the “West” and “Western” cannot be only understood as geographical constructions but instead as historical concepts. A Western society refers to a developed, industrialized, urban, capitalistic and modern society. These societies were born in the 16th century through certain historical, economical, political, social, and cultural processes. Nowadays any society that has the same characteristics can be understood as a Western society despite of its geographical location. Other societies are understood through the difference with a Western society. Practically Western functions as a synonym to modern. (Hall 1999, 78-79)

Hall presents four different ways through which the concept of the “West” can be understood. First, it categorizes societies into “Western” and “Non-Western”. Second,

it represents verbally and visually how different societies, cultures, peoples and places are. Third, it provides a standard for comparison between societies and therefore helps to explain difference. Finally, it appoints principles of evaluation through which societies are placed in order and which are loaded with positive or negative connotations. It creates knowledge of a certain subject and attitudes linked to that the subject; it can be seen to work as an ideology. (Hall 1999, 79-80) The concept of the “Western” is closely related to the development discourse. The “Western” provides a standard for comparison between other societies while the need for development was defined according to the standards of wealth of economically more advantaged countries, in other words the Western countries.

The representation of the education programme that UNESCO and Always provide to the Senegalese women in the campaign videos participates in creating difference and the “Other”. In the main video the text tells that there are 497 million illiterate girls and women around the world and that is the reason why Always and UNESCO are providing out-of-school girls with education. It shows the difference between the provider and the helped. The provider, in this case Always and UNESCO, is represented as the one who has the power and the ability to help. On the contrary the Senegalese women are represented powerless with their situation and in need for external help. Once again this reinforces the positioning of the Senegalese women as disadvantaged and as the beneficiary party, and the representation of Always and UNESCO as the necessary backers.

Since we build meaning through difference and compare other societies to the Western culture, the representation of the Senegalese women, their culture and their habitat in the videos are also understood through comparing them with the concept of the Western. It is natural to a Western spectator to create an image of the Senegalese women through comparing for example the school environment with the standard Western school environment. From the point of view of the Western spectator, the women’s habitat may seem disadvantaged. In the video of Kewe the video shows children lifting water from a well, which gives the impression that the women don’t have access to tap water, which is a Western standard. The front of the

school represented in the video of Kewe and Mrs. Fallia doesn't have any windows and the wall has been smudged and decayed, which differs from the purity idealised in the West. In the video of Mrs. Fallia the women are sitting on the floor in the classroom, which gives the impression that there were not enough resources for chairs and tables because sitting on a chair beside a table is part of the common Western school culture.

On the other hand, the Senegalese women are represented through their dream jobs, which is something to which the young Western viewer can identify. The hope for the career of their dreams is a hope that the Western viewer can easily share. From this point of view, even though the videos consist of apparent differentiations between Always and UNESCO and the Senegalese women and then again between the Western viewer and the women, the representations in the videos are also trying to create a link between the receiver and the represented, and not only demonstrating differences between them.

3.3.3 Globalization

According to Doreen Massey, our conception of location or space is a product of the society we live in (Massey 2003, 55). Our concept of culture is also linked to a certain location. The cultural identity is associated in our thoughts to a certain location, environment and landscape. Hall states that we give identity a background in order to assimilate it better. However, globalization has partly removed the boundaries between locations. Globalization is a process through which the world's separate territories associate more and more with each other in one imaginary space where boundaries created by location and distance are lowered through better connections, such as travels, trading, invasions, colonisation, and flows of labour, goods, and revenues. (Hall 2003, 93, 103) Thus a shared system of meaning can exist between people who live at a long distance from each other in relation to time as well as to location. New systems of communication enable the existence of different communities, which are based on a shared interest, such as communities based

around a shared hobby or taste for example. (Hall 2003, 91) Especially Internet and social media support the creation of these kinds of global communities.

Hall argues that the global consumerism distributes the same thin cultural coating, which has been created within the boundaries of the unequally developed geography of power, everywhere. It invites everyone to adopt the Western consumer identity and forget traditions and the historical differences between cultures. (Hall 2003, 86) Globalization is also linked to the concept of the “West” that I have opened in the previous sub-chapter. However, the point of view is different: the concept of the “West” forms a standard for comparison and making difference. In the discourse of globalization, different cultures are adopting cultural features from the Western culture. The focus is not on difference but on the merging of cultures into the same format.

The impact of globalization can also be seen in the videos of the Senegalese women. In the online learning video, the reason why the women like learning computer is related to contents such as Facebook and music videos, which are contents that many young people around the world as well use and like. For example Facebook had in 2012 more than one billion users worldwide and the median age of the users was 22 years (Helsingin Sanomat, 4.10.2012). The favourite artists the Senegalese women site are Shakira and Rihanna, which are also popular artists worldwide.

It can be questioned whether the dream jobs of the women also reflect the impact of globalization. The dream jobs the Senegalese women recite are fashion designer, radio presenter, hairdresser, and working in the restaurant industry. There are many reality shows on TV that focus on fashion, makeovers and cooking, such as America’s Next Top Model, Project Runaway, The Biggest Loser, and MasterChef for example. They are all representations of the Western consumer culture. As Douglas Kellner argues, media has a really big influence on how we construct our identity, how we perceive other cultures and on how we act. (Kellner 2003, 9) It can be pointed out that the dream careers the Senegalese women list may have been

influenced by what kind of image and information the media is giving of these jobs, in this case more specifically the reality shows on television.

According to the World Trade Press, Senegalese women are primarily involved in family and household activities and working on their family farms, even though their participation to other economic activities is growing. Typically, Senegalese women are involved in agricultural activities and fishing, and in the informal sector they typically work as traders or manufacturers of agricultural products and handicrafts. (World Trade Press 2010, 4) The dream jobs the Senegalese women differ from the typical activities in which Senegalese women have been participating. This can refer to the growth of Senegalese women's participation in other economic activities, or it can be referred to the effects of globalization, or even to both of them.

3.3.4 Power Relations

According to Norman Fairclough, the power in discourse has to do with “powerful participants *controlling and constraining the contributions of non-powerful participants*” (Fairclough 2001a, 38-39). The themes, development and development aid, othering and westernization, and globalization, through which I have analyzed the construction of representations and subject positions in the campaign videos, all contain modalities of power and power relations between different agents and subject positions.

The starting point of the videos, in which UNESCO and Always are the party behind the campaign, already gives them the power to control and constrain the representations in the videos. In relation to the Senegalese women, UNESCO and Always have been able to make the choices of what kind of images, which testimonials and which comments of the Senegalese women are included in the videos. What is more, the Senegalese women are represented through their need and dependence on development, where the power to define who needs development and what are the goals of development are defined within the development discourse by Western societies. Also the othering of the Senegalese

women in relation to UNESCO and Always through making difference between the helped and the provider of help creates an unequal power relation. UNESCO and Always have the means to help and affect the education of the Senegalese women and therefore have the power to do so whereas the Senegalese women are represented powerless to improve their situation by themselves.

John Fiske states that communication, which crosses cultural boundaries and is conducted by the stronger of the two cultures, runs the risk of simplifying the weaker of the two cultures into a surface in which the stronger represents itself and its power. The attempt of listening and learning of what the other culture wants to say creates diversity and equality of power relations, whereas exoticism renews existing power relations and restrains imagination. (Fiske 2003, 133-134) Comparing the Senegalese women, their culture and habitat to Western norms is a demonstration of representing the West and its power through the Senegalese culture. This of course depends on how the viewer observes and makes interpretations of the representations in the videos. For example the videos are not concentrated on showing the misfortune and suffering of the Senegalese women but rather listening to what they would like to do in the future and how they have been able to participate in getting an education; an education provided by UNESCO and Always though.

Also globalization includes modalities of power. Due to globalization, the boundaries between places have been lowered. According to Doreen Massey, it is not only that different places become connected to each other but also they are connected in unequal ways. Massey states that the social relations that bind places are relations of power that have their own geography. For example international companies may have the head office in an other place than where the production takes place, and still the head office decides what is to be done and how in the production. (Massey 2003, 75) I think the same idea applies to the spread of the Western culture. It is as if the Western culture, or the Western societies have the power to decide what is the standard of living, what are the popular current phenomena and so on. This is a form of power that has to be considered when analyzing for example the dream jobs and favourite bands of the Senegalese women.

4 REFLECTIONS

4.1 Branding UNESCO: Power, Help, and Intercultural Dialogue

In the previous chapter I have been analyzing how different subject positions are represented in the videos of the campaign Sisters for Education. I have analysed how these subject positions are represented in text, discursive practices and in the larger socio-cultural context. Through the results of this three-level analysis I will now open how the representations participate in creating the image of UNESCO; in other words how they participate in branding the organization. Although through the analysis I have analysed UNESCO & Always as one agent, now my focus is only on the image that is constructed of UNESCO. I will reflect the constructed image to the values the organization supports presented in Chapter 2.3. I will concentrate on such aspects of constructing the image of UNESCO, which can be studied within the campaign videos.

The marketed image of an organization is not the reality of the organization but rather its favourable appearance. It is the sum of the insights that individuals, communities or stakeholders have about the organization and its activities. The image people have of an organization is created through attitudes and prejudices, values, beliefs and rumours, knowledge, cognition and experiences. (Vuokko 2004, 190-191, 201; Karvonen 1999, 89) According to Nando Malmelin, marketing always has to do with image and brand. Advertisement creates images that then may lead to action, for example in to buying a product. (Malmelin 2003, 78) The image of an organization affects what is been spoken, written or thought of the organization, whether people want to support and collaborate with the organization or not, and whether the organization is something people want to commit to and work in or not (Vuokko 2004, 193-194).

The terms image and brand are very similar and therefore they are also often used as synonyms. In this chapter I use the word image also as a synonym of the brand when describing UNESCO. The difference usually made between brand and image is that a brand has a certain value and status. The brand consists of the visual symbol or name that differentiates the company or product from others. The value of a brand is created through the meanings that are associated to the brand in question. The brand is aimed at answering to the communicational objectives of the company: what the company wants the brand to mean and what kinds of meanings are hoped to link with the brand. However, in the end the consumers and the target group construct in their heads the image of a brand. The brand is a promise of the company to the consumer to offer certain kind of products, services or to further certain kind of values and aims. (Vuokko 2003, 119-121; Malmelin 2003, 80-81)

According to Grant McCracken, brands carry cultural meanings and can be studied through these meanings. A brand can stand for gender, social status, nationality, ethnicity, notions of tradition, or trustworthiness for example. These meanings get to the brand through advertising and other parts of the marketing process. The cultural meanings that the representations in the advertisement carry are then also associated with the product or brand in question. The consumer then reflects these meanings to the self, evaluating whether the brand consists meanings he or she wants to be related to. (McCracken 1993, 125-127) I concentrate especially on the values and meanings that participate in constructing the image or brand of UNESCO in the campaign videos.

The focus of the campaign videos of Sisters for Education is on the representation of the Senegalese women and their enrolment to the education programme provided by UNESCO and Always. Through the videos UNESCO & Always are represented as the party, which has the power and means to further the education of young women in Senegal. The need for furthering the education is represented as self-evidence. The Senegalese women are represented through their active grip towards their future and educating themselves and on the other hand through passivity of not having means to proceed in their dreams without the external help of UNESCO and Always.

The viewer is positioned as the target of persuasion, the observer who is intended to get interested in the campaign and persuaded of the need for the education programme provided by Always and UNESCO.

The representation of the Senegalese women through the development discourse as disadvantaged and poor participates in differentiating UNESCO from the underdeveloped countries. The meaning created of UNESCO is that of a developed organization. The image of UNESCO is thus created through differing the organization from the Senegalese women, in relation to means and power for example. What is more, the image of UNESCO is constructed through sustaining the ideologies of the West. The representations support the Western view of development, in which for example illiteracy is automatically seen as a disability that has to be developed. From this point of view UNESCO is also branded as a Western organization.

The representations of UNESCO and Always as the providers of the education programme, and the representations of the Senegalese women as grateful towards the help they have been provided, construct an image of UNESCO as an organization with the will and means to help others. UNESCO is branded on the one hand through the disadvantaged positioning of others representing its own superiority in means to provide help. On the other hand, the image of the organization is constructed through the hopes and dreams that its help could provide the women. UNESCO is branded as a powerful party who has the ability and means to change unfavourable situations, in this case the educational situation of Senegalese women.

The Senegalese women are not only represented through their disadvantageous positioning, the differentiation and comparison with the Western standards and cultures. They are also represented through their dreams and hopes, and what is more through testimonials where the voice is given to the Senegalese women themselves, even though the contents published in the videos has been controlled by UNESCO and Always. These kinds of representations participate in creating an image of UNESCO supporting the intercultural dialogue, which is also one of

UNESCO's aims (Chapter 2.3). Intercultural dialogue refers to an open and respectful exchange or interaction between individuals, groups and organizations with different cultural backgrounds. The representations support the development of understanding diverse perspectives and the increasing of the women's participation in the campaign, which are both aims of intercultural dialogue. (www.interculturaldialogue.eu)

I stated before that brands and images contain cultural meanings, which get to the brand or image through advertisement for example. The campaign videos aim to promote, through ways used in advertisement, the education programme provided by UNESCO and Always. The importance of education is also present in the testimonials of the Senegalese women. Through the campaign videos UNESCO is thus associated with promoting education. This supports one of UNESCO's aims and values, which is attaining quality education for all (Chapter 2.3). The dreams and hopes of the Senegalese women are also present through out the videos. UNESCO is represented as the provider of help and the party, which makes the realization of these dreams possible. Thus the image or brand of UNESCO is also linked to the empowerment of the Senegalese women.

Even though the campaign is a joint campaign between the commercial company Always and UNESCO, Always and its products are not forcefully present in the videos. Always, like UNESCO is only present through its logo and in the narrative texts of the videos. Therefore in the campaign videos, the presence of the commercial collaborating company is not strongly affecting the construction of the brand of UNESCO. Of course as other meanings, also meanings that the viewer has about Always are somehow associated with UNESCO and vice versa.

The format of the campaign, which follows for example the persuading methods used in advertisement, reinforce for example the representation of the Senegalese women as disadvantaged, and the positioning of UNESCO and Always as the party with the means and power to help. At the same time it reinforces some values associated with the brand and image of UNESCO, both negative and positive. For example through

repetition and promoting the education programme, it reinforces the link between UNESCO and furthering education. On the other hand, it reinforces the branding of UNESCO through the disadvantageous positioning of others.

To conclude, the representations in the campaign videos support constructing an image of UNESCO as a Western developed organization, which on the one hand represents itself through the disadvantageous situation of others demonstrating its power and means to help. On the other hand the representations construct an image of UNESCO, which support values such as education, the empowering of Senegalese women, and furthering the intercultural dialogue.

4.2 Impact of the Image

The image of an organization is important because it affects the attitudes and knowledge people have concerning the organization. Through the image different stakeholders have about the organization they decide whether they want to support, assist at or participate in the activities of the organization. (Vuokko 2004, 189) The image of an organization is an important aspect in furthering different values and issues, and especially it should be in line with the aspects the organization wants to further. For example the image people have about UNESCO affects the way people react to the campaign Sisters for Education and its education programme provided to the Senegalese women. The image affects whether people are interested in the campaign, trust the campaign and want to get involved in the campaign. Of course the image people have about UNESCO is subjective and can have been built up before exploring the campaign. Still the image constructed of UNESCO through the campaign has an important role in affecting the attitude people have towards the campaign and perhaps other activities of UNESCO.

According to Karvonen, image can be considered as a part of reality because people understand the world through conceptual schemes. These schemes direct the way

people observe and behave. The mental images, through which the organization's image is built, have an important impact on reality. (Karvonen 1999, 316) What may happen though through advertising is that we make sense of the world through making sense of the advertisements. Williamson criticize that through advertisement, people and society give meaning to themselves through social dreams and myths, apart of what the reality really is. (Williamson 1978, 169)

The meanings through which the image of UNESCO is constructed participate in creating reality. The representations also participate in strengthening self-evident truths as the need for help of the Third World countries and the responsibility of Western societies and organizations to provide help. Creating these kinds of self-evident truths participates in constructing hegemonic processes, in which certain definitions of a situation and reality are maintained and renewed. Hegemonic processes include discourses of power, in which the matter is represented and which form a favourable point of view to a certain party. (Karvonen 1999, 304) Constructing the image of UNESCO as a powerful and helping party creates a favourable image of UNESCO, while it reinforces the disadvantageous representation of the Senegalese women.

The image of UNESCO created through the campaign videos, and the meanings and values it supports, may affect not only the way people respond to the campaign but also the way they construct reality and meanings of themselves and others. For example the differentiation between UNESCO and the Senegalese women regarding financial means and the differentiation between the backer and the beneficiary may strengthen such insights of individual persons, according to which the Western viewer has more power in comparison to the Senegalese women in means of money and standards of living.

Although the meanings and reality the viewer constructs, may also further the goals of the campaign and UNESCO. The testimonials of the Senegalese women, the information they contain, and the representations of the women's hopes and dreams may for example provide additional information to the viewer about the Senegalese

culture or women and therefore enrich the reality and meanings the viewer constructs of the Senegalese culture or women.

The campaign videos are one tiny little part of the contents different media provide us. However, they have also an impact in constructing meanings and reality. For example the videos participate in forming our conceptions and interpretations of development aid, UNESCO, Always, Senegal, and the Senegalese women. As Kellner states, media is a source of cultural pedagogy, which educates us how to behave and what to believe, think, fear and desire (Kellner 2003, 9).

The campaign videos cannot be interpreted without contextualizing them nor the image of UNESCO constructed through the campaign videos cannot be completely separated from the image constructed through other media contents, and activities taken by the organization. If for example the viewer's earlier image of UNESCO is that of a trustworthy and moral organization, the meanings, which construct the image of UNESCO in the campaign videos, may be easily assumed as good and productive.

From the point of view of media studies, media critique and literacy are important tools in interpreting an organization's image and the meanings linked to it. It is important to analyse and pay attention on how the meanings are created in order to understand who is representing whom, what kind of socio-cultural context may affect the creation of these meanings, and what kind of power relations the meanings contain. Media critique and literacy enable to trace how power relations are encoded in cultural texts and how they may reproduce certain forms of racism and prejudices towards social groups or life-styles for example. This is an important aspect in understanding what kind of values and meanings the image of an organization contains and where they come from. (Kellner 1999)

4.3 Evaluation of Research

Conducting a discursive research is challenging but also rewarding. Describing thoroughly and transparently the observations, interpretations and arguments I have made in the research and formulating them into text wasn't self-evident. My goal was to keep all the time in mind the reader and the facility to follow the research and to follow where the arguments and observations came from.

The material I have been analysing can be classified as naturally occurring material, which means that I as the researcher haven't affected the content of the analyzed material. Naturally occurring materials are preferable in discursive research because they represent the versatile meanings that are present in the material, which are harder to attain in all their richness through material collected by the researcher. (Jokinen, Juhila, Suoninen 1999, 236-237)

The reflexivity of the researcher is the base for credible research and research results. I have been throughout the research conscious of the participation of the researcher in constructing social reality: the research results are inevitably interpretations of the research material produced through the use of language of the researcher. I have critically reflected my own use of language and the meanings it may produce. (Jokinen, Juhila, Suoninen 1999, 251-252)

It is inevitable that my own attitudes, beliefs, knowledge, worldview, and my position as a western young women, affect and formulate my research. I have been able to define the point of view of the research and also I have chosen what I have pointed out from the research material. For example the names I have given to different subject positions in the videos, such as active agents, passive, enabler, middleman, and observer give me the power as the researcher to choose from what kind of point of view I represent the findings I have made through the analysis. I have also chosen

what I point out from the material and in what kind of socio-cultural context I analyse the representations.

Although the research is always subjective and I have been able to affect many choices I have made along the research, I have contextualized my research within other researches that have discussed similar issues and I have justified the choices that I have made according to viewpoints represented in earlier researches.

The relevance of discursive research is on its capacity of producing information. It distinguishes linguistic actions through which people together produce social reality (Jokinen, Juhila, Suoninen 1999, 244). My research provides information about means through which reality and the image of UNESCO are constructed. It focuses on the macro level, on little details, which in the larger socio-cultural context have a bigger impact in constructing and maintaining different meanings, ideologies and hegemonic processes.

My research provides a viewpoint to how different representations may affect the construction of the image of an organization. Since every individual, community and stakeholder may have a different image of an organization, my research could be continued by analysing how different viewers construct the image differently and what kind of aspects may affect their perceptions (Vuokko 2003, 112). Another viewpoint to a further study could be to compare the construction of the image of UNESCO in the campaign video to the ways in which the image of UNESCO is constructed in the media, such as newspapers and articles and blog texts published in the Internet.

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Appendices

Main Video

Beige background with blue contour, Always and UNESCO logos on the Bottom, text appearing in blue, while music playing in the back

Text:

**497 million girls and young women around the world are illiterate...
So Always and UNESCO decided to partner to provide out-of-school girls with education**

Video of women sitting in a classroom, looking on the side and laughing cut into another video of laughing women, cut to a girl sitting by a computer smiling and waving to the camera.

Text:

The project has launched in Senegal where only 12% of girls have ongoing access to education.

Blue filter, video of laughing woman, on top text in white

Text:

**Albertine
Dreams of being a radio presenter**

Testimony of Albertine, subtitles on bottom, video of Albertine telling:

"I was forced to stop studying because my parents did not have enough money."

Blue filter, video of smiling woman, on top text in white

Text:

**Kewe
Dreams of being a fashion designer**

Testimony of Kewe, subtitles on bottom, video of Kewe sewing, cut to video of Kewe besides a sewing machine telling:

"You need to know how to read, how to write correctly, that's why I want to learn again."

Blue filter, video of smiling woman, on top text in white

Text:

**Ndatte
Dreams of working in fashion**

Testimony of Ndatte, subtitle on bottom. Video of Ndatte telling, on the background a couple of smiling women:

"It is thanks to the project that I can write in my language."

Blue filter, video of smiling woman, on top text in white

Text:

Oreye

Dreams of running her own business

Testimony of Oreye, subtitle on bottom, video of Oreye telling in a computer class beside other women:

"I want to work in the restaurant industry and be famous."

Blue filter, video of smiling woman, on top text in white

Text:

Touba

Dreams of being a hairdresser

Testimony of Touba, subtitle on bottom. Video of Touba in a classroom beside other women telling her story, cut to a video of a woman using a computer, cut to a women writing on a blackboard: **Unesco**. On the same time Touba telling:

"My hopes for the future are to become self-reliant, self-sufficient and not to rely on anyone."

Testimony of Albertine, subtitles on bottom. Video of Albertine telling:

"I will succeed! I know I will succeed!" (laughter)

Slideshow of smiling Senegalese women in school, last image of smiling Senegalese young woman showing the palms of her hands to the camera where it is written in red:

Thank you

Always + UNESCO

Beige background with blue contour, Always and UNESCO logos on the bottom

Video of Kewe

Beige background with blue contour, Always and UNESCO logos on the bottom, text appearing in blue, while music playing in the back

Text:

**Kewe has been given the opportunity to go back to school.
She dreams of being a fashion designer.
We talked about her hopes and dreams.**

Video of horse carriage passing the school

Text:

Kewe's school

Testimony of Kewe with subtitles on bottom. Video of Kewe sitting by a sewing machine telling her story cut to a video of Kewe sewing:

"My dream is to become a great fashion designer. I left school because of a lack of money. I stayed at home for a long time without doing anything. And when the centre that you see here opened, as it is not too far from my home... I thought: I will enrol myself here to relearn and improve my studies."

Testimony of Kewe's mother with subtitle on bottom. Video of Kewe's mother sitting beside Kewe speaking. Small children standing on a backyard. Little girl looking past the camera. A boy lifts water from a well with a group of small children. On the background Kewe's mother speaking:

"I pray that she will be a great fashion designer... so she could make clothes for her brothers and sisters and also sell clothes to make money."

Testimony of Kiwi with subtitles on bottom. Video of Kiwi sitting by a sewing machine:
"I would like to open new centres and design schools for other girls who have the same dream as me."

Video of Kewe smiling surrounded by small children.

Beige background with blue contour, Always and UNESCO logos on the bottom

Video of Mrs Fallia

Beige background with blue contour, Always and UNESCO logos on the bottom, text appearing in blue, while music playing in the back

Text:

We met Mrs Fallia, a teacher, who told us about the challenges girls in Senegal face and what her hopes for her pupils are.

Video of the front of the school, cut to a video inside the building where women are sitting on the floor facing a blackboard.

Testimony of Mrs Fallia. Subtitles on the bottom. Video of Mrs. Fallia speaking, cut to a video of her teaching in front of a blackboard. A group of young women sitting and listening. Women sewing in class where Mrs. Fallia is folding textiles. A close-up to a woman sewing. The voice of Mrs. Fallia on the background:

"I teach pupils sewing and literacy. I have roughly 30 young girls here. There are no resources here..."

Back to video of Mrs. Fallia speaking:

"I live in the community and I know there are some girls not doing anything."

A video montage of young Senegalese women and a market place and older ladies selling commodities. The voice of Mrs. Fallia on the background:

"Once they have left school... they go to the market and sell cereals that their mothers have made, they sell water... and I know that's a waste of time for them."

Back to video of Mrs. Fallia speaking:

"Young girls! You have to keep on hoping!"

Women sitting on the floor of a classroom and reading notebooks. A close up of a woman. Mrs Fallia writing on the billboard. Women showing small blackboards. The voice of Mrs. Fallia on the background:

"You must learn skills because every woman should know how to do a job and shouldn't just depend on her husband!"

Women showing small blackboards. Last video of Mrs Fallia showing a thumb up with a blackboard and smiling to the camera.

Beige background with blue contour, Always and UNESCO logos on the bottom

Video of Touba

Beige background with blue contour, Always and UNESCO logos on the bottom, text appearing in blue, while music playing in the back.

Text:

Meet Touba. She dropped out of school because of bad grades. Now she is part of the vocational training of the Always & UNESCO programme where she has the ability to realise her dreams of becoming a hairdresser.

Video of hairdressing students greeting and waving to the camera.

Testimony of Touba. Subtitles on the bottom. Video of Touba speaking in a classroom beside other women:

“Before, my life was very tough when I was at school. “

A glance from a doorway at women styling hair. A close-up to the women. The voice of Touba speaking on the background:

“I was in year 9. I didn’t have the requested grades to move to the next level.”

Back to Touba speaking:

“So I told myself: ”I have to look for an alternative”.”

A group of women styling hair. A close-up to a woman’s concentrated face. A close-up to doll heads’ hair being styled. A women styling the hair of one of the doll heads. A close-up to another concentrated woman’s face. Back to video of Touba speaking:

“I chose hairdressing because I could see I could get by with hairdressing. My hopes for the future are to become self-reliant, self-sufficient and not to rely on anyone.”

Video of hairdressing students dancing together and clapping their hands. The voice of Touba speaking on the background:

“Those are my dreams and the things I would like to have.”

Beige background with blue contour, Always and UNESCO logos on the bottom with music

Online Learning Video

Beige background with blue contour, Always and UNESCO logos on the bottom, text appearing in blue, while music playing in the back

Text:

We met these four lovely girls whilst they were enrolling in the Always & UNESCO online learning programme. They tell us how they currently use computers.

Testimony of four young women. Subtitles on bottom. Video of the women sitting next to each other:

Interviewee: **"Do you like learning the computer?"**

First on the right: **"Yes. There is Internet, Facebook, there is everything."**

First on the left: **"I look at videos, music videos, and I listen to music."**

Interviewee: **"What music do you like?"**

Second on the right: **"Shakira"**

First on the right: **"I listen to Rihanna. I love her!"**

Interviewee: **"Do you know any songs by Rihanna?"**

1st right: **"Yes"**

Interviewee: **"Can you sing one?"**

(Laughter)

First on the right: **"I cannot sing!"**

Beige background with blue contour, Always and UNESCO logos on the bottom with music