

A STUDY OF THE ROLE OF HERITAGE IN  
BRAND AFFINITY OF SOUTH AFRICAN  
MILLENNIALS FOR ICONIC SOUTH AFRICAN  
BEER BRANDS

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BEER BRANDS

By

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## DECLARATION

I, Kelly Lynn Kingwill 214186059, hereby declare that the treatise for LMC 511 of the degree MA Media Studies is my own work and that it has not previously been submitted for assessment or completion of any postgraduate qualification to another University or for another qualification.

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# **1. INTRODUCTION AND CONTEXT OF STUDY**

## **1.1 Introduction**

Hollis (2007) states that iconic brands address acute contradictions in society by tapping into a collective desire and that they develop a status that transcends functional benefits. According to Holt (2004) iconic brands hold strong appeal because of their reputation, as told by their brand story, their identity-value or resonance with the consumer and their culture or intense relationship that takes the consumer from merely consuming the brand to sharing the branded lifestyle with like-minded consumers. The reason iconic brands have managed to create seamless integration in consumers' lives is because they have managed to build a foundation of brand resonance (Carruthers, 2012). Iconic brands in the 21st century have achieved brand saliency, which represents the depth and breadth of brand awareness that goes beyond basic recognition and recall. They have developed not only brand loyalty, but brand affinity in the minds of consumers.

Recent years have demonstrated a shift in consumer behaviour. Brand loyalty is on the decrease (Scheuer, 2015), as there are increasing considerations for consumers to make in their purchase decision process. Not only are there more factors to consider, but the number of brands competing has grown exponentially. According to Raynor (2007), iconic brands are forced to remain flexible in this turbulent, consumer empowered environment. The myth of adaptability has seen brands fail as they have been unable to match the pace of these environmental changes. This has brought about the need for iconic brands to become more flexible, allowing them to anticipate future scenarios, formulate optimal strategies and operate effectively by knowing when and where to meet their consumer's functional and emotional needs (Raynor, 2007).

Heritage refers to something that is transmitted by or acquired from a predecessor. It is something that can be passed from one generation to the next, something that can be conserved or inherited, and something that has historic or cultural value (Harrison, 2012). In relation to brands, heritage refers to the

influence of cultural behaviours and attitudes towards certain products (Keller, 2001). For example, the type of washing powder or matches that a person uses might be selected without any consideration of functional benefits, but rather with consideration to the brand that was used in their household during childhood. As such, early exposure to iconic brands creates reflexive behaviour by consumers during the purchase decision process.

However, the entrance of a new consumer, for example, the Millennial, in particular, the South African Millennial, has brought the relationship between heritage and brand affinity, as we know it into question. The proposed study seeks to investigate the relationship between heritage and brand affinity amongst South African Millennials for iconic South African brands. This study will evaluate the decision drivers that serve three iconic South African beer brands: Carling Black Label, Castle (Lager and Lite) and Lion Lager.

## **1.2 Definition of terms**

### **1.2.1 Millennials**

Cosmopolitan South Africa partnered with Joan Snyder Kuhl, a New York-based Millennial expert and consultant, to survey 3 400 millennials, and elicited over 34 000 open-ended responses with the aim to better understand the South African Millennial (Mbugua, 2014). Broadly speaking, a Millennial is someone born between 1980 and 2000. The term was coined by demographers Neil Howe and William Strauss in 1991, but there has been a recent resurgence in interest around the term in the marketing world. According to Mbugua (2014), the reason for this is because Millennials have come of age. They are no longer the fodder of only academics and futurists. The majority of Millennials are now economically active, and they are not scared to splurge. In the U.S. they spend \$60 billion annually, and when these figures are extrapolated to the 2.5 billion Millennials worldwide, it is understandable that they are now a strategic priority for brands, employers and governments across the globe.

## **1.2.2 Iconic Brands**

According to De Legge (2002), iconic branding can be defined as a great brand that connects with its consumers, delivers on promises that matter to their consumers, exceed expectations and contribute to extensive social discourse, thus ensuring a shared common understanding about a brand's reputation and relevance that leads to the iconic brand and consumer relationship. According to Richards (2013), consumers exist in a world where the only constant is change. The same holds true, not only for brands and human behaviour, but in particular consumer behaviour. Encouraged by increasing competition, coupled with a volatile economic climate, brands, in particular big brands, are no longer able to assume that consumers will continue to purchase their product simply because they always have. Iconic brands are those brands that remain consistent over time. They are brands that consistently create a relevant experience for consumers. According to the Target Group Index's Icon Brands Survey (2013), iconic brands are brands that are ubiquitous. They are universal brands that are used by people of all races, creed or colour, irrespective of background or living standard. These are brands that define a common experience, often on a daily basis, to which consumers are committed in a real sense (TGI, 2013). Wood (2013) adds that what makes a brand iconic is when that brand forms a strong emotional relationship with the consumer, based on positive experiences, creating memories and an enduring affection. The bond with that brand is so strong it becomes part of a consumer's cognisance. Iconic brands are not a single product or a service; they form part of who consumers are and what they represent. Iconic brands inspire an enduring form of affection that any marketer would want for his brand (Holt, 2003). However, iconic status, is enjoyed by relatively few brands (Lannon, 2013). The most significant aspect of an iconic brand is that they have adopted universal value, or universal stereotype, deeper than just a transient meaning (Lannon 2013). Airey (2010) adds that iconic

brands offer the go-to product or service within their market, delivering what people think of first when they want what the brand sells.

### **1.2.3 Purchase decision**

Purchase decision can be defined as the process by which consumers identify their needs, collect information, evaluate alternatives, and make the choice to buy a product or service. These actions are determined by psychological and economic factors, and are influenced by environmental factors such as cultural, group, and social values. Social and cultural values play a big role in the purchase decision of an iconic brand, as most often an individual buys a product that they grew up using or that a family member recommends. Purchase decision is also defined as a series of choices made by a consumer, prior to making a purchase that begins once the consumer has established a willingness to buy (Herald, 2008). Thereafter, the consumer must decide where to make the purchase, what brand, model, or size to purchase, when to make the purchase, how much to spend, and what method of payment will be used. A marketer or brand attempts to influence each of these decisions by supplying information that may shape the consumer's evaluation process.

### **1.2.4 Brand affinity**

Brand affinity is defined by van Gelder (2003) as the reason consumers feel attracted to the brand. Van Gelder further states that it is the reason that consumers desire the brand and why they feel a kinship toward it (2003). Therefore, brand affinity can be described as a connection consumers have with a brand; a strong relationship. This affinity can be based on various aspects, some of which provide stronger bonds than others. Brand affinity goes beyond brand loyalty. In essence, brand loyalty is about buying a product because it stands for something or because it is familiar to the customer. Often, there is no personal connection tying the consumer to the brand. In such a case, a consumer forms a habit, and buys the same product regularly. However, those habits can be broken by factors such as merchandising change in a store, new



packaging design, or even price promotion by a competitor. Hence, there is not as strong a personal or emotional connection when referring to loyalty as there is with affinity. With brand loyalty, the barrier to change is lower. When the barriers to change are low, lifetime customer value can easily become compromised. Brand affinity, on the other hand, is about a consumer having an emotional connection with a brand. This connection might be because consumers identify with the brand or perceive the brand as representing or complementing some highly personal aspect of their persona or values. People buy products not only for what they do, but also for what the product means and what they benefit in relation to the consumption of that specific brand. (Albert & Merunka, 2013).

De Gabrielle (in Jacobs, 2013) explains that brand affinity is distinct from brand loyalty. With loyalty, a product is purchased for what it stands for and is usually determined by a qualitative evaluation. On the other hand, brand affinity is more determined by the emotional connection that is established, which can often be irrational and based on a significant amount of cues consumed (de Gabrielle, in Jacobs, 2013). Macchiette and Roy (1992) assert that iconic brands build affinity through affinity marketing. According to Travis, strong emotions create a connection between a consumer and a brand and, as such, establishing brand affinity is a matter of building an iconic brand and gaining a competitive advantage in the marketplace (2001). Brand affinity is achieved by appealing to people's aesthetic, functional and spiritual needs. Aesthetic needs refer to aspects that entice or annoy the self; functional needs link to aspects that enable or disable the self; and spiritual needs are whether something is enriching or impoverishing. A consumer's sole passion is found when a brand or a product and a relevant value adapt together to form brand affinity (de Gabrielle, in Jacobs, 2013).

### **1.2.5 Heritage**

There have been a number of definitions of cultural heritage over the years as researchers try to understand one of the most influential but elusive phenomena in media and communication. Fairchild (1970) defines culture as a set of socially acquired behavior patterns common to the members of a particular society or ongoing, large-scale human group. Rice developed a similar definition, stating that “the values, attitudes, beliefs, artifacts and other meaningful symbols represented in the pattern of life adopted by people that help them interpret, evaluate and communicate as members of a society” (1993). Hofstede was able to coin a similar concept of culture in his definition “the collective mental programming of the people in an environment” (1991).

Cultural heritage is comprised of many facets, both tangible and intangible; these include symbols, rituals, heroes and values (Hofstede, 1991). Values are the foundation of a culture and form the building blocks of the expression and embodiment of that culture in heroes, rituals and symbols. Tangible expressions of culture are achieved through material objects that are common or significant to a particular culture such as food, dress and housing (Royce, 1982).

Culture refers to a collective and not to an individual; people reflect aspects of the culture to which they belong even though individual personalities will mediate the extent to which this takes place. Consumers are products of their cultural heritage, which cannot be separated from the individual (De Mooij, 2004).

### **1.2.6 Brand attributes**

According to Keller (1993, 1998), brand association is a set of functions that are composed of attributes, benefits, and attitudes. Attributes are descriptive characteristics that characterise a product or service, what a consumer thinks about a product or service is or has and what is involved in its purchase or consumption (Keller, 1993). Attributes can be categorized in various ways (Myers & Shocker 1981). In Keller’s study (1993, 1998), attributes comprise both intrinsic

and extrinsic brand attributes and they are differentiated based on how directly they relate to product or service performance and perception. These will be further explored in the literature review.

### **1.3 Research Problem**

The “coming of age” of South African Millennials has given these individuals informed buying power, which is of great interest to brands worldwide. As a very current phenomenon, there is limited research on their purchase decision-making and heritage as a driver for brand affinity, particularly in a South African context.

## **1.4 Research Questions**

- a) What factors influence brand affinity for South African Millennials?
- b) Does heritage influence the purchase decision of iconic South African beer brands for South African Millennials?
- c) Are iconic brands relevant to South African Millennials?
- d) What factors influence South African Millennials' willingness to try other beer brands?

## **1.5 Significance and Relevance of the Study**

For many iconic brands, the legacy of the brand sells more products than its marketing communications efforts. However, the entrance of the Millennial into the market, and their newly afforded buying power, has caused traditionally iconic brands to have a closer look at what drives the decisions of this target market. This group is highly connected and informed, and has shown to be much more discerning than previous counterparts in brand selection (Cassidy, 2014). The notion of heritage influencing brand selection has not yet been adequately researched in this area, neither internationally nor in a local context (Dicey, 2016). Therefore, there is a particular need to understand this relationship and how it affects a specific audience: South African Millennials. This research answers to a need for knowledge on an under-researched target audience in a unique landscape, and may be used to help brands better understand this relationship, which in turn could greatly impact marketing, advertising and media strategy toward this audience.

## **1.6 Research Aims**

This study aims to understand the role that heritage plays in the brand affinity of South African Millennials towards three iconic South African beer brands – namely Carling Black Label, Lion Lager and Castle (Lager and Lite).

## **2. LITERATURE REVIEW**

### **2.1 Understanding South African Millennials**

According to Cassidy (2014), Millennials make up nearly a quarter of the South African population and have a great deal of disposable income, which makes them a formidable force in the brand landscape and South African economy. Millennials aspire to social acceptability and are brand conscious. Another characteristic of Millennials is that they demand choice and personalised offerings. Cassidy (2014) also states that they are eager to try new challenges, products and experiences. They embrace diversity and their lives are lifestyle-centred.

The Cosmo Survey (Mbugua, 2014) cites the most significant difference between Millennials and the preceding generation is their relationship to technology and globalisation. They are hyper-connected. Almost half (45%) use a cell phone/smartphone and PC/desktop/laptop on a daily basis. More than half (55%) of South African Millennials check a social media site, browse the web, use an app, and make a call/text on their phone more than 20 times a day. For brands, this has led to a complete upheaval of consumer communications (Dicey, 2016). Around 74% of South African Millennials choose to connect with companies on social media. This interaction cannot be superficial either; Millennials expect to see their feedback reflected in a company's products and services. They demand an all-engaging brand experience across platforms and events. In the shopping environment, brick and mortar locations no longer suffice; brands must also be available online and on mobile devices. Locally, some of the brands that the survey identified as satisfying this high maintenance group are Coca-Cola, Lipton Ice Tea, Woolworths, McDonald's, Nando's, KFC, Nike and Cadbury. Noticeably, all are mega-brands with huge budgets, but perhaps a more significant binding thread is how adaptable they have been to the evolution of media and technology, without sacrificing the single-mindedness of their brand propositions.

Employers are also being forced to come to grips with Millennials, considering they will constitute 50% of the workforce by 2020 and 75% by 2030. Millennials were raised by Baby Boomers (and Generation X), who imparted on them the mentality that they can achieve anything to which they set their minds (Mbugua, 2014). This upbringing has created a highly ambitious group – locally, 31% expect to be promoted after one to two years in their current position. Interestingly, the survey showed that along with money and lifestyle, South African Millennials ranked the social impact of their work equally as high – something that does not correlate with global findings. The South African Millennial is a phenomenon to be reckoned with and it may be suggested that they would be less likely to passively accept information from brands or from predecessors. Their hyper-connectedness allows them to find what they are looking for, and they are less likely to rely on others to dictate to them. The world of brands and information is literally at their fingertips and, as such, they are discerning and sceptical; a type of consumer that has never been seen before.

## **2.2 Diminished Brand Loyalty**

According to an article by Olenksi (2013), an Ernst & Young study showed that, on the whole, brand loyalty checks in just under 40% as a determining factor in making a buying decision. However, that number dropped to just 25% in the U.S., a highly significant decrease in the number of American consumers who say brand loyalty is something that impacts their buying behaviour. Olenksi goes on to note that that 80% of Millennials look for the lowest price possible when shopping, and that 60% are more inclined to bypass their favourite brand if a cheaper alternative is available. Little information is currently available on the effect of this drop in South Africa.

Today's marketplace has taught us that brands must be fully engaged and actively involved in allowing their brands to grow into relevant destinations for consumers looking to solve particular needs – these are the ones that will win market share and continue to grow. Llopis (2014) asserts that consumers are no

longer brand loyal. He suggests that they may be loyal to the engagement experience that a particular brand offers, however, once the experiential elements of brand engagement disappear, in many cases, so does the emotional connection consumers have with the brand that was providing them that unique experience. We live in an experience-driven world. Consumers gravitate toward those experiences that provide them with the stimulation they seek. People have become sensitive about how they spend their time and what inspires them to do so. If a brand focuses more on trying to sell consumers their products/services, rather than finding ways to creatively engage with them and solve a need, that brand will be short-lived.

According to Llopis (2014), in the diverse new world of growing consumer demands, fuelled by changing demographics and the cultural shift in the market, brands have some work to do. Llopis refers to brands that ignore specific needs and opt to create new revenue streams, as engaging in “moment marketing.” This type of marketing does little to develop a brand or give consumers permission to interact with them. This appears incongruent with the type of relationships built between consumers and iconic brands. Thus, brands must have purpose by producing goods and services that improve the lives of consumers and enhance their quality of life. Taking into consideration today’s savvy consumer, it is imperative that brands focus on how to better interact with them, how to build stronger relationships, and how to ensure that those relationships generate trust and meaningful engagement over time. Llopis suggests that brands must begin to authentically engage with consumers who are not only becoming more diverse, but are also wiser about their purchasing habits and more mindful of living healthier lifestyles. Stimulated by sensationalism, social media trends and a generational force that is changing how brands earn loyalty and trust, consumers have become more critical and cynical. According to Walcott (in Llopis, 2014), “[b]rands earn trust by being authentic, and by being seen to be authentic. They earn loyalty by creating

meaningful experiences across all contacts in ways that matter to customers” (2014).

### **2.3 Characteristics that set Iconic Brands apart**

According to Wood (2013), the following characteristics set brands apart from the rest and makes them iconic to the people in South Africa, as well as the rest of the world. Iconic brands are brands of the people; they are instantly recognisable as an integral part of consumers’ lives. They are rooted in culture and command trust. This is done by consistently delivering on brand promises and consumer expectations. Some authors believe that storytelling and myths are key elements for a successful iconic brand, while others consider a brand as iconic when it has a distinctive personality and creates meaning. Therefore, brand storytelling, identity-value, as well as brand affinity are mentioned as the important componential factors of an iconic brand.

#### **2.3.1 An iconic brand tells a great story**

According to Holt (2004) a brand story is typically based on the brand’s unique history, culture and underlying philosophy, offering consumers a convincing reason to elevate the brand beyond its functional role in the market, into a widely admired icon. Holt (2003) believes that successful brand stories involve multiple storytellers. The four major authors of these brand stories are: Companies, the culture industries, intermediaries and consumers. By associating the brand and its identity with the prevalent events in the society, the authors create an iconic stature for the brands. They must be able to weave powerful brand stories: Great brands always have resonating stories that touch the lives of consumers (Holt, 2004). These brand stories offer consumers a reason to elevate the brand beyond their mere utilitarian role in the market. Bagozzi and Natarajan (2010) also refer to storytelling as a key factor for branding success, as all corporate behaviours and communications can be embedded in brands that influence customers’ emotions and experiences (Herskovitz & Crystal 2010). In terms of cultural branding, storytelling is extremely important in building iconic brands,



since it determines which myths are chosen and how to communicate these myths to certain audiences. Storytelling must be utilised to ensure that positioning statements keep away from irrelevant guidelines that misrepresent and limit what stories can tell for the brands (Holt 2004). The key point on which cultural branding focuses is that iconic brands must employ excellent stories to address a special cultural contradiction of the day. Woodside (2010) believes that sound storytelling should deal with scarce resources and difficult decisions, despite risks and uncovered truths. Great storytellers should know how to deal with the conflicts between people's subjective expectations and their cruel realities.

Storytelling appears to be particularly well suited to the task of changing behaviour. Patricios (2013) includes that stories connect with people's emotions and help them look at the world in new ways. When told well, brand stories can stimulate vicarious experience – so much more than ordinary information exchange. Patricios (2013) and Carruthers (2012) state that evolutionary research has found that stories are integral to human being's emotional and empathetic development. As the next best thing to real experience, they have the ability to provide significant personal motivation if the listener relates to what is being told. Moreover, Robertson (2013), an author who studies human psychology, has found that if people are told something through narrative, they are more likely to relate to the message, absorbing it further and remaining engaged from start to finish. In this way, stories are easier on the ear than brand taglines. For a brand to replicate this empowering engagement, the content must tell a story that draws consumers in, broadens their horizons and delivers added value to their lives. Robertson (2013) states that human beings are storytellers at heart and, with the proliferation of social media platforms, there are more arenas to help consumers express their stories. Facebook's timeline, for example, traces back compelling brand histories, while Pinterest becomes a visual pin board of consumer's lives (Robertson, 2013). Consumers are becoming collaborative storytellers, constantly publishing their own life stories online and telling the

stories of others, so much so that brand characters are being replaced with consumer protagonists. Robertson (2013) and Brennan (2011) state that to achieve true engagement, iconic brands must package their products and services into a story, not only of the brand, but also of the lifestyle associated with the product. Packaging a brand into a story helps consumers to progressively accept that brand into their lives and share their story as if it were their own. There must be an emotional connection too, drawing consumers into the story and creating brand advocacy. If a brand's story has a persuasive beginning, an absorbing middle and a satisfying end, and if all consumers can connect with, participate in and contribute to it, people will stop to listen (Brennan 2011). They will then feel empowered to share the story with others.

### **2.3.2 Identity-value a significant trait of an iconic brand**

Holt (2004) reiterates the idea that user imagery and identity-value are significant traits of iconic brands because they hold meaning for their consumers that is not merely relevant to the times, but also makes a statement about the value system that the consumer upholds by using the iconic brand. Aaker's (2002) view is that iconicity begins with the core identity or the essence of the brand. Therefore, the brand uses its identity, or the way that brand owners would like to be perceived, or the way it is actually perceived and experienced by consumers to inspire all stakeholders to create compelling identity-value for the brand. Barnham and Saunders (2010) state that brand essence is commonly used to help marketers distil that for which a brand stands, and in turn to create identity-value. Typically it was seen as a single thing that was fixed at the heart of the brand over time, irrespective of changing market conditions. However, with the emergence of a dynamic and chaotic consumer landscape, iconic brands were faced with the problem of remaining relevant. In order for iconic brands to remain relevant they had to reassess their brand essence, which required them to become more flexible within their environment. Additionally, to create identity-value, the essence of a brand needs to be brought to life across all high impact consumer touch points.

Another way to create identity-value is by building a brand's personality. Brand personality has various meanings; the common understanding is the associated human characteristics of a brand (Maehle & Supphellen, 2011). Brand personality can also be understood as the distinctive traits of a brand. Some authors call it the persona of a brand. According to Venkateswaran et al. (2011), the personality of a brand can be strong or subtle depending on the product or service category in which it exists. Herskovitz and Crystal (2010) believe that brand personality can be recognised as a real human or human-like stature that performs as a brand spokesman or icon. For example, Tiger Woods was the advertising endorser for Nike. The image of Tiger Woods was directly transferred to the brand. Thus, it is implied that a brand can become an icon if it has an appropriate and distinctive personality. However, in relation to relevance and the dynamic times in which brands exist, the negative publicity around Tiger Woods forced Nike to re-think their iconic spokesman.

The origin of brand personality was brought up by Aaker (1997). Five dimensions of brand personality were suggested: Sincerity, excitement, competence, sophistication and ruggedness (Aaker, 1997). These five dimensions are distinctive from each other and contain several facets (Venkateswaran et al., 2011; Aaker, 1997):

- Sincerity includes down-to-earth, honest, wholesome and cheerful
- Excitement represents daring, spirited, imaginative and up-to-date.
- Competence stands for reliable, intelligent and successful.
- Sophistication shows upper-class and charming.
- Ruggedness means outdoorsy and tough.

Researchers have proven through these characteristics that there is correspondence between human and brand personality dimensions (Maehle & Supphellen, 2011). The results of Maehle and Supphellen (2011) seem universal and suitable in every culture. However, no matter how globalised the world becomes, there are still differences between cultures. Thus, it should be kept in

mind that brand personality can certainly be culture-specific (Aaker, Benet-Martinez & Garolera, 2001).

Freling, Crosno and Henard (2011) state that a brand has the ability to attract consumers through brand personality. Plummer (1985) asserts that one component of brand image is the personality or character of the brand itself. In Aaker's research, brand personality is defined as "the set of human characteristics or traits that consumers attribute to a brand" (1997). It includes associations with particular characters, symbols, life-styles, and types of users. In contrast to a product's intrinsic attributes, which serve as utilitarian functions for consumers, brand personality tends to serve a symbolic or self-expressive function (Keller, 1993). It taps into the emotional aspects of a brand, and augments the personal meaning of a brand to the consumer (Crask & Laskey, 1990). Furthermore, brand personality enables a consumer to express his or her own self or ideal self (Belk, 1988; Malhotra, 1988). These meanings are constructed by a consumer based on behaviours exhibited by personified brands or brand characters (Aaker & Fournier, 1995).

A brand with the right personality can result in a consumer feeling that the brand is relevant. Thus, the consumer may be more willing to invest in a relationship or even develop a 'friendship' with the brand (Aaker & Fournier, 1995; Keller, 1998). For example, the American single-brand clothing retailer, Abercrombie and Fitch, has developed a personality that is fun-loving and independent, winning popularity amongst teenagers and college students. Therefore, personality characteristics associated with a brand tend to be relatively enduring and distinct (Aaker, 1997). Locally, brands such as Nandos, with their tongue-in-cheek outlook, have established a differentiated brand personality and subsequently resonate with consumers. Financial institutions like Allan Gray, on the other hand, have created more serious brand personalities in order to portray credibility, reverence and trust.

Brand personality also creates an association of the brand with certain life values, such as the pursuit of an exciting life, the search for self-respect, the need to be intellectual, or the desire for self-expression (Aaker, 1992a). Brands convey human-type personalities that allow consumers to express themselves through the purchase of particular products (Keller, 1998). This creates a connection between consumers and brands as they express parts of themselves, facilitated by the relationship with the brand. Brand personality is also used to provide self-expressive and emotional benefits for consumers (Aaker, 1998). Consumers prefer brands associated with a set of personality traits congruent with their own (Kassarjian, 1971; Sirgy, 1982). Therefore, brand preference increases when a consumer's personality is congruent with that of a brand (Aaker, 1998). The brands with strong personalities are associated with high levels of usage and preference. The correlations between self-concept and brands used are higher than those between self-concept and brands not used (Aaker, 1997).

According to Dawson (2012), brands, just like people, have values. Dawson defines values as core principals that individuals stand for and hold near to the hearts. These values or principals are further described as the reason that iconic brands exist. Brand values influence two important business assets: relationships and reputation. Dawson goes on to say that the power of brands lies in the shared connections established based on shared values. These shared values go on to form the basis for all relationships (between brands and consumers). In the instance where a brand shares a consumer's values a very powerful and attractive force is created, connecting consumers and brands. Therefore, Dawson (2012) explains in order for an iconic brand to stay relevant and successful, their consumers must believe that the brand is bringing something of value to them, more than the money they have exchanged. In essence, the characteristic of a successful iconic brand is one that is enlightened and finds a common ground as to what values to share with their consumers. Another important feature to consider when identifying an iconic brand is the emotional

affiliation consumers have with iconic brands and the communities created as a result.

## **2.4 Brand Affinity and Brand Communities**

According to Muniz and O'Guinn (2001), a brand community is a special, non-geographically restricted community that builds on a set of social relations based on the admiration of a brand. Bender (1978) states that a brand community is a network built on bonds of mutual and emotional relation. McAlexander, Schouten and Koenig (2002) define brand community from a customer-experiential perspective, stating that it is a net of relationships including customers. The important relationships in the net are the relationships between customers and the brand, customers and the firm, customers and the product in use, and customers and other customers. Arora (2009) generalises other researchers' opinions and states that brand community is a group of active, instigating, and loyal customers. In general, researchers support the idea that brand community is the social group that its members share common features (Heere, et al., 2011).

Brand community can either be customer initiated or company initiated, according to Arora (2009). Brand community can be formed virtually or non-virtually. No matter how it is formed, or what type of brand community it is, it exists everywhere. Furthermore, customers can join a brand community without others' approval (Thompson & Sinha, 2008). In the current, fast changing world, customers try to find a sense of connection and belonging (Fournier & Lee, 2009). People have the tendency to define themselves by the group to which they belong, and participation in the group increases people's self-identity (Hogg & Dominic, 2003). There are various brands for customers to choose, and choosing among too many choices is actually tiring. Brand community provides not only more information about the brand for customers, but also creates values and brings benefits to the brand. Thus, a brand community can help its members suffer less from making decisions and it can generate benefits for the company.

Bender (1978) states that brand community is a network built on bonds of mutual and emotional relation, which is bought about by brand affinity. Arora (2009) adds that a brand community is a group of active, instigating, and loyal customers. Similarly, Heere et al. (2011) define a brand community as a social group where members share common features and emotional connections to a specific iconic brand. Roll (2010) and Miller (2011) agree that an important result of building an iconic brand is the formation of a brand community. The gathering of active loyalists and users of a brand who are dedicated, reliable, and almost adoring, who begin to regard that brand has part of their culture, forms brand affinity. These communities include members who practice rituals and traditions to perpetuate the community's shared history. A brand community can either be consumer initiated or brand initiated. The formation of a community can be virtual or non-virtual. No matter how or what type the brand community is, it exists everywhere.

When customers are in the relationship with an iconic brand, they have a relationship of intimacy and, loyalty, and so on. In another words, loyalty is created from the emotional relationship between the iconic brand and customers. Roll (2010) states that an important result of building an iconic brand is the formation of brand community. Brand community is a gathering of active loyalists, users of a brand who are dedicated, reliable, and almost adoring. Brand community includes members who practice rituals and traditions to perpetuate the community's shared history.

#### **2.4.1 Components of brand community**

Brand community is a rather new concept in branding, yet it has attracted researchers' and managers' attentions for its ability to develop brand loyalty (Arora, 2009; Heere et al., 2011,). Consumers create value through participation in the brand community, since this participation holds consumers' loyalty and commitment to the brand (Schau, Muñiz & Arnould, 2009; Muniz & O'Guinn, 2001; Arora, 2009). Furthermore, consumers joining in the brand community can

protect the company against the pressure of competing, because participating in the brand community can reduce customers' willingness to adopt other brands (Thompson & Sinha, 2008). In this way, there is collective value created within the brand community (Schau et al., 2009).

Brand community is a way for companies to enable a strong bond between customers and the brand. This kind of bond can further enhance brand loyalty (Arora, 2009). A strong brand community raises consumers' loyalty (Fournier & Lee, 2009). There are six dimensions of brand loyalty: willingness to purchase, price premium, satisfaction rate, switch cost, preference over brand and commitment to brand (Aaker, 1996; Jang, Olfman, Ko, Koh & Kim, 2008; Gerald, 2009). These dimensions can be explained as follows:

- *Willingness to purchase*: When a brand is in customers' purchase list and customers have the intention to buy products or services of this brand, there is willingness to purchase. When there is willingness to purchase, the brand has the basis for brand loyalty, in that customers are willing to purchase this brand's products or services.
- *Price premium*: The amount of money or effort that customers are willing to spend for a brand, compared to other brands, is the price premium. The price premium should be compared with a competitor or a group of specific competitors. A group of competitors is a better comparison for that generalisation of the product category.
- *Satisfaction rate*: This refers to how satisfied customers feel regarding the product or service. It is a measurement from the customer's point of view.
- *Switch cost*, also called replacement cost, is accounted for the time needed to be familiar with products or services or the monetary cost of switching a supporting system. There can also be an emotional cost of switching. Especially in the iconic brand and brand community, the



breaking-up of an emotional bond should be considered switch cost as well. The emotional loss is consumer's focus here.

- *Preference over brand* is a way to evaluate a brand name, which indicates that brand loyalty exists. When there is preference over brand, companies can have marginal value that can be extracted from sales or market share.
- *Commitment to brand*: Consumers are emotionally committed to a brand. Brand commitment and preference are often binding because they are both emotionally attached to the brand.

These six dimensions represent the degree of a consumer's emotional attitudes regarding the brand (Aaker, 1991, cited by Jang et al, 2008). It is important for companies to have loyal emotional association with customers which can become the sustainable competitive advantage of companies (Martesen & Gronholdt, 2004, cited by Arora, 2009). Once a brand community is formed, its members tend to have loyalty toward the brand. When brand loyalty exists, customers' willingness to purchase will increase, companies can charge more as price premium, customers' satisfaction rate will increase, as will the switch costs. In this way, a brand community can increase the brand loyalty; as a result, consumers will stay with the brand and willing to pay more for the brand.

#### **2.4.1.1 Psychological attachment to brand community**

As mentioned earlier, for a brand community to exist, members must have a shared feeling of belonging (Weber, 1978, cited by Muniz & O'Guinn, 2001). This kind of belonging can be regarded as social and emotional support from the group. Brand community provides these kinds of support to its members. The social support provided, for example, increases the personal investment of the consumers' consumption in the brand and its products (McAlexander et al, 2002). According to Fournier and Lee (2009), consumers are actually more interested in the social links within brand affiliation. For example, new consumers of a brand community gain knowledge, information, and social approval from the experts

and veterans in the community, while the experts and veterans feel respected in their role as leaders. Brand community thus brings benefit to both newcomers and experienced members (McAlexander, et al., 2002).

The extent of members' psychological attachment to a community, and their belief in the values of relationships in the community, are called community commitments. If members or customers of the brand community are strongly committed, they are more likely to interact with others in the community by sharing common goals and values. Community participation has influences on brand commitments, while commitments act as mediator between antecedents and behavioural outcomes (Kim, Choi, Qualls, & Han, 2008). Muniz & O'Guinn (2001) express that a strong brand community can facilitate socially embedded and entrenched brand commitments. It may thus be assumed that with loyal brand commitments, more purchasing behaviour toward the brand could occur.

The core concept of psychological attachment to a brand community can be narrowed down to two core points, namely consciousness of a kind and shared rituals and traditions (Muniz & O'Guinn, 2001).

- *Consciousness of a kind*: Members of a brand community have feelings of being emotionally connected to the brand, and even more connected to other members in the community. For the consciousness of a kind, there also exists a concept of social and emotional support among members of the brand community. In another words, these members can have feelings of being socially and emotionally supported by the brand community in which they participate. With belongingness, members tend to have common goals and values.
- *Shared rituals and traditions*: By sharing rituals and traditions, the meaning of a brand community is created and transmitted beyond the community by, for example, sharing brand stories. As previously mentioned, storytelling is a significant way of creating and keeping a brand community alive. Furthermore, sharing brand stories is a crucial process

to reinforce the consciousness between brand community and customers. The telling and retelling of stories causes these stories to eventually become myths, which come to represent strong connections of the community and its members.

## **2.5 Brand Meaning**

As mentioned previously, a brand does not simply signify a product's utilitarian attributes; it can also have a particular meaning, which makes the product personally intrinsically relevant for the consumer. Within the marketplace, the consumer is inundated with both visual and verbal communication campaigns that appeal to this notion of the brand as a meaningful entity. In this way, marketing and communication play a major role in the creation of brand meaning, because advertisements and promotions tend to inject certain beliefs about the brand into the marketplace. However, a brand's meaning is more than just a marketer-induced tactic; it must also be capable of provoking personally relevant components within the individual. The way in which the communicator constructs a brand and presents it to a specific consuming segment will be less effective if various perspectives exist for what the brand stands for or means. Likewise, the individual consumer who purchases a product because of the implied meaning behind its brand name will have difficulty communicating this meaning to others if acceptance of the meaning is not consistently recognised. Brand meaning thus offers a mode of communication; an agreed upon way of recognising the product. Individuals tend to perceive others based on characteristics and qualities that the others exhibit in social situations (Kenny, 1994). This argument can also be made for branded products and their use in particular situations (Aaker, 1997; Keller, 1993). In general, in order for a brand's meaning to be useful in a social context, agreement about its meaning is necessary in three components: its physical make up, its functional characteristics and its characterisation or personality (Plummer, 1985).

The first component of brand meaning on which agreement must be reached is the brand's physical attributes, which are identifiable and easily verified. A product's unique shape and distinctive packaging offer ways of recognising alternatives. If various consumers are able to easily recognise one product over another, based simply on the design of the product or on its packaging, then the product's physical attributes are consistent. The second component, the brand's functional characteristics, are also easily identifiable. If consumers repeatedly use the product to perform the same task, then agreement on this characteristic exists. It is not as easy for consumers to agree on the brand's third component, its characterisation (personality). The brand becomes something (or someone) personal for the consumer, and its specific attributes play a key role in the consumer's life. Characterisation has a dual purpose; not only does it assist in drawing the individual consumer closer to the product, but it can also appeal to a larger audience by creating a shared awareness of its meaning.

In order to successfully sustain a specific brand meaning, it is important for consumers who use the brand to reach some level of agreement about its meaning. Brand meaning develops from the interchange among three environments: marketing communications, individual, and social, as each environment contributes to a uniform way for consumers to identify and interact with a branded product. Brand meaning enriches the communication process between individuals. Branded products stick in the consumer's mind, thus assisting in the decision-making process by eliciting favourable (or unfavourable) information about a particular product. Not only does the consumer evaluate the functional aspects of the product, but with a developed brand meaning, he or she can also focus on more personally relevant aspects of the product. More importantly, agreement about a brand's meaning can lead one to express more about oneself to others in society and, at the same time, interact on a different level (i.e. more intimate or personal, as opposed to functional) with the product (Aaker, 1996). The next section introduces a framework that identifies the three environments in which a product's brand meaning develops. Transference of

meaning occurs both within each environment and across environments; thus maintaining some level of consistency becomes extremely important.

## **2.6 Brand Attributes**

### **2.6.1 Intrinsic brand attributes**

Intrinsic brand attributes are product-related attributes. They are related to a product's physical composition and service request. For consumers, intrinsic brand attributes are requisite, they vary by product or service category (Keller, 1993). These attributes are distinguished by branded product's essential ingredients and features, which determine the nature and level of product performance (Keller, 1998). Intrinsic brand attributes refer to measurable and verifiable superiority on some predetermined ideal standard or standards, thus serving as a measure of quality, used to simplify the consumer choice process (Zeithaml, 1988). This concurs with the view of Chang and Wildt (1994), who state that intrinsic brand attributes may be adopted by sales personnel to influence potential consumers' product measurement and purchase behaviour.

### **2.6.2 Extrinsic brand attributes**

Extrinsic brand attributes, namely non-product related attributes, are defined as external aspects of the product or service that relate to its purchase or consumption (Keller, 1993). They are a brand's symbolic attributes and may serve as a measure of product quality. Extrinsic brand attributes satisfy consumers' underlying needs for social approval or self-esteem. They allow consumers to experience positive emotions and help them to communicate to others their values and personal features (Li, 2004). Keller (1993) classified these attributes as price information, packaging or product appearance information, user imagery, and usage imagery. Although package is considered part of the purchase and consumption process, it does not directly relate to the necessary ingredients for product performance in most cases. Later, Keller (1998) renamed non-product related attributes to extrinsic brand attributes, and replaced the

package factor with brand personality and feeling experience factors. However, feeling experience was not considered a part of brand attributes, but rather as a part of brand attitude by Li (2004). The classification of extrinsic brand attributes in this research is based on the findings of Li (2004). Four main types of extrinsic brand attributes (price, user imagery, usage imagery, and personality) are introduced below. Brand personality has already been discussed at length and therefore will not be introduced again in this context.

#### **2.6.2.1 Price**

The price of the product or service is considered a non-product-related attribute because it represents a necessary step in the purchase process, but typically does not relate directly to the product performance or service function. Price is a particularly important attribute association because consumers often have strong beliefs about the price and value of a brand and may organise their product category knowledge in terms of the price tiers of different brands (Keller, 1998; Blattberg & Wisnicwski, 1989). In many product categories, consumers may perceive the quality of a product on the basis of its price. Consumers may also combine their inference of the quality of the product with the price of the product to form perceptions of its value (Keller, 1998). The perception of a brand's price helps determine whether or not a brand is included in a consumer's consideration set (Dyson, Farr & Hollis, 1996).

Dodds, Monroe and Grewal (1991) explain the link between consumer's perceived value and brand choice, in part, by the acceptable price range concept. Buyers generally have a set of prices that are acceptable to pay for a purchase in their consideration set, rather than a single price (Monroe, 1979; Monroe and Petroshius, 1981). Therefore, consumers place a value on the unique aspects of a brand that justifies a higher price in their minds, and are willing to pay a premium for that brand (Keller, 1998).

#### **2.6.2.2 User Imagery and usage imagery**

User and usage imagery can be formed directly from a consumer's own experiences and contact with brand users. It can also be formed indirectly through brand advertising or by some other source of information, such as word of mouth (Keller, 1993; 1998). User imagery refers to the brand imagery associations related to the type of person who uses the brand. Perceptions of a brand's users may be based on demographic factors (for example, sex, age, race and income), or psychographic factors (for example, attitudes toward career, possessions and social issues) (Keller, 1993; 1998). Associations of a typical usage situation may be based on time of day, week, or type of activity (formal or informal), among other aspects. User imagery may result in a profile or mental image by consumers of actual users or more aspirational, idealised users (Keller, 2003).

Consumers' self-image can be inferred from the brands they use, their attitudes toward different brands and the meanings brands have for them. The perceptions consumers have of themselves influences their brand decisions. Consumers form favourable attitudes toward those brands that possess images most similar to the images they either prefer or wish of themselves. Consequently, they buy those brands that match their desired self-image, because those products help consumers express themselves (Zinkham & Hong, 1991). Solomon and Douglas (1987) also note that consumers often purchase brands that maintain and enhance their self-image. Consumers make purchase decisions based on a product's symbolic meanings and images, which can be used to create and enhance self-image. Brands' associated images let consumers express who they are, what they are, where they are and how they want to be viewed (Graeff, 1997). A person expects positive reactions from his or her significant referents, and brand image becomes a symbolic tool for goal accomplishment (Grubb & Hupp, 1968; Grubb & Stern, 1971). A person attempts to communicate to their significant references certain things about themselves by using symbolic products. Consumers' purchase decisions are significantly influenced by social value in that consumers perceive various brand images as either congruent or

incongruent with the norms of the reference groups to which they belong or aspire to belong (Grubb & Stern, 1971; Solomon & Douglas, 1983).

Usage imagery relates to the brand imagery associations that indicate under what conditions or situations the brand could or should be used (Keller, 2003). Usage imagery may be based on the time of the day, week, or year, the location (inside or outside the home), or type of activity (formal or informal) (Keller, 1998). For example, Miller High Life has been advertised in terms of “Miller Time,” a relaxing, rewarding part of the day (Keller, 1998). Usage imagery attributes of Timberland is conveyed through “casual versatility for everyday outdoor living,” “traveling” and “adventure.”

## **2.7 Brand Advocacy**

Brand advocacy in the business-to-business context can be defined as the extent to which retail sales associates recommend and prefer a given brand in a product category over another similar brand (Badrinarayan & Laverie, 2013). By engaging in this behaviour, retail sales associates have become brand advocates.

Brand advocates are individuals who have had a number of positive experiences with a specific brand. These positive experiences create a high degree of reliability and loyalty towards a company and its brand. Advocates will recommend the brand, share their experience and voice their appreciation towards a brand without expecting anything in return (Rusticus, 2006). Research published by the London School of Economics indicates that strong advocacy on behalf of a company and its brand is one of the best predictors of top-line growth. This can be seen when looking at long time trends followed by successful companies such as P&G, Apple and Coca-Cola. These companies have mastered the art of forming a strong link between brand advocacy and the growth of their brands (Keller, 2007).



Badrinarayan and Laverie (2013) identify the building of customer relationships as an essential part in the process of creating brand advocates. Most organisations structure their sales force around business relations rather than focusing on their product or service. Organisations also rely extensively on their salespeople to bridge the gap between organisational boundaries in order to communicate with key individuals in partner organisations. These interactions promote relationship-building activities and assist in the forming of brand-centric relationships. According to Badrinarayan & Laverie (2013), brand advocacy is a critical outcome of brand-centric relationships.

When relationship-building activities are done in a constant and successful manner it will ultimately increase the trust and commitment of a stakeholder on a product. Trust and commitment are not only seen as the most important binding factor of effective inter-organisational relationships, but are also positively related to brand advocacy (Badrinarayan & Laverie, 2013).

### **3. THEORETICAL FRAMEWORK**

The theoretical frameworks that this study will be based on the Social Exchange Theory and Symbolic Interactionism.

#### **3.1 Social Exchange Theory**

In its simplest form, social exchange theory may be defined as providing an economic metaphor to social relationships. Chibucos, Weis and Leite (2005) assert that the theory's fundamental principle is that humans in social situations choose behaviours that maximise their probability of meeting self-interests in specific situations. In taking such an observation of human social interactions, social exchange theory includes several significant assumptions. Rosseau (2008) asserts that the social exchange theory, also called the communication theory of social exchange, suggests that human beings make social decisions based on perceived costs and benefits. This hypothesis asserts that people evaluate all social relationships to determine the benefits they will get out of them. It also suggests that someone will typically leave a relationship if it is perceived that the effort, or cost, of it outweighs any perceived advantages. Hendrick (2009) adds that first, social exchange theory can be defined on the assumption that individuals are generally rational and engage in calculations of costs and benefits in social exchanges. In this respect, individuals exist as both rational actors and reactors in social exchanges. This assumption reflects the perspective that social exchange theory mainly attends to issues of decision-making. Second, social exchange theory builds on the assumption that those engaged in interactions are rationally seeking to maximise the profits or benefits to be gained from those situations, especially in terms of meeting basic individual needs, as provided in Maslow's Hierarchy of Needs (Maslow, 1943).

Social Exchange Theory asserts that social exchanges between individuals are efforts by partakers to fulfil basic needs. Meyer and Allen (1991) add that these patterns of social interaction not only serve individuals' needs, but also restrain individuals in how they may ultimately seek to meet those needs. Individuals

might look for relationships and interactions that promote their needs, but are also the recipients of behaviours from others that are motivated by their desire to meet their own needs. Humans are viewed as rationally choosing more beneficial social behaviours as a result of rational reviews of all available information. Rousseau and Schalk (2008) postulate that, because all behaviour is costly in that it requires an expenditure of energy on the part of the actor, only those behaviours that are rewarded, or that produce the least cost, tend to be repeated. Thus, social exchanges take on an air of consistency in that patterns of rewards often remain stable in social relationships. At the heart of social exchange theory are the concepts of equity and reciprocity (Rousseau & Schalk, 2008). Individuals are most comfortable when the perception that the individual is receiving benefits from a relationship is approximately equal to what the individual is putting into the relationship (Hendrick, 2009).

Parker (2011) declares that social exchanges characterised by perceptions of equality imply the presence of reciprocity. Indeed, all social life requires a degree of reciprocity on the part of actors in social situations. Thus, when individuals perceive relatively balanced levels of reciprocity in a social exchange, an individual is more likely to be satisfied in that exchange. Social exchange theory suggests that individuals who perceive the presence of reciprocity in their social relationships are more likely to feel satisfied with and maintain those relationships (Parker, 2011). Social exchange theory also includes other key concepts that serve to describe the character of social interactions. At the heart of its view of individuals as rational decision makers are the concepts of rewards and costs. Rewards are described as any benefits exchanged in personal relationships. These rewards may be concrete or symbolic and particular to one individual or more universal. According to Mills and Clark (1982), the status of something as a reward is that it is perceived as rewarding by an individual in a

social exchange. Therefore, social exchange theory proposes that individuals are motivated to gain rewards in social exchanges. In the absence of apparent rewards, individuals in social exchanges may be primarily motivated to avoid costs in those exchanges. The social exchange theory thus suggests that human beings will not partake in an exchange or relationship without having any benefits, whether those benefits are tangible or intangible.

This theory supports the notion of brands being iconic in consumers' lives. It also supports the idea that there is a reward for their connection to an icon, in this case, the brand. Consumers assess the reward or pay-off of their relationship with an iconic brand, as they believe there is a benefit for them beyond the fulfilment of the basic need – an intangible benefit. A further application of this theory assesses the reward of the adoption of heritage as part of the brand relationship and the associated benefits of partaking in particular brand communities.

### **3.2 Symbolic Interactionism**

Symbolic interaction is a complex interplay between social action, the reflexive nature of the self and the negotiations of one's character in daily society (Blumer 1969; Farganis, 1993). One's personal meaning for an object is not, by itself, adequate for the use of that object in social interaction. The meaning of an object is not always clear-cut, especially when used in social situations; therefore, the brand or media environment meaning may not always accurately reflect an intended meaning. The social group plays a role in determining how one will act and what kind of meaning one will place on those acts, events and objects that are incorporated into daily life. Social life is a process (as opposed to a structure); it is constantly forming and changing, based on complex interactions between individuals and the need to create meaning and communication (Blumer 1969). Blumer states that, "[o]bjects have no fixed status except as their meaning is sustained through indications and definitions that people make of the objects" (1969).

Symbolic interaction stresses that object meaning arises from the negotiation between members of a social group. Thus, a Rolex watch may signify either an accurate timepiece or a symbol of financial success, depending on the group. The individual does not understand the implied group meaning until after the interaction. Blumer (1969) sees the link between object meaning and the “self” from a number of perspectives. First, when the individual learns of the group’s meaning, one can use, alter or deny the meaning. Some meanings may be similar while others may differ; it is up to the individual to determine if the group’s meaning is appropriate. This leads to the second perspective; one’s object meaning is singular until some social action is performed with the object. Only when action occurs can others begin to infer something about the individual and the object in use. Third, one can only gauge understanding of one’s object meaning when it becomes part of an interaction process. Until that time, the only meanings that one is aware of are one’s own personal beliefs or those intended beliefs passed down through the cultural system. Finally, one’s action (or inaction) with the object is based on its implied or symbolic meaning. The individual must behave in a way commensurate with the elicited meaning to effectively communicate with others in the group (1969).

As more individuals come into contact with others who possess like objects, support is gained for the implied (symbolic) meaning of possessing such objects. This is evident in contemporary society, where various types of objects serve as representations of cultural phenomenon (McCracken, 1986), for example, the traditional versus contemporary home, the blue collar car vacation versus the white collar vacation abroad, Generation X driving Volkswagon Jettas versus the Baby Boomers driving BMWs, etc. Individuals in a social situation not only have their market-driven beliefs about a product, but also their personal intentions about how to use the product. While interacting, they attempt to negotiate their meanings for the object in a way that will assist with the communication process. Negotiation of meaning leads to similar views of an object, and this enables the

individual to evaluate the usefulness of the object in identifying something about him or herself.

The research examines the relationship that that South African Millennials have with beer brands, considering that the meaning attached to these brands is likely established through social negotiation and influence of their heritage.

## **4. RESEARCH METHODOLOGY AND DESIGN**

### **4.1 Research Approach**

The research was conducted using a mixed methods approach. This term is used to refer to an approach that makes use of both quantitative and qualitative methods of research (Maclean & Wilson, 2011). Qualitative research can be defined as a systematic subjective approach used to describe life experiences and give them meaning. A mixed methods approach was chosen in order to make use of the advantages of both qualitative and quantitative research in order to get a holistic understanding of the research material. The purpose of this form of research is that both qualitative and quantitative research, in combination, provide a better understanding of a research problem or issue than either research approach alone (Stange, Crabtree, B. F., & Miller, 2006). Furthermore, a variation in data collection leads to greater validity and ensures that the question is answered from a number of perspectives (Maclean & Wilson, 2011). A mixed methods approach also ensures that there are no gaps in information or data collected, and that pre-existing assumptions or bias from the researcher are less likely.

The quantitative part of the research included the design and use of an online survey instrument, which yielded nominal results, and was analysed statistically. The qualitative component refers to open ended questions that yielded rich, descriptive data and contributed to a holistic understanding of the relationship under investigation. The surveys were distributed to Nelson Mandela University staff and postgraduate students, as they aptly fit the demographic of the target audience of the study.

### **4.2 Data Collection and Sample**

The sampling method used was non-probability sampling. In this type of sampling, the techniques do not specify how likely it is that any member of the population may be selected (Maclean & Wilson, 2011). For this study, purposive

sampling was used. The purpose of this sampling technique is to obtain a sample of people who meet some predetermined criterion. Purposive sampling was used in the collection of data as the individuals belonged to a specific group, namely, Nelson Mandela University staff and postgraduate students, born between 1980 and 1995 (a segment of South African Millennials), that actively purchase and/or drink beer.

As mentioned above, the data was collected through an online survey (QuestionPro), and distributed to Nelson Mandela University staff and postgraduate students. A link to the survey was shared on the Nelson Mandela University staff and student email channel – Nelson Mandela University Memo. The data was collected between 17 July 2018 and 07 September 2018. This enabled the survey to be sent to the Nelson Mandela University staff and student email database over a period of eight consecutive weeks. This study aimed to collect a minimum of 100 responses from students and staff who purchase and/or drink beer. However, as the response rate was lower than anticipated, the survey was closed after 50 responses had been collected. This provided the researcher with sufficient data in order to gauge perceptions and behaviours that influence the relationship of heritage in brand affinity towards iconic South African Beer brands. Once this data was collected, descriptive statistics and content analysis was used to gain meaningful insight into the results received. Thereafter conclusions were drawn and recommendations were suggested.

### **4.3 Validity and Reliability**

In order to ensure that the data collected was valid and reliable, the sample was selected from postgraduate and staff members. This ensured that the target audience reached was not too young to qualify for participation. Qualifying questions were also incorporated as part of research instrument in order to ensure that respondents were active beer drinkers and/ purchasers, as well as to ensure that they drink and/or purchase the iconic South African beer brands stipulated by the research design. A restriction on the responses was also



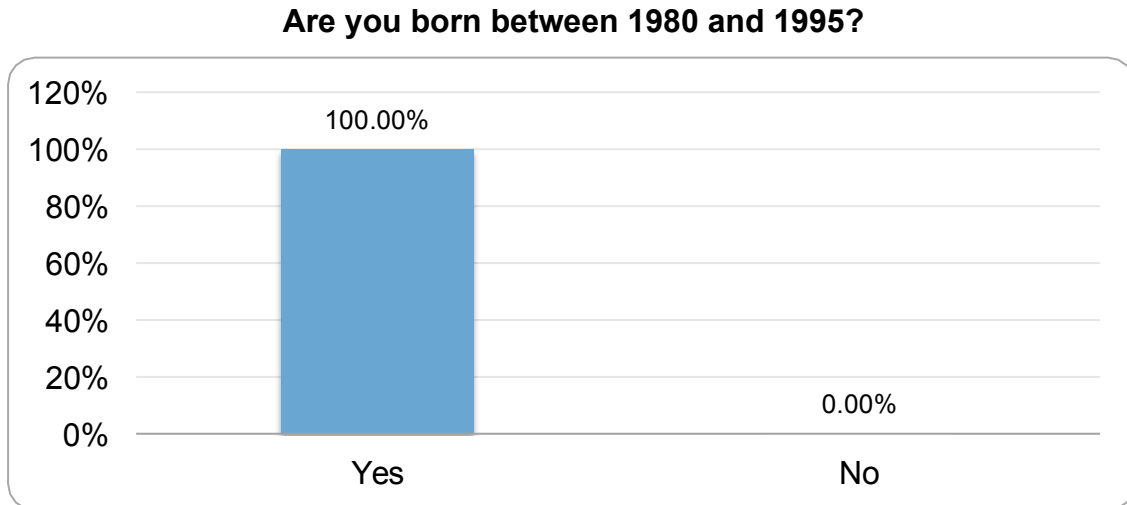
implemented, so that each respondent could only complete the survey once. The online nature of the survey, facilitated by a third party, also prevented researcher bias from taking place, as there was no direct interaction between the researcher and respondents.

#### **4.4 Ethical Considerations**

In order to ensure that the research was conducted in an ethical manner, certain permissions needed to be obtained. The research proposal was submitted to PAD and the Central Ethics Committee. In addition to the various institutional control and ethics committee permissions, consent from the respondents was also obtained, in the form of a consent component on the survey, ensuring that this data could be used for the purposes of the research. The results of the study were also offered to all participants and a copy of the study was sent to the brands.

## 5. FINDINGS AND INTERPRETATIONS

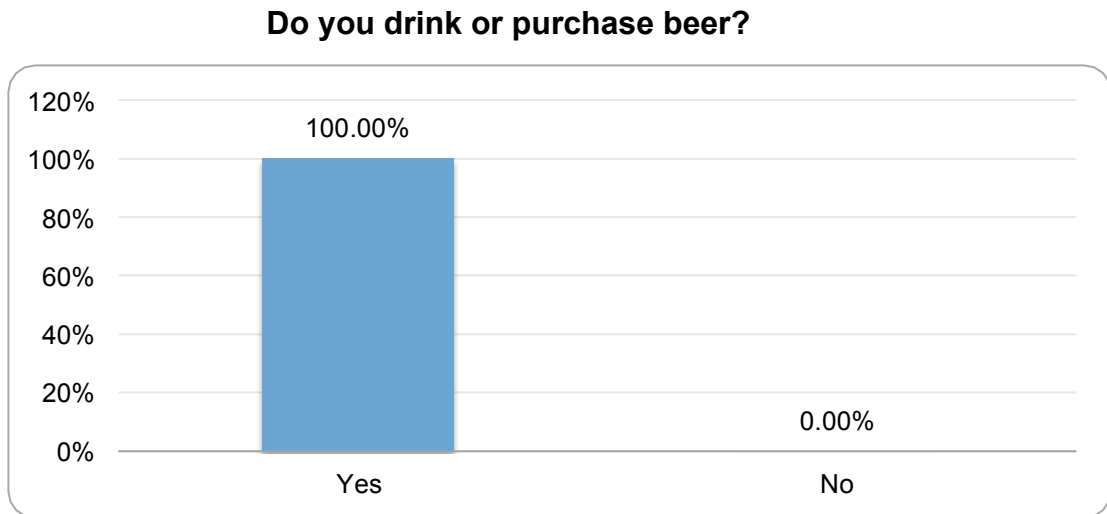
### 5.1 Question 1



**Figure 5.1: Analysis of Question 1**

All respondents indicated that they were born between 1980 and 1995. This was a prerequisite for participation in the survey. Respondents that answered “no” to this question were not able to proceed, and the survey was terminated. This ensured that the correct target audience was reached. 24.11% of participants that began the survey did not meet the age requirement and therefore could not continue with the survey.

## 5.2 Question 2

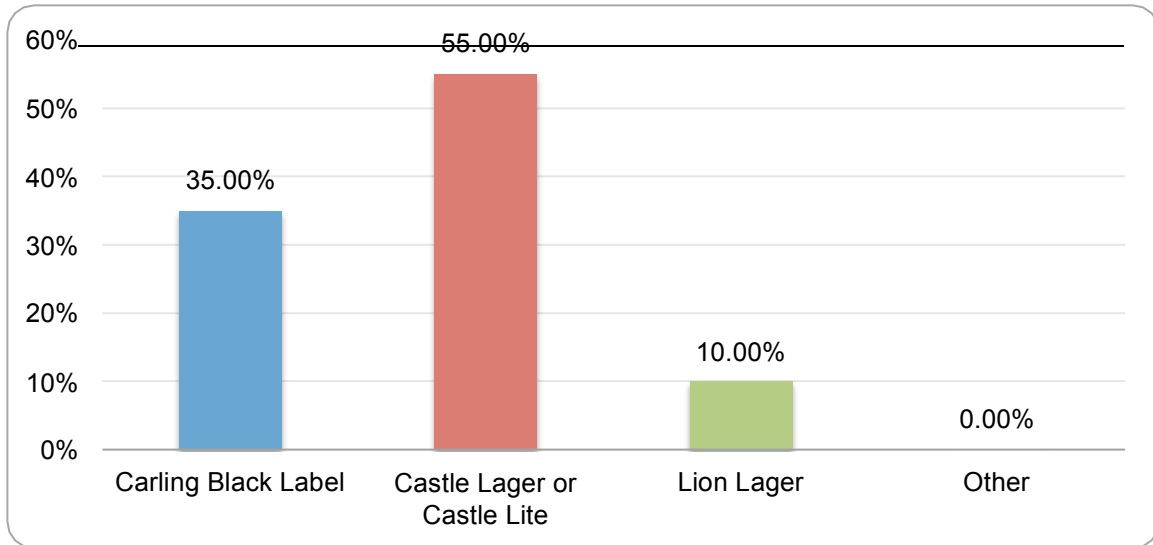


**Figure 5.2: Analysis of Question 2**

Similarly to question 1, respondents were required to answer yes to question 2 in order to continue with the survey. This ensured that participants fulfilled the “beer drinker” requirement and were the correct target audience. Of the total number of participants that made it to Question 2, 13.41% were not active beer drinkers or purchasers and therefore exited the survey at this point.

### 5.3 Question 3

Which beer brand do you drink/purchase most frequently?



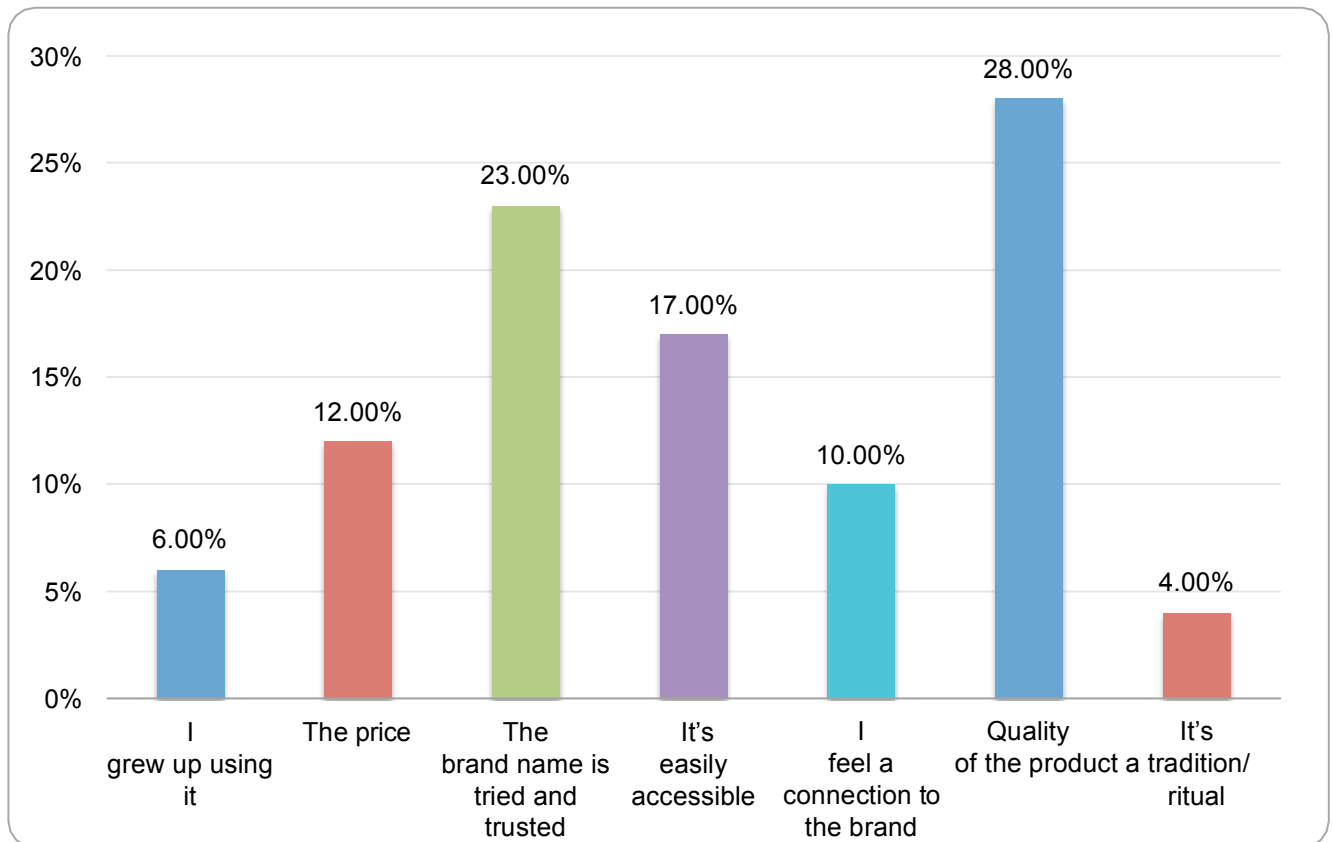
**Figure 5.3: Analysis of Question 3**

Figure 5.3 reflects the responses of the completed survey entries. Respondents that selected “Other” are not reflected in the sample data. At this point, if the respondent selected “Other”, the survey was terminated to ensure that the right target audience was reached, namely, iconic South African beer brand drinkers.

The majority of respondents listed Castle (Lager or Lite) as the beer they purchase or drink the most, with 55% of the sample specifying the brand. Contributing to the majority may be the fact that this option caters to a Lager and a Light beer drinker. Carling Black Label also featured strongly, with 35% of respondents preferring the brand. Lion Lager was less popular, with 10%. A contributing factor could possibly be the fact that Lion Lager has been off the market for a number of years and has only recently re-launched. The brand may not be at the top of the minds of South African Millennials, who would have had limited exposure to it.

## 5.4 Question 4

### Why do you purchase the brand? (Select multiple)



**Figure 5.4: Analysis of Question 4**

This question was designed to assess which factors participants consider when making the purchase decision for their brand of choice in order to understand the motivation for their selection. An understanding of the determining factors aided in determining the role of heritage in brand affinity for this target audience, and thus contributed to answering the research question.

In order of frequency:

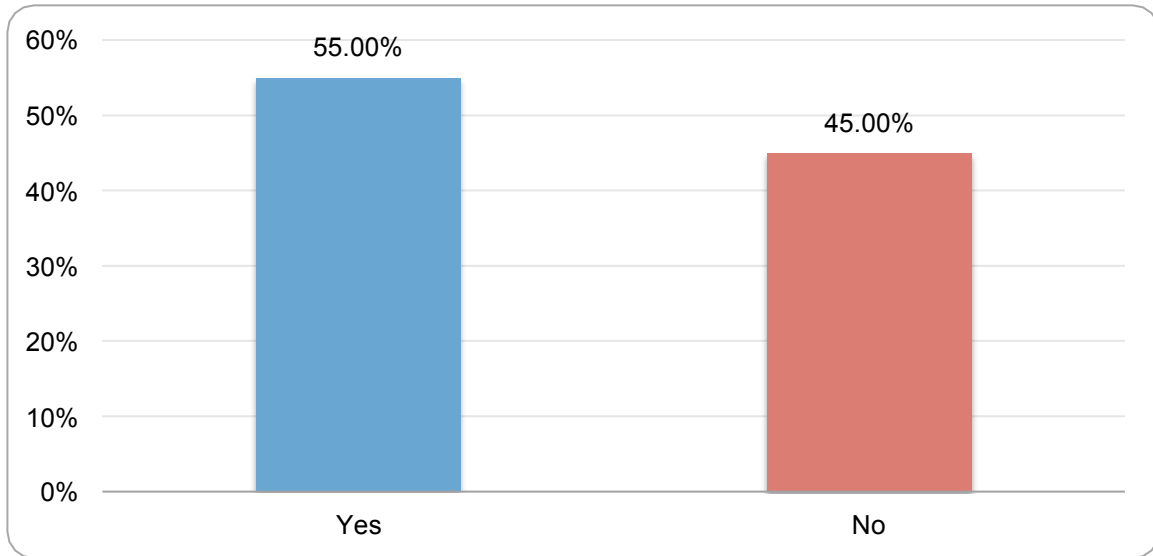
1. Quality (28%)
2. The brand name is tried and trusted (23%)
3. It's easily accessible (17%)
4. The price (12%)

5. I feel a connection to the brand (10%)
6. I grew up using it (6%)
7. It's a tradition/ritual (4%)

The most frequently selected response was related to the quality of the product. This criterion could be described as a 'passport factor' and is something consumers would expect from any beer brand, and most retail products. The second most commonly selected criteria was that the brand is tried and trusted. This could suggest that consumers value the surety and confidence that comes with choosing their particular brand. Thereafter, the product accessibility was mentioned, followed by the price. Both of these factors could also be categorised as generic factors, and things that brands should deliver. Not frequently mentioned (10%) was "I feel a connection to the brand." This criterion directly relates to brand affinity, and may suggest that respondents do not feel a deep attachment to their chosen brand, or that other factors are more important to them. The factors that were least often mentioned were the two that directly relate to heritage, namely "I grew up using it" and "It's a tradition/ritual". This result indicates that heritage factors do not play a major role in the purchase decision for this target audience.

## 5.5 Question 5

Is the fact that the brand is South African important to you?

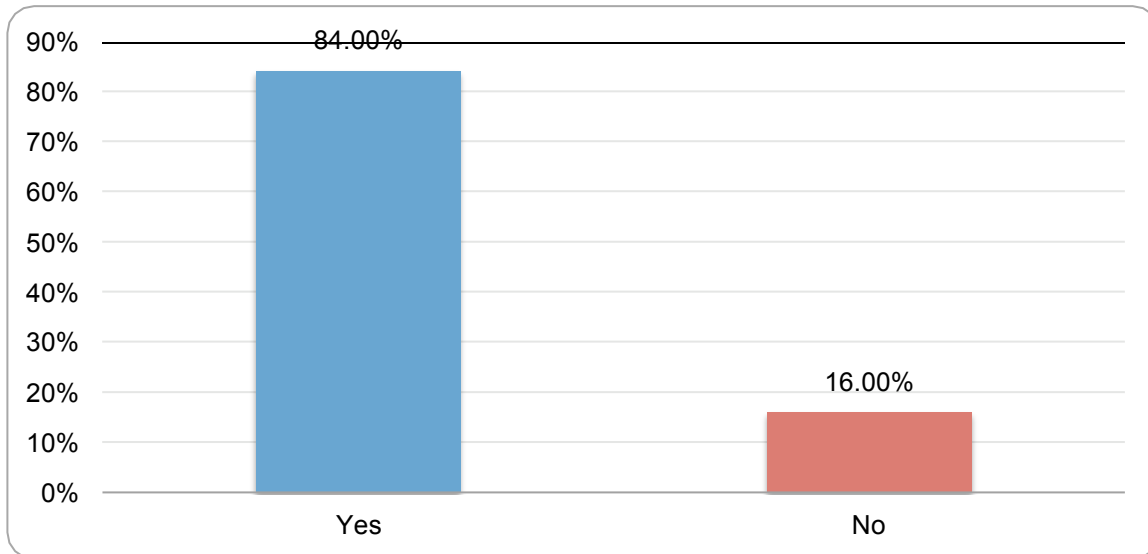


**Figure 5.5: Analysis of Question 5**

This question was designed to assess the influence of heritage from a South African perspective. It aimed to measure the extent to which the fact that the iconic brand is South African had relevance for South African Millennials. There was quite an even split, with 55% of respondents selecting yes, and 45% of respondents indicating that it is not important to them. This may suggest that heritage from a South African perspective is important to many of the target audience.

## 5.6 Question 6

Were you introduced to this beer brand by close family or friends?



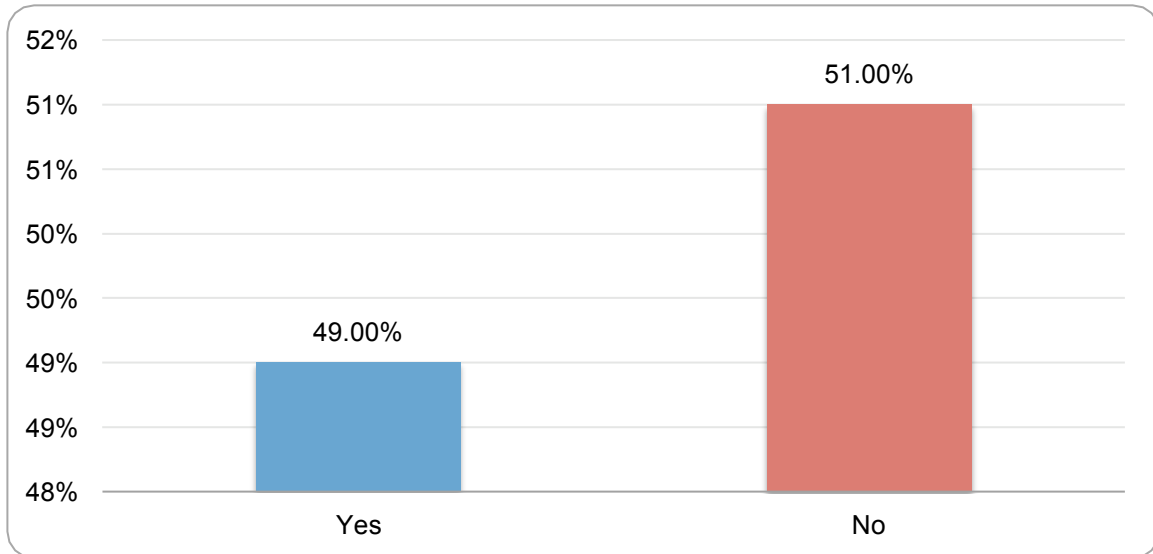
**Figure 5.6: Analysis of Question 6**

This question was designed to measure whether cultural, environmental and familial aspects have impacted South African Millennials in order to ascertain the role of heritage in their brand experience. The extent of this impact is not measured in this question and will be explored further on in the survey (Question 7). The vast majority of respondents (84%) were introduced to their brand of choice, whereas 16% indicated that they were not. It could be suggested that heritage has played a role in many millennials' relationship with their favourite beer brands.



## 5.7 Question 7

**Does this influence your decision to purchase the brand today?**



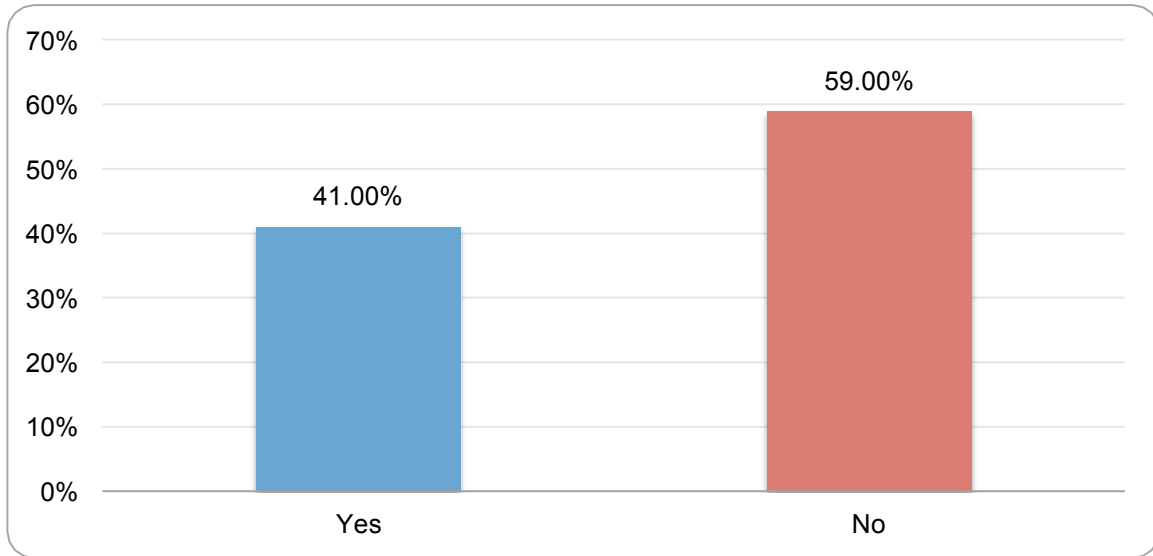
**Figure 5.7: Analysis of Question 7**

Following on from Question 6, this question aimed to determine whether the initial introduction by family/friends played a role in, or positively influenced, the purchase decision. It aimed to measure the value of the recommendation by family/friends. The results of this question were almost evenly split with 49% selecting yes, and 51% indicating that they were not influenced by family/friends' introduction to the brand. It must be noted that some respondents (16%), were not introduced to the brand by family/friends (Question 6) and, therefore, their response to Question 7 would not accurately measure the intended outcome. There was a major drop off between those that selected yes in Question 6: "Were you introduced to the brand by family / friends" (84%) and those that selected yes to Question 7 (49%). This suggests that for many respondents, this aspect is not a notable purchase decision driver.

## 5.8 Question 8

### 5.8.1 Question 8.1

Is the iconic status of the brand important to you?

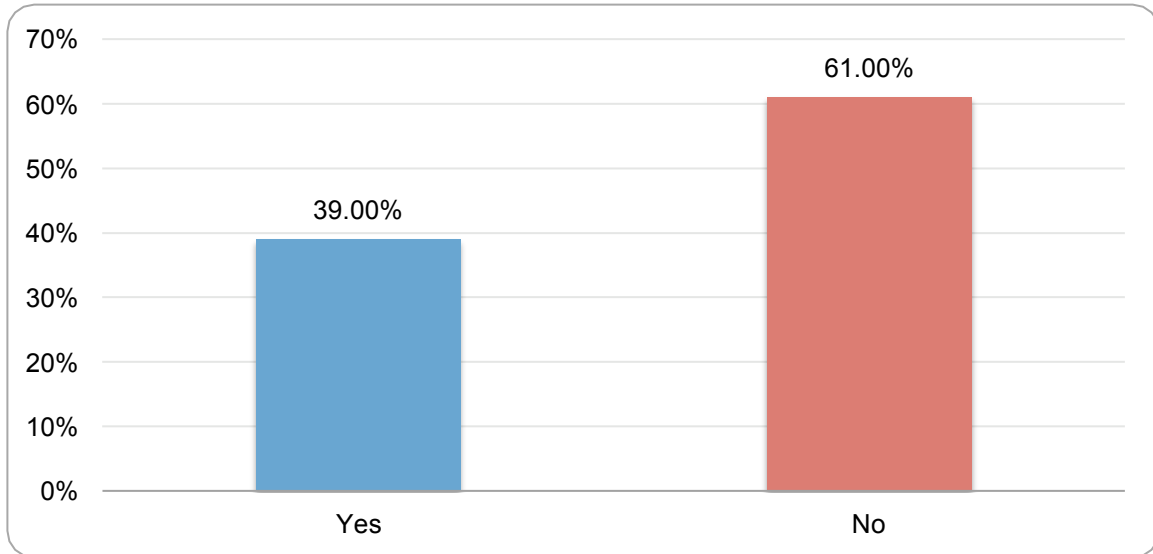


**Figure 5.8.1: Analysis of Question 8.1**

Question 8.1 aimed to unpack the importance of the brands' iconic status, which can be linked to heritage factors. The majority of respondents (59%), said that it was not important to them, compared to 41% that answered yes. It can be proposed that many respondents were less concerned with the iconic status of the brand than other factors. Those that answered yes to Question 8.1 were then asked whether this attitude applies to other product categories, or if it is limited to beer.

## 5.8.2 Question 8.2

**If yes, does this apply to other product categories?**

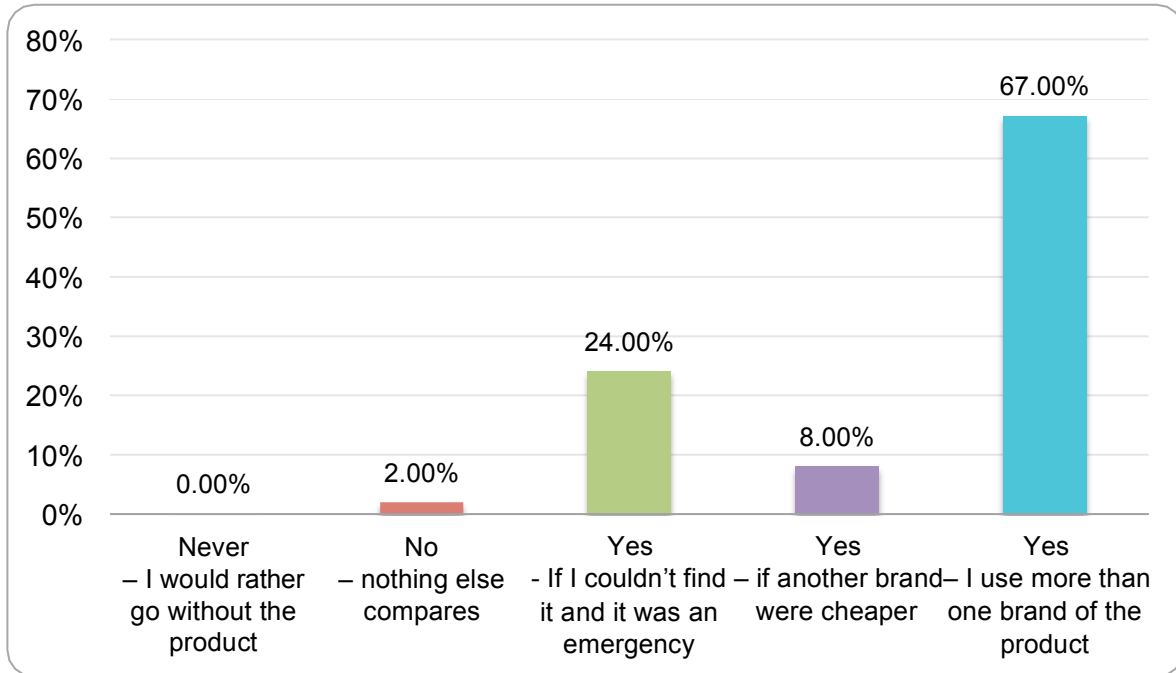


**Figure 5.8.2: Analysis of Question 8.2**

Of the respondents that selected yes in Question 8.1, 61% said that it does not apply to other product categories, whereas 39% said that it does. This means that more of the group believes that iconic status is only important with regards to their selected beer brand, compared to those that feel that iconic brands from all product categories are significant.

## 5.9 Question 9

Would you ever buy another brand in this category? (Select one)



**Figure 5.9: Analysis of Question 9**

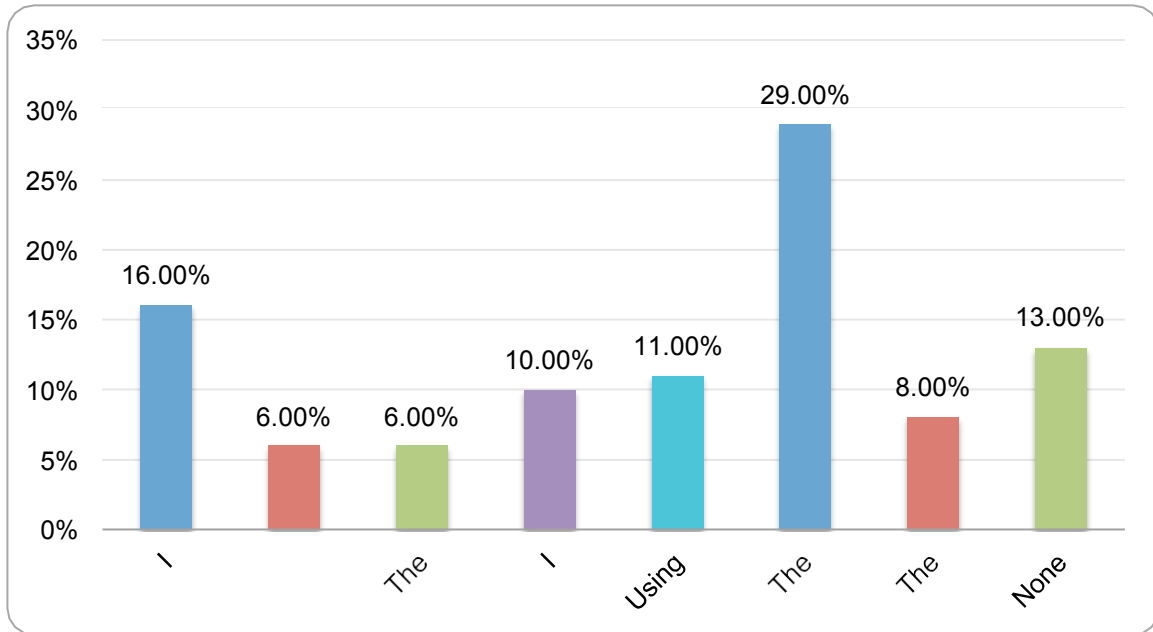
Question 9 was designed to measure brand affinity elements. Respondents were asked if they would, and under which circumstances, purchase another brand of beer. In order of frequency of selection, the responses were as follows:

1. Yes – I use more than one brand of the product (67%)
2. Yes – If I couldn't find it and it was an emergency (24%)
3. Yes – If another brand were cheaper (8%)
4. No – Nothing else compares (2%)
5. Never – I would rather go without the product (0%)

Only 2% of all respondents answered in the negative, meaning 98% of the sample would purchase another brand. This may indicate that there is little brand loyalty or affinity present amongst the target audience. No respondents said they would rather go without beer than purchase another brand. 2% of respondents said they wouldn't buy another brand because nothing else compares. 8% of respondents would switch brands based on price and selected "if another brand were cheaper." 24% of respondents said they would purchase another brand if they could not find their preferred brand, indicating that alternatives are favourably considered. The vast majority (two thirds) of the sample indicated that they use more than one brand. This suggests that most respondents interchange between beer brands and that there is little absolute loyalty to one particular brand.

## 5.10 Question 10

Indicate which of the following statements, if any, you agree with:



**Figure 5.10: Analysis of Question 10**

This question was aimed at measuring elements pertaining to heritage and brand affinity. In order of frequency of selection, responses in figure 5.9 were reflected as follows:

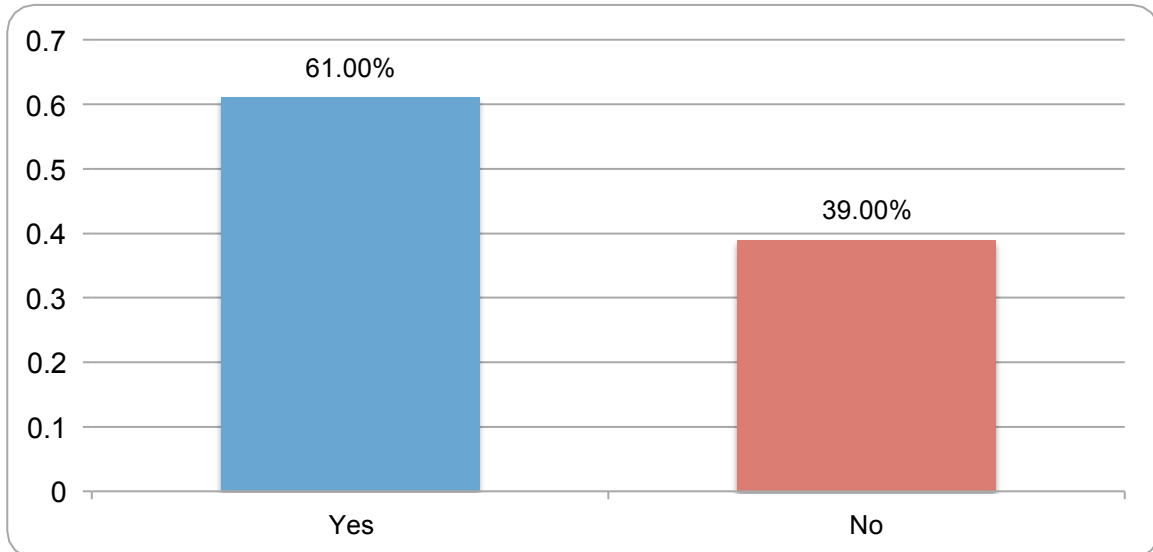
1. The brand has a very good reputation (29%)
2. I have a strong relationship with the brand (16%)
3. None of the above (13%)
4. Using the brand makes me feel good (11%)
5. I am proud to use the brand (10%)
6. The brand is unique to other brands (8%)
7. The brand feels like part of my family (6%)
8. The brand is a national treasure (6%)

The most frequently selected option (29%) pertained to the brands' reputation, which suggests that trust may be important to the target audience. The second most frequently selected was "I have a strong relationship with the brand", which indicates that many respondents have a strong affinity for their brand of choice. Thereafter, many respondents indicated that they do not agree with any of the affinity or heritage measures. Some respondents (11%) said that the brand makes them feel good. This response, however, may be product-led rather than brand-led. 10% said they are proud to use the brand, which suggests this group displays an affinity. Only 8% of respondents selected the uniqueness of their brand as a statement with which they agree, an important brand attribute. The least often selected responses (6% each) related to strong heritage factors, namely "the brand feels like part of my family" and "the brand is a national treasure." This could suggest that in this instance, heritage factors were not significant considerations compared to generic brand attributes.

## 5.11 Question 11

### 5.11.1 Question 11.1

**Will you encourage your children / family / friends to use the brand? (Pass it down)**



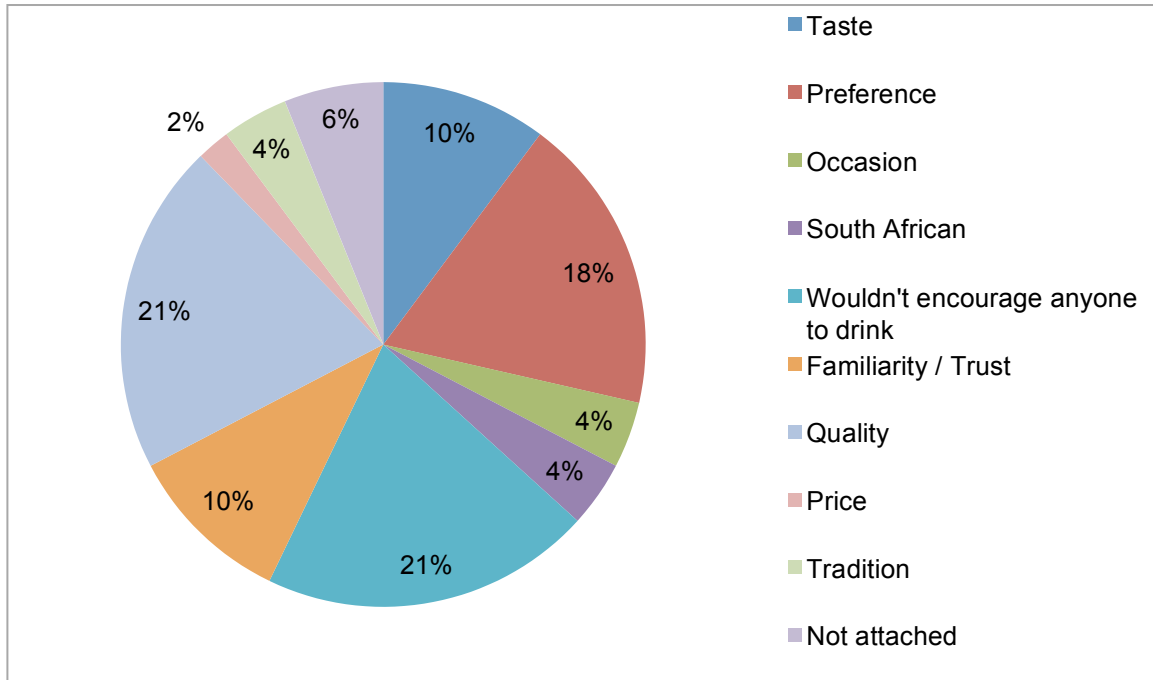
**Figure 5.11.1: Analysis of Question 11.1**

Question 11.1 was designed to determine whether participants would promote the brand to their own circle of influence. This question connects both heritage and brand affinity by measuring the willingness of participants to be brand advocates for their brand of choice. The majority of respondents indicated that they would encourage friends and family to use the brand, whereas 39% said they would not. This may suggest that there is a degree of brand advocacy amongst the target audience.



### 5.11.2 Question 11.2

Please elaborate on your answer:



**Figure 5.11.2: Analysis of Question 11.2**

Although the questions were open ended, responses were grouped into themes. Figure 5.11.2 depicts that the majority of the justifications centred on the quality of the product. Many respondents qualified that they would not encourage their children or family to drink. Thereafter, the most common rationalisation was that beer brand choice is based purely on preference. Therefore, respondents were reluctant to recommend a brand, knowing that beer preference is mostly subjective e.g. *“Each person has their own preference and I believe should try their own brands until they find something they enjoy.”* The taste of the product and familiarity and trust of the brand were mentioned with equal weight. A number of respondents (6%) said they would not recommend or pass a brand down because they were not attached to the brand. One respondent said: *“I just use it because it's a well-known name and the first one that comes to mind. Definitely no sense of obligation to the brand.”* Some substantiated their

response by saying that the brand is South African, and others that using the brand is a tradition. Some respondents provided justification that was based on social occasion such as: *“The experience is what we look for in gatherings and having it makes sense to everyone.”* Very few respondents (2%) would recommend the brand based on its price in that it is perceived to be affordable.

## 5.12 Question 12

### What would encourage you to try / use another brand?

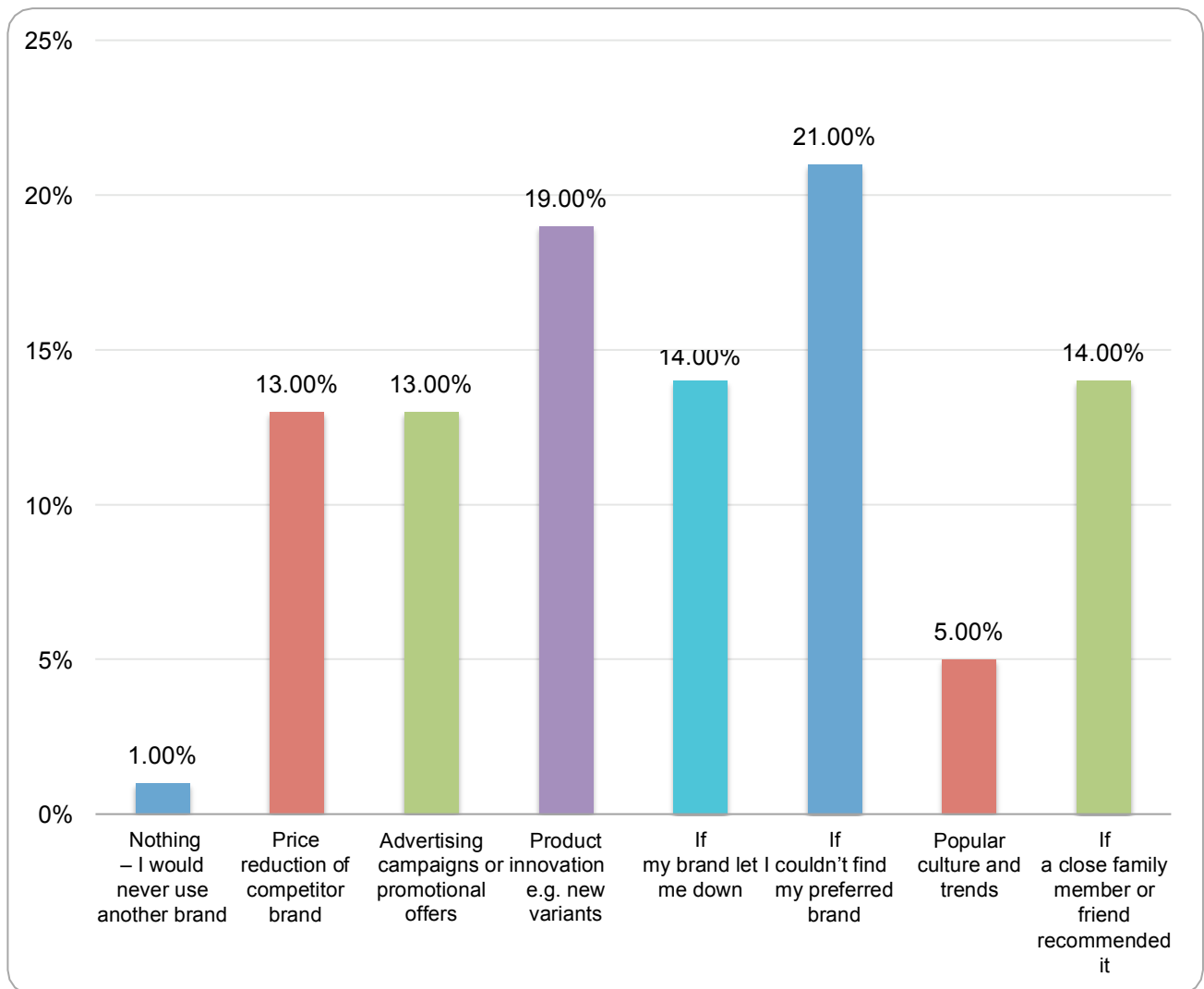


Figure 5.12: Analysis of Question 12

From highest to lowest in terms of frequency of response selection, the results were as follows:

1. If I couldn't find my preferred brand (21%)
2. Product Innovation e.g. new variants (19%)
3. If a close family member or friend recommended it (14%)
4. If my brand let me down (14%)
5. Price reduction of competitor brand (13%)
6. Advertising campaigns and promotional offers (13%)
7. Popular culture and trends (5%)
8. Nothing, I would never use another brand (1%)

The most frequently selected response, "If I couldn't find my preferred brand," suggests that respondents are no more loyal to their brand than they are to the experience of drinking beer. This is supported by the least often selected response, "Nothing, I would never use another brand", which indicates that there is little absolute brand loyalty. Most often, respondents would rather buy another brand of beer than not have any beer at all, and respondents would easily be influenced by product innovations of other brands. The third most frequently selected response pertained to family recommendations, which suggests that respondents are influenced by people that are close to them, those whose opinions they can trust. This response also speaks to heritage factors. Closely thereafter, respondents would try another brand if their choice brand let them down. This also supports the position that there is little absolute brand loyalty. Price reduction and advertising/promotional campaigns of other brands were other factors that were equally weighted and are considerations that indicate that respondents are able to be influenced through marketing tactics to use other brands. Popular culture and trends was also a factor, but limited in selection to only 5%, suggesting that it is not strongly influential.

### 5.13 Question 13

What do you value / love most about the brand?

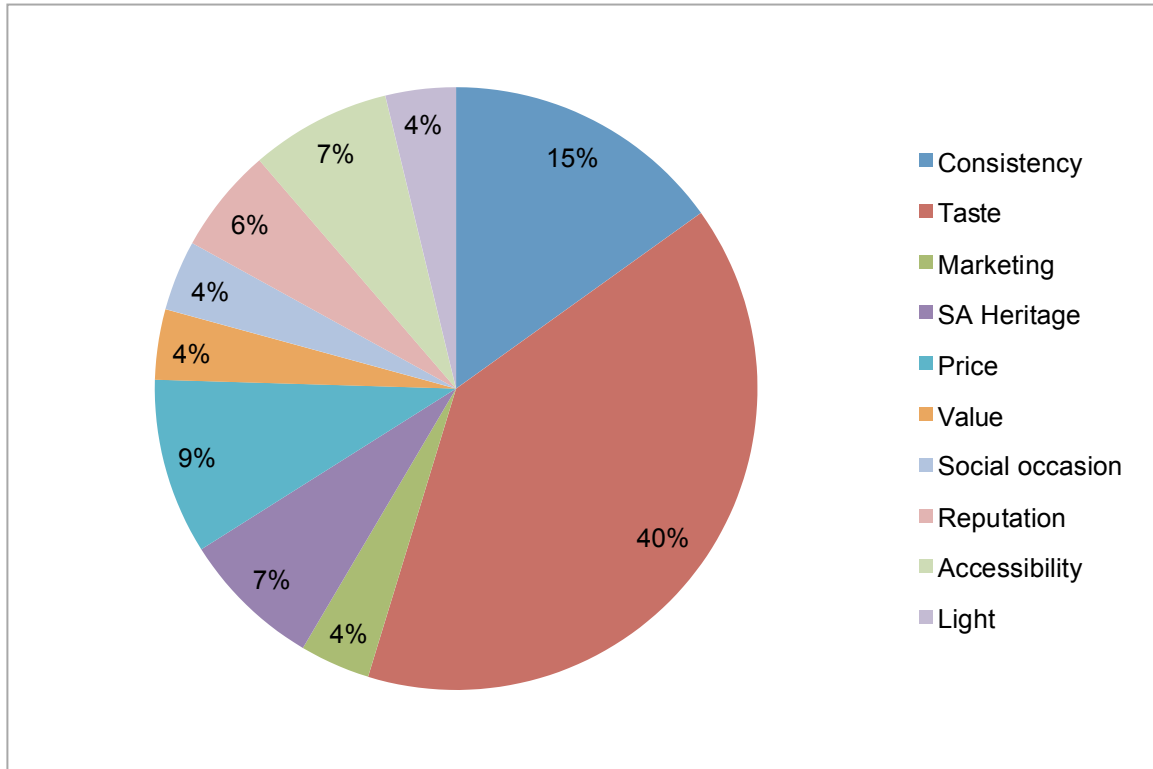


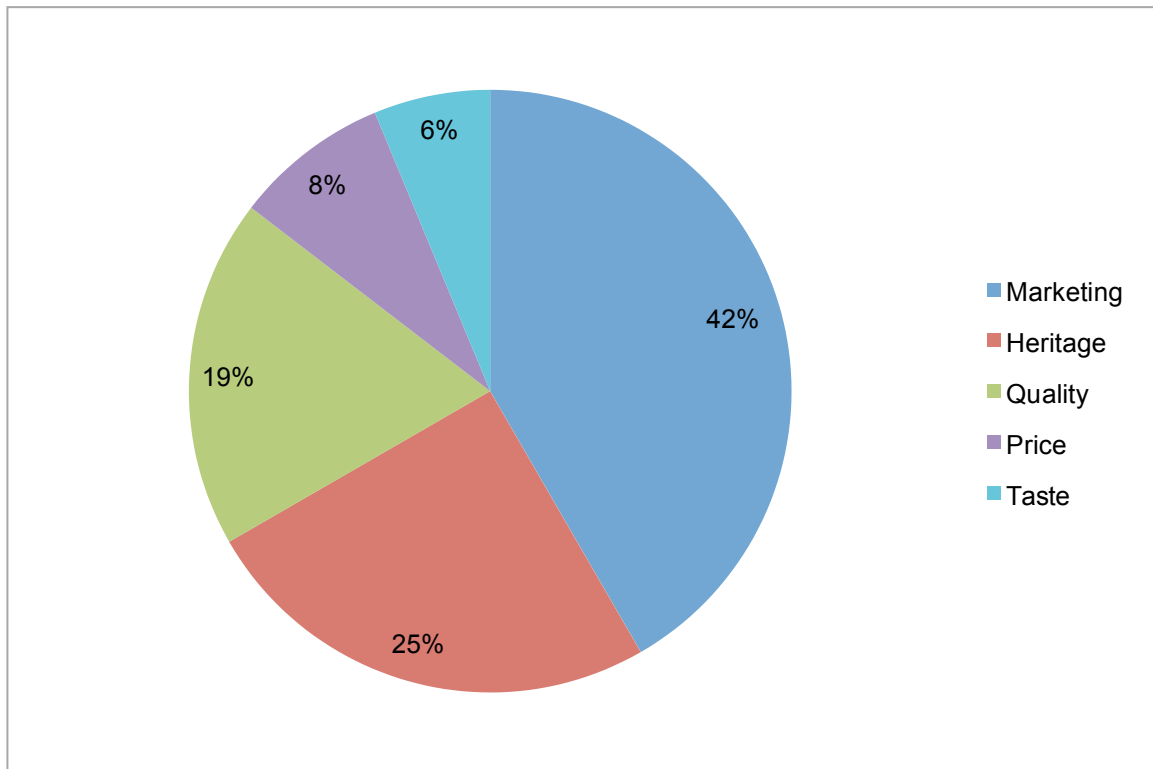
Figure 5.13: Analysis of Question 13

The most valued / loved attribute identified by respondents was the taste of the product, with 40% of responses centring on the taste profile. Many other respondents (15%) mentioned the consistency of their brand of choice as the reason that they love it. Thereafter, the price of the product was well-loved and valued with 9% of responses pertaining to the cost of the beer: *“It’s cheap.”* The South African heritage was mentioned by some respondents (7%), with responses saying, *“The heritage and history behind the beer, it’s known as Soweto Pepsi.”* Some said *“it is proudly South African.”* The number of responses equated those that said accessibility of the brand was the most valued attribute, in that respondents could acquire the brand anywhere. The reputation of the brand was also a factor, with 6% of responses speaking to the brand’s standing in society. Equally valued/loved at 4% was value for money, the fact that the beer

is light and lower in carbohydrates (Castle Lite), the fact that it is often drunk at social occasions and marketing efforts from the brand. One respondent commented on the “*social aspect associated with the consumption.*”

### 5.14 Question 14

**What do you think makes the brand so iconic / successful?**



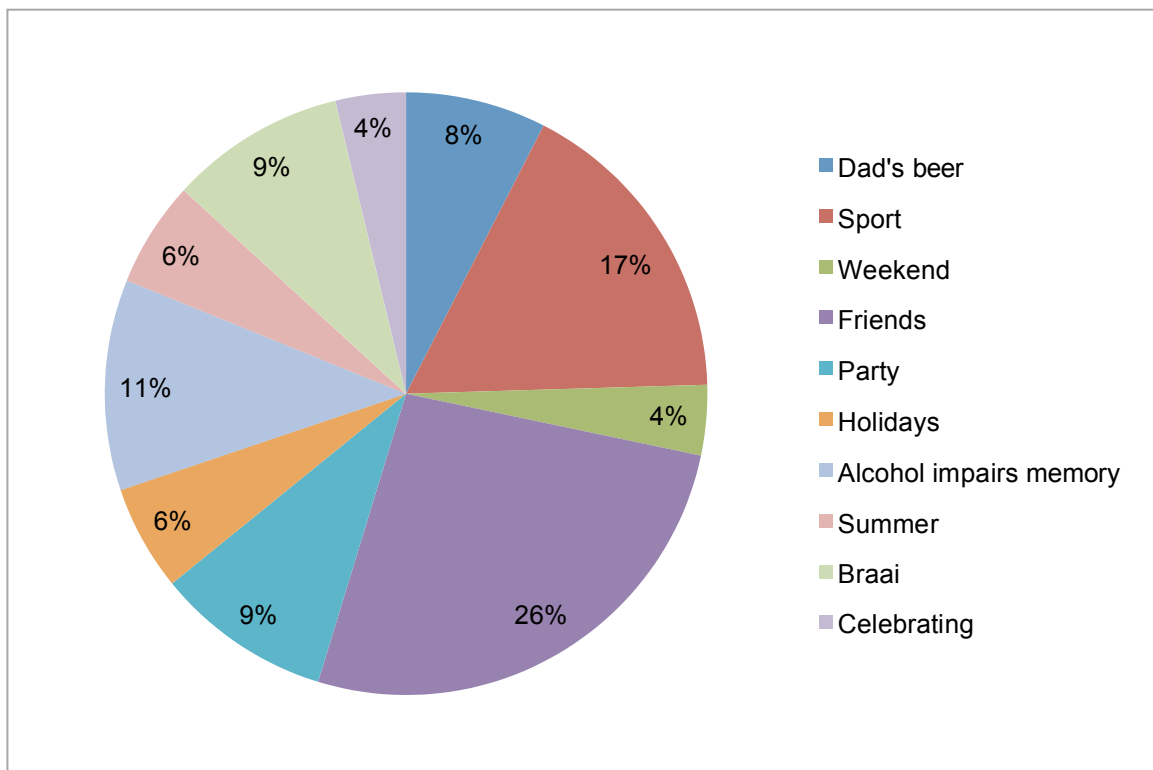
**Figure 5.14: Analysis of Question 14**

This question was qualitative in that it was open ended. For analysis purposes, responses were grouped into themes. The vast majority of responses assign the success and iconic status of the brand to the marketing thereof. One respondent said: “I think it is marketed towards the younger audience and then the audience grows with the brand.” Another said: “*It understand it's [sic] customers, and they know how to advertise it.*” Another supporting quote read: “*It has been around for many years, adverting is good with consistent promotions.*”

The second most commonly mentioned element was the brand's heritage. An excerpt from the data that supports this was the following statement from a respondent: *"Its [sic] a proud South African brand that has stood for a long time."* Thereafter, quality of the product was suggested as making the brand successful and iconic. Price was also a notable theme, with the smallest grouping being taste. It is interesting to compare the differences between Questions 11 and 12, which show that the factors that are most loved by respondents are not reflected in the elements that the target group perceive to make brands successful or iconic.

### 5.15 Question 15

Please provide a memory you have of using the brand:



Responses to question 15 were broad and unique but it was possible to conduct a thematic analysis of the results. Results were ranked in order of frequency as follows:

1. Friends (26%)
2. Sport (17%)
3. Alcohol impairs memory (11%)
4. Braai (9%)
5. Party (9%)
6. Dad's beer (8%)
7. Holidays (6%)
9. Summer (6%)
10. Celebrating (4%)
11. Weekend (4%)

Those that mentioned friends recalled times spent with their friends enjoying their favourite beer e.g. *"Good times catching up with friends over a cold beer."* Another example reads: *"All the boys having a [sic] ice cold black label, telling stories etc."*

The second most frequently occurring theme was sport. Many respondents reminisced about drinking their favourite beer whilst watching various sporting games, particularly soccer, cricket and rugby. Some examples of these memories are: *"Watching darling black label cup Khaizer Chiefs vs Orlando Pirates," "Drinking beers at various cricket grounds around the country" and "SA rugby games."*

A large number of respondents said that they have few memories of drinking the beer as alcohol impairs memory e.g. *"Not many. It's always a blur"* and *"Generally when I drink there isn't much to remember."*

Thereafter memories pertaining to braais and parties were recalled. 8% of respondents listed memories of their fathers drinking their favourite beer and

mentioned sipping their dad's beer: *"It was the first beer I ever tasted and drank because this is what my Dad drank."* Summer time and holidays are two closely related themes that were fondly associated with the consumption of the beer brands. One respondent said they remember drinking a "refresher on a hot day." Another recalled "driving around the St Francis canals on booze cruises every December holiday while soaking up the African sun." Weekends and times of celebration were also mentioned. A memory that illustrates this is "having a light drink on a Sunday afternoon after a hard week."



## **6. CONCLUSION AND RECOMMENDATIONS**

Motivation for purchasing the respondent's brand of choice showed little brand affinity. Instead respondents were skewed towards generic or passport factors such as quality and accessibility. Very few respondents indicated a connection to the brand, which suggests limited brand affinity. As indicated in the discussion, heritage factors played a very small role for respondents in terms of purchase decision, which suggests that heritage is not an important consideration.

In terms of the iconic status of the brand, the majority of South African Millennials in the sample did not feel that this is an important factor for a brand, which could suggest a lack of strong connection and pride. Marketing and heritage of the brand were factors that respondents attributed to a brand's success and iconic status.

A telling discussion centred around conversion or switching factors. The vast majority of respondents use more than one brand of beer which suggests little absolute brand loyalty. This was supported by the fact that none of the respondents would rather go without than purchase another brand. The most frequently selected response when asked directly about switching factors was "If I couldn't get my preferred brand." Supporting this was the antithesis which is that very few respondents said they would never use another brand. As suggested by literature, brand loyalty is somewhat missing in this target group.

Although brand affinity elements were evident in question 10 (Indicate which of the following statements, if any, you agree with) e.g. "I have a strong relationship with the brand", heritage was not a significant consideration for respondents. This may indicate that heritage is not a strong determining factor for brand preference or connection. Heritage of the brand was not esteemed highly as a factor that respondents value/love most about the brand and followed intrinsic product factors such as taste, and extrinsic factors such as marketing and consistency.

Considering all the results, analysis and discussion, three key conclusions can be put forward:

1. Brand loyalty and brand affinity is low amongst the sample of South African Millennial beer drinkers.
2. Heritage does not play a significant role in the development of brand affinity for South African Millennials towards Iconic South African beer brands.
3. Heritage does play a role in brand advocacy.

It may be suggested that South African Millennials assign greater value to product attributes than brand attributes linked to iconic status

In terms of answering the research questions, the following assertions can be made:

**a) What factors influence brand affinity for South African Millennials?**

The greatest influence for brand affinity for South African Millennials is product quality and taste. South African Millennials also value consistency; the fact that they can trust the brand experience to always deliver. Reputation was another influence which supports the fact that the audience place a high value on trust. Accessibility and price were other attributes that influence brand affinity. It can be suggested that South African Millennials in this sample place higher value on rational attributes (taste, quality, consistency) than emotional attributes such as trust and reputation.

**b) Does heritage influence purchase decision of South African iconic beer brands for South African Millennials?**

Although brand heritage was established as an attribute that South African Millennials value, it is difficult to conclusively establish whether cultural heritage of South African Millennials (influence of their culture) influences the purchase decision. Most respondents were introduced to their favourite beer brands by

close family and friends, which may suggest that some kind of 'passing on' is prevalent and that cultural heritage does play a role in their experience. However, many respondents indicated that although close friends and family initially introduced them to the brand, this behavior does not affect their decision to purchase the product. When asked if they would pass it on themselves, the majority of respondents said they would. It can therefore be proposed that brand advocacy exists for beer brands in this target audience. Supporting this is the fact that many of the target audience indicated family/friends' recommendation as a strong switching factor. It is viable to suggest that heritage influences purchase decision of iconic South African beer brands, however, other consideration factors are considered more influential i.e. product quality and accessibility.

**c) Are iconic brands relevant to South African Millennials?**

The majority of South African Millennials that took part in the study indicated that the iconic status of the brand is not important to them. Many believe that marketing and advertising are responsible for the brand's iconic status. The iconic status of brands was also said to be mostly limited to beer brands and not applicable across product categories. The fact that product innovation is a strong switching factor suggests that successful heritage brands need to adapt to remain competitive.

**d) What factors influence South African Millennials' willingness to try other beer brands?**

Three major switching factors emerged from the research. The strongest switching factor is the unavailability of the South African Millennial's preferred brand of beer. Once again rational elements related to product benefits were stronger than the emotional drivers associated with brand loyalty and affinity. If a South African Millennial cannot find their beer of choice, they will select another brand rather than sacrifice the product experience. This confirms that accessibility is an important brand quality. Product innovations are another factor that influence the trial of other brands. This could suggest that it is important that

brands continue to evolve and improve in order to remain relevant to this target audience. The recommendation of family/friends was also a strong influence on South African Millennials' willingness to try alternate brands.

Considering the findings of the study, it can be recommended that brands make an effort to gain the trust of millennials. This is an important attribute that drives brand affinity. Once a brand (iconic status or not) lets a millennial consumer down, the relationship is negatively affected. Therefore, another recommendation is for brands to focus on maintaining a good reputation. Word of mouth and recommendations from family and friends strongly influence trial and brand affinity. If a brand can gain millennials' trust and uphold a good reputation, it is possible to develop brand advocates in brand communities.

Ensuring that brands deliver on rational attributes such as taste, quality will go a long way to establishing brand affinity, and consistency is important to South African millennials. The study has shown that it is important for brands to be widely accessible. The South African Millennial audience will purchase another brand if they cannot find their brand of choice. Iconic South African beer brands should consider ways to be innovative in their approach in order remain relevant and grow their brand.

Further research on this topic is also recommended, particularly in a South African context, in order to gain more insight into an extremely diverse market segment. It would be beneficial to conduct a national study, possibly including a sample from universities and colleges across the country. Another recommendation is to investigate the role of heritage on brand affinity of other product categories – particularly retail products such as fast moving consumer goods.

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## **8. APPENDICES**

### **8.1 Appendix 1: Online Survey**

#### **THE ROLE OF HERITAGE IN BRAND AFFINITY FOR SOUTH AFRICAN MILLENIALS FOR ICONIC SOUTH AFRICAN BEER BRANDS**

##### **Question 1:**

Are you born between 1980 and 1995?

- a) Yes
- b) No (Close interview)

##### **Question 2:**

Do you drink or purchase beer?

- a) Yes
- b) No (Close interview)

##### **Question 3:**

Which beer brand do you purchase most frequently?

- a) Carling Black Label
- b) Castle Lager / Lite
- c) Lion Lager
- d) Other (Close interview)

##### **Question 4:**

Why do you purchase the brand? (Multiple select)

- c) I grew up using it
- d) The price
- e) The brand name is tried and trusted
- f) It's easily accessible
- g) I feel a connection to the brand
- h) Quality of the product
- i) It's a tradition/ritual

##### **Question 5:**

Is the fact that the brand is South African important to you?



Y/N

**Question 6:**

Were you introduced to this beer brand by close family or friends?

Y/N

**Question 7:**

If yes to Q6 - Does this influence your decision to purchase the brand today?

Y/N

- Please elaborate briefly

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**Question 8**

**8.1**

Is the iconic status of the brand important to you?

Y/N

**8.2**

If yes, does this apply to other product categories?

Y/N

**Question 9:**

Would you ever buy another brand in this category? (Single select)

- a) Never – I would rather go without the product
- b) No – nothing else compares
- c) Yes - If I couldn't find it and it was an emergency
- d) Yes – if another brand were cheaper
- e) Yes – I use more than one brand of the product

**Question 10:**

Indicate which of the following statements, if any, you agree with: (Multiple select)

- a) I have a strong relationship with the brand
- b) The brand feels like part of my family
- c) The brand is a national treasure
- d) I am proud to use the brand
- e) Using the brand makes me feel good

- f) The brand has a very good reputation
- g) The brand is unique compared to other brands
- h) None of the above

**Question 11:**

**11.1**

Will you encourage your children/family/friends to use the brand? (Pass it down)

Y/N

11.2 Please elaborate on your answer:

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**Question 12:**

What would encourage you to try / use another brand? (Multiple select)

- a) Nothing – I would never use another brand
- b) Price reduction of competitor brand
- c) Advertising campaigns or promotional offers
- d) Product innovation e.g. new variants
- e) If my brand let me down
- f) If I couldn't find my preferred brand
- g) Popular culture and trends
- h) If a close family member or friend recommended it

**Question 13:**

What do you value / love most about the brand?

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**Question 14:**

What do you think makes the brand so iconic / successful?

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**Question 16:**

Please provide a memory you have of using the brand:

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**8.2 Appendix 2: Research Ethics Committee Approval**

**Chairperson: Research Ethics Committee (Human)**

Tel: +27 (0)41 504-2235

**Ref: [H16-ART-JMS-003/Approval]**

**Contact person: Mrs U Spies**

14 October 2016

Ms J Vermaak  
Faculty: Arts  
2<sup>nd</sup> Avenue Campus

Dear Ms Vermaak

**A STUDY OF THE ROLE OF HERITAGE IN BRAND AFFINITY FOR SOUTH AFRICAN MILLENNIALS TOWARDS ICONIC SOUTH AFRICAN BEER BRANDS**

PRP: Ms J Vermaak  
PI: Ms K Kingwill

Your above-entitled application served at Research Ethics Committee (Human) for approval.

The ethics clearance reference number is **H16-ART-JMS-003** and is valid for three years. Please inform the REC-H, via your faculty representative, if any changes (particularly in the methodology) occur during this time. An annual affirmation to the effect that the protocols in use are still those for which approval was granted, will be required from you. You will be reminded timeously of this responsibility, and will receive the necessary documentation well in advance of any deadline.

We wish you well with the project. Please inform your co-investigators of the outcome, and convey our best wishes.

Yours sincerely



**Prof C Cilliers**  
**Chairperson: Research Ethics Committee (Human)**

cc: Department of Research Capacity Development  
Faculty Officer: Arts