USING SELF-IDENTITY AND BRAND PERSONALITY IN ADVERTISING APPEALS: A UNILEVER DOVE CASE STUDY
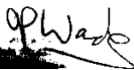
BY

MAVUNDURA LAYLA NOMCEBO DUBE

(213558374)

Submitted to the School of Arts, College of Humanities, University of KwaZulu-Natal, in fulfilment of the requirements of Master of Arts in Media and Cultural Studies (2020).

Supervisors: Prof Jean. Philippe Wade & Dr Anusharani Sewchurran

As the candidate's Supervisor I agree to the submission of this dissertation:

Prof J.P. Wade:

Dr A. Sewchurran:

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Declaration

I, Mavundura Layla Nomcebo Dube (213558374), declare that:

(i) The research reported in this dissertation, except where otherwise indicated, is my original work.

(ii) This dissertation has not been submitted for any degree or examination at any other university.

(iii) This dissertation does not contain other persons' data, pictures, graphs or other information, unless specifically acknowledged as being sourced from other persons.

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Acknowledgements

Abstract

The rise in popular culture and the growing power of brands led to factoring consumers and their self-concept, their buying power and interests as a part of the strategies implemented for the purpose of advertising. Brand development and the sustainability of brands over time required the adjustment of looking at brands from a singular lens of mass production to that of consumer-driven interest. Meanwhile, within consumer studies, an in-depth look into consumer habits and behaviours from their everyday life experience garnered the attention of cultural studies academics. Thus, slowly resulted in the academic debate of consumer consumption power and what that power meant for the lives consumers lived and impact consumption power has on different cultures and subcultures. Both frontiers of academia, namely that of cultural studies and marketing resulted in corpus discoveries of academic literature that contributed to the understanding of consumers within the market.

Consumer Cultural Theory (CCT) was born out of the necessity to try and understand the ever-evolving role of the consumer within the market and the impacting role that the consumer can play based on their levels of consumption. CCT was an attempt taken by scholars to try and integrate marketing and cultural studies with the hopes that this integration will provide beneficial results in the development of consumer studies. The diversity in the academic approaches to studying consumers within these disciplines became an integral reason behind researching from an interdisciplinary standpoint.

With this study, it is pertinent to investigate brand development through consumer cultural meaning by studying to understand the influence of an individual's self-identity and brand personality could impact the advertisements they chose to engage. The *Dove Real Beauty Campaign* utilised as a reference to brand managers understanding consumers and a means of looking into the beauty industry. This study focuses on the resonance of the self-identity (widely studied within cultural studies) to the creation of advertising appeals (studied at great length within marketing).

 The study sets out to inquire from eight South African women what their thoughts were regarding the advertising attempts Dove made and their understanding of self as well as their insight into brand preference and how those factors influence their everyday consumption of advertisements. The approach is to unearth the meanings individuals attach to brands and their products and the level of individualistic symbolism they attach to that meaning, what their expectations are from their favourite brands when they advertise products to them.

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CHAPTER ONE

1. INTRODUCTION

This study sets out to examine the possibility of an association between self-identity and brand personality integrated to influence advertising appeals. The study is derived from a case study of the Dove: *Real Beauty Campaign*. This study will take on an interdisciplinary approach, that will be integrating marketing theories and cultural theories to uncover the link between consumer behavioural patterns. The choices of brands they buy as well as the advertising appeals, they gravitate towards, the focus of the study will be researched from a South African context since the Dove campaign did not take that approach in their study. Academically marketing and cultural studies in South Africa is studied within the management and humanities faculties, respectively.

The commerce-oriented studies have a minimal economic, psychological and anthropological understanding of purchasing decisions which primarily based on a non-cultural economic utility (Hapsoro & Hafidh, 2019; Lavoie, 2004; Sherry, 1987). The background of the study will provide a synopsis of this endeavour through the description of the study's significant concepts such as consumer culture, self-identity, self-concept, brand personality, consumption and advertising appeals. The theoretical approach of the study expounded by scholars such as Holt, Giddens, Aaker, Belk, McCracken, Fiske and Hebdige as the pioneer scholars whose literature is utilised.

The methodological approach to this study will take a qualitative approach, and the research design will be qualitative. One-on-one in-depth interviews conducted with eight women, with the intent to uncover detailed and personal accounts of their experience using beauty brands. These women who are very opinionated about their shopping experiences, women who are use various beauty brands and represent the diversity seen in South African women. Their use of and the knowledge of the Dove brand is not entirely important to this study as the questioning will be moving towards their thoughts on beauty brands, they have experience using, however their opinion on the advertisements by Dove will also be questioned. Purposive sampling is the sampling approach used for the study, because their experience using different beauty products makes them ideal participants in this study.

Although critical cross-disciplinary studies between marketing and cultural studies were researched in America and other parts of Europe, this study, however, will be the first attempt at the amalgamation of these fields of study from a South African context. The case study

which is the foundation that the thesis will be based upon is the *Dove Real Beauty Campaign* which began in the United States in 2004, where Dove launched the Campaign for Real Beauty based on their conclusions of a major global study, *The Truth About Beauty: A Global Report*. The brand prompted a global conversation surrounding the need for a broader definition of beauty. A change came after the hypothesis of the study proved that the definition of beauty had become restrictive and unachievable.

Dove then responded by producing an enthralling short film called *Evolution* that portrayed the revolution of a 'real woman' into a model encouraging the awareness of how idealistic perceptions of beauty are created. This study will look at the campaign mentioned above as an aid in answering the research questions of this study.

An analysis will be done through a descriptive technique on the interpretations derived from the data gathered and discussed based on the guiding research questions and the set objectives of the study.

1.1 Background of Study

After the completion of the honours degree I realised that if modified to the point of transformation, cross-disciplinary studies between marketing and consumer culture will bring new insight into consumer behaviour which will in-turn assist with brand development and better insight into consumer behaviour. Thus, marketing research needs to engage and work hand in hand with cultural studies to produce new theories that are both culturally oriented and more of a qualitative approach to conducting marketing research. Marketing research needs to employ qualitative research which mostly focuses on the lived experiences of consumers mired in webs of cultural meanings where identities are continuously negotiated.

Thus, if marketers and brand managers became aware of this central dimension of the integration of cultural systems within target markets, they would be able to engage in marketing effectively. Consumption is vital to the formation and preservation of the consumer's personal and social world, so advertising is acknowledged as one of the most significant derivations of the symbolic meanings and values conveyed by consumption. The main aim is to conduct this study from a qualitative research approach to uncover the meaning and understanding behind the resonance advertising appeals have on consumer behaviour and their interpretation of advertising messages.

For the study, the Unilever and Dove *Campaign for Real Beauty* forms an integral part of the case study of the thesis. The premise of the study is to observe how the self-identity intertwines

with advertising appeals using Dove's campaign as a case study. To provide context behind this case study, it was important to include the background about the Dove brand and the processes taken by Dove back in 2004 to prepare and eventually launch the Dove campaign.

The brand Dove encompasses personal care products such as soaps, body wash, lotions that were manufactured by Unilever initially for women, but the brand has since diversified to men's product range as well as their baby product range. The corporation produced their first beauty soap bar in 1957, however, in 2002 Unilever did a reassessment of Dove's marketing strategy with its public relations firm Edelman and its marketing and advertising agency Ogilvy & Mathers, to create a new unified global image to generate brand loyalty (Etcoff, et al., 2004). Dove conducted in 2003 a global research study that they titled "*The Real Truth about Beauty*" which involved the participation of three thousand two hundred women who were aged between eighteen and sixty-four coming from ten countries (Etcoff, et al., 2004).

The data collection was conducted through the use of a twenty to twenty-five-minute-long telephonic interview. The results that the study yielded was that only 2% of women feel beautiful and 75% of the respondents want the media representation of beauty to be more than just the physical attributes (Etcoff, et al., 2004). Dove executives utilised the information from the study to initiate their campaign, which they shaped by working with women within the industry and some of their researchers were also women. The women who participated from Ogilvy & Mathers were Shelly Lazarus, two creative directors, an art director, a writer and one producer (Etcoff, et al., 2004).

 Lazarus who lead the team was a graduate from Smith College (an institution for all women that has an alumnus of many feminist), which she is a part of the board of trustees. Dove had commissioned women to direct its foundational research and conduct much of the campaign's research. For the research itself, Dove featured "Real" women and girls of various ages, shapes and sizes. The campaign first launched in England 2004, then it was exported to Canada and then the United States and later marketed to 35 countries. The branding strategy was implemented with the use of print advertising, billboards, television and new media. The campaign created a media frenzy going viral instantly when it launched September of 2004.

The "Real" women models were featured in all the popular television shows such as The Oprah Winfrey Show, The Today Show and The View. The campaigns also had an enormous impact in shifting the advertising trends of the time with industry choosing to implement their real beauty theme to their campaigns. This was reflected by the Verily Magazine banning all

airbrushing in 2012 and Seventeen Magazine pledging to feature "Real" models in 2012. The most impactful video that was released was the Dove Real Beauty Sketches that launched in 2013 that became the most-watched video advertisement and the third most-watched video advertisement of all time just one month after launching. The video made its debut appearance on The Today Show, and that later garnered two Huffington Post stories on that very same day (Dye, 2009).

The fame of the campaign came with criticism since the initial rollout of the campaign all the steps taken came under fire from the media, critics and academics. The first campaign that Dove came under fire for was their choice of the slogan "Real Women Real Curves", they aimed to raise the percentage of women in the world who did not identify themselves as beautiful from the then-current statistic of 2% (Murray, 2013). The study was very restricted and South African women did not form part of the statistic hence this study will approach the observation from the perspective of the diverse South African woman.

1.2 Implications and Significance of This Research

This research has crucial inferences for global marketing and branding efforts by consumer-oriented organisations. After all, concepts about cultural variances are frequently the foundation for marketing communications internationally as well as brand management strategies globally.

Cultural issues have increasingly been perceived with utmost importance, fuelled by the use of new technology that marketers employ to reach consumers across identity boundaries. Increasing amounts of time and effort is spent by marketers, trying to comprehend abstruse cultural differences. For the effectiveness of their messages to have substance, marketers and advertisers need to recognize not only how to modify a message to culture, but when such cultural value-based messages are most applicable.

 Consumers who are living within a postmodern society are exposed to countless realities. The consumer who has travelled outside his or her community and was exposed to other cultures, also gets exposed to many other cultures via mass media such as television for instance. Thus, the influence of these distant events and on the intimacies of the self, become more and more conventional. The internet and the influence of social media have also brought the power of shared cultural experiences to the forefront, through swiping up, people have access to so much more information than they had twenty years ago on Instagram.

Thus, the consumer is always on the receiving end of new information all the time, which means that their realities are always under construction; thus, the identity of the consumer is consequently under never-ending creation because the consumer will forever question their self. This knowledge of a global brand such as Dove would then become useful when they are creating their brands as well as strategizing how their advertising appeals would connect to their target market.

1.2.1 Theoretical and Literary Foundation of Study

Within the South African academic institutions the syllabus taught to students within the discipline of marketing has very limited cultural studies taught within the context of consumer behaviour, in my experience there was very little cultural understanding imbued as part of the marketing and advertising syllabus taught to students who would ultimately be the advertisers and marketers who create the advertisements in the country[1]

Marketing and cultural studies are the main disciplines that are a part of my research and as such a definition of these two disciplines will be outlined and the over-arching sub-disciplines that form part of the research namely advertising, consumption, identity, self-identity, branding and personality.

The sub-disciplines and the theories that relate to the study and how they overlap against each other within the main disciplines of marketing and cultural studies will be explored in-depth. For the theoretical framework, a chronological timeline of how these theories came to be and the role they play in both the fields of marketing and cultural studies will be illustrated. The classic justification for history and why it is vital to know it is that those who are oblivious to their past are predestined to replicate its faults. Notions or perceptions that have not succeeded or have not proven useful should be rejected. The value of including history is its establishment as a baseline for recognising changes in theories.

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[1] In South Africa Marketing is studied at length academically at business school and Cultural Studies is studied academically through Humanities and for any student to have knowledge of both disciplines studied together they would have to incorporate it in their postgraduate studies and in particular research.

1.3 Research Questions

The research questions are as follows:

1. How do consumers express their self-identity through brand preference, is that preference linked to the brand personality traits associated with Dove Personal Care brand?

2. How is the self-identity in tandem with the brand personality of Dove Personal Care brand advertised to target consumers?

3. How marketers and advertisers can improve the advertising messages based on consumers lived experience?

1.4 Research Objectives

The objectives which guide the research are:

1. To determine if consumers express their self-identity through brand preference and if there is a link to the brand personality traits associated with beauty brands.

2. To determine how the self-identity in tandem with the brand personality of Dove Personal Care brand is advertised to the target consumer.

3. To examine how marketers and advertisers create cultural meaning that would resonate with their brands and the consumer.

1.5 Overview of Research Design and Methodology

1.5.1 Research Design

All research is based on some fundamental theoretical assumption about what represents valid research and which research method is suitable for the advancement of knowledge within a given research investigation (Deetz, 1996). The research design for this study will be an exploratory and interpretive case study that is examined through qualitative methods. While there are other differences in the research models, the most familiar categorisation of research methods is that of qualitative and quantitative (Sekaran, 2016).

1.5.2 Case Study Research

The case study research strategy will be implemented for this study. A case study is one of the many approaches of researching whether a study is social science-related or even socially related since the main objective is to understand human beings in a social milieu by explaining their actions as a single group, community or a single event: a case (Yin, 2003).

Yin (2003) defines a case study as an empirical analysis that explores a contemporary experience within its real-life circumstance, especially when the boundaries between experience and circumstance are not well-defined. Unlike several forms of research, the case study does not utilise any methods of data collection or data analysis. The study is divided into three campaigns Dove created for their brand development program; each of these campaigns will be a case study that the study will be based.

1.6 Research Methodology

On the one hand, qualitative and quantitative refers to divisions about the character of knowledge: how one understands the world and the essential purpose of the research. On another level of discourse, the terms refer to research methods, that is, how data are accumulated and studied, and the type of generalisation and interpretations originated from the data (Myers, 2009).

In qualitative research, distinctive knowledge assertions, enquiry strategies and data collection methods and analysis are utilised. Observation and participant observation (fieldwork), interviews and questionnaires as well as documentary analysis are some qualitative data sources included (Myers, 2009). The study is strictly qualitative in nature because the aim is to outline the understanding and lived experiences of the participants as they have relayed them and establish meaning from their own experiences instead of providing a quantitative research output. However, it is important to carry out a small survey to outline the demographics of the participants as this was important to establish inclusivity and diversity amongst the South African women chosen as participants. This survey is important to include as there was a lack of diversity in the Dove campaign that included a broader participant pool amongst women in the African continent.

Primarily exploratory research is exploratory research. It is used to acquire an insight of the causal reasons, opinions and motivations that make up the data collected (Sekaran, 2016). It provides insights into the problem or helps develop ideas and hypotheses for potential quantitative research. Quantitative methods emphasise the objective measurements and the statistical, mathematical and numerical assessment of data collected through questionnaires and surveys or by employing predating statistical data using enumerative systems (Sekaran, 2016).

1.7 Data Collection

This study will utilise an amalgamation of data collection methods in expectancy that the research questions will be answered. Using Unilever as a case study and zoning in on their Dove personal care brand. The initial stage of collecting data will consist of a questionnaire[2] , and then from their personal interviews will be conducted on each of the four participants.

 I will use consumer cultural theories as well as marketing theories for the study that will bring out the specific cultural understanding of marketing concepts by utilising the campaigns that Unilever has used for advertising the Dove brand.

Document analysis will be conducted on the initial *Dove Real Beauty Campaign* report and studies that were done on the campaign, this is done as a means to get an understanding of the purpose of the campaign and getting an understanding of what the results were. That analysis will be included in the findings.

Lastly, eight personal interviews of consumers (only women) will be conducted to assess the campaigns and the preparations and methods used to market and advertise. The number of participants is kept small as to get an in-depth and personal take on the life experiences using various beauty brands thus it was pertinent that a smaller number was taken as a means of establishing understanding without having to generalise. The participants are chosen specifically because they are users of various beauty brands and they have well balanced knowledge of their consumer behaviour as well as interpretation of advertising messages.

Throughout the process, I will ask each of the respondent's questions that will be thematic to the theories discussed in the theoretical framework. The interviews will take an in-depth look into the participants' relationship with beauty, their personal life stories, the brands they enjoy using, their understanding of self-identity and the advertising industry. The interviews will also be questioning if they were able to resonate with the cultural meaning that is advertised and whether they had any difficulty resonating with the brand. An informed consent form as per the university regulations will be issued to each interviewee before the interviews happening.

1.7.1 Individual Interviews

I will conduct in-depth interviews with eight different female individuals. The interviews that will be conducted will be semi-structured in that the respondents will be asked thematic

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[2] See Appendix A

questions on the theories addressed in the theoretical framework as well as on the effectiveness of the advertising appeals utilised in the *Dove Real Beauty campaign.*

1.7.2 Sample

The sampling will be purposive; thus, only women who are knowledgeable of the subject matter will be a part of the interviewing process. Thus, the study will only be considering women as they are the consumers that were the focus group for the initial *Dove Real Beauty Campaign*. The women chosen will be racially diverse from walks of life depicting the South African rainbow nation. These interpretive approaches will give the research considerable opportunity to provide discourse on subjects of effect and impression and to answer questions such as "Why" and "How" trajectories are created (Walsham, 2006)

1.8 Structure of the Thesis

The structure of the thesis will start with an introductory chapter, which is chapter one. The introductory has a summary of the research proposal, explaining the research project's significance, purpose while outlining the general sense of how I will go about conducting my research.

The specifics of the research questions and objectives will also be outlined in the introductory chapter. The second chapter of this thesis is the literature review which will identify research that has already been completed within this topic area. Since my study is cross-disciplinary research, I will draw from very dated sources as well as sources from both cultural studies and marketing theories thus generating a link between the two disciplines namely Consumer Culture Theory (CCT).

The third chapter will be the theoretical framework that will outline the key theoretical concepts that will create the intellectual framework of any thesis. The fourth chapter of this thesis is a research methodology, and the chapter will outline the research approach or methods that I will use for the study as well as the research design and the sampling methods that I will use.

 The fifth chapter will be the analysis chapter, and the research findings will be discussed at length here. Lastly, in chapter seven, I will discuss the recommendations for a future study as well as the limitations of the study.

1.9 Structure of Chapters

The chapters will be divided as follows:

Chapter 1- Introduction:

Introduction and overview, the background of the study, problem statement, purpose and significance of the study, research questions and objectives, overview of the research methodology and research design, organisation of literature review and theoretical framework, structure of the thesis, summary and conclusion to the chapter.

Chapter 2- Theory:

Introduction and overview, critical theoretical concepts namely: Marketing, Self-identity theory, Self-concept, Identity, Brand personality and advertising appeals, summary and conclusion to the chapter.

Chapter 3- Literature Review:

Introduction and overview, Consumer Identity projects, Marketplace Cultures, Socio-historic patterning of consumption, mass-mediated marketplace ideologies and consumer interpretive strategies, summary and conclusion to the chapter.

Chapter 4- Methodology and Data Collection:

Introduction and overview, Research methodology and research design, Sample, qualitative research methods, limitations to the study, summary and conclusion of the chapter, Case study research, documentary analysis, Personal interviews, summary and conclusion of the chapter.

Chapter 5- Analysis of findings and Discussion of Results:

Data gathered is analysed, interpreted in this chapter; limitations and delimitations of the study are expressed; lastly, the outcome of the results is discussed.

Chapter 6- Future Recommendations and Conclusion:

Future recommendations for further study will be discussed, and the thesis will be concluded.

CONCLUSION

This chapter highlighted the background and my interest in conducting this study. Inclusive in this chapter is the research proposal, research questions and objectives as well as the structure of the thesis and the research methodology, research design and the various tools and methods that I will utilise in the data collection method. The next chapter will be the literature review which will give an in-depth account of the scholarly work done in both the marketing and consumer culture theory.

2. CHAPTER TWO
2.1 Phenomenon

To unpack the disciplines that make up the theoretical approach chosen for this study; it was imperative to identify the phenomenon that motivates this study. The study encompasses many disciplines which form a part of the conceptual framework and, their relevance forms part of the knowledge gap that informed the problem statement. To understand the cultural significance, the study will take on the approach of analysing advertising as a practice of consumer behaviour and in part how advertising has become a valuable resource which consents social actors on the approval of the classification of the circumstances that consumers experience and their ability to transform brands and brand messaging to create their narrative of self-identity.

The outline of this chapter will consist of mapping out the connection between the different theories and the role they play in creating the framework of the study. Interdisciplinary research will be utilised to bring clarity to the complexities of integrating two disciplines. Background, in theory, is introduced as a means of understanding the reason behind the shift in consumer behavioural patterns; a look into the shift in popular culture, the necessity to recognise choice and consumers as the integral factor in the creation of a brand.

 The trifactor[3] allowing for this study to be researched outlines a disruption between what marketing traditionally was to now; showing discord between then and now. Therefore, the contributions of consumers into the creation have now become prevalent, and it is not just the influence of marketers and advertisers that make up the brand. Thus, studying the resonance between creators (marketers and advertisers) and consumers understanding the brand messaging in advertisements has become imperative to increase the level of effective brand messaging, establishing brand relationships and brand development by using effective advertising appeals that connect to the consumer.

The first discussion introduced would be that of the two disciplines and their respective differences in knowledge as well as how knowledge of both disciplines adds value to the study. After that the discussion will move towards introducing main theories which form part of the study, the theories will be discussed in-depth; the relevance of each of the theories illuminates the dissonances that are reflected upon in the literature review. The main theories are self, self-concept, identity, consumption, self-identity, personality, branding, brand personality and

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[3] Marketing, Cultural Studies and Resonance (the three factors)

advertising. The main theories will be discussed pertaining to their role in outlining the consumer as a vital figure in the process of brand creation and their need to understand brand messaging for their narrative construction as they grapple with the transformation of their self-identity. The theories will be introduced from a historical standpoint initially, and then the majority of the discussion will be an analysis of the role each of the theories has within the marketing and cultural studies disciplines, respectively.

 The disciplines in question are as follows; marketing (reshaped to include cultural inclusivity that considers people and their life stories). Branding (needs to be the link between the product or service that is being marketed and the consumers that consume the brand); advertising (improve the manner of communication so that brand resonance can be achieved). Consumption (is the answer behind the reason people consume and the act of practising consumption activities); self (understanding the self allows us to learn about the consumers in question), identity (learning about the consumers self will lead to an exploration of their identity).

Identity has a considerable role to play in creating the interdisciplinary relationship between marketing and cultural studies theories which is so rarely seen (Arsel & Thompson, 2011; Bak, 2015; Bellezza, 2015). By the very nature of the study being interdisciplinary, it was necessary to understand what constitutes an interdisciplinary study and how this very study will be shaped. As previously mentioned in the literature review the theory and studies used as a point of reference in this study will be heavily dated as a timeline from beginning to the present theoretical updates will be drawn to outline the development of theories from their inception to the current use of the theories in academic work presently.

2.1.1 Interdisciplinary Research

Interdisciplinary research was propelled by the necessity to address the complex research problems that extend far beyond traditional disciplines. Interdisciplinary research can transform through the integration of existing disciplines while also creating new ones (NFS, 2017). Interdisciplinary research is known to be a mode of research by either individuals or groups of individuals who integrate the data, information, perspectives, techniques and tools; as well as concepts and theories from two or more disciplines or forms of specific knowledge (Repko & Szostak, 2017). Thus, advancing the crucial understanding or aid in problem solving by uncovering solutions that were far beyond the scope of what a single discipline can offer (Repko & Szostak, 2017). Interdisciplinary research works when the disciplines in question are integrated, and a synthesis of ideas and methods is created. For this study, interdisciplinary

research (IDR) is fundamental as the study aims to integrate both the marketing and cultural studies disciplines to find the answer to the problem statement of this research.

2.1.2 Interdisciplinary Research Theoretical Framework

An interdisciplinary theoretical framework is defined as the resolute connexion of theories across disciplines, an orientation that serves as the guiding perspective for the research or study (Moran, 2010). Thus, the IDR theoretical framework is the frame that will be used to study this research topic, theoretical perspectives from various sub-disciplines of the core disciplines (namely marketing and cultural studies); will be integrated in a manner that will illustrate; how each informs the other all the while working towards answering the research topic (Committee on Facilitating Interdisciplinary Research, 2004). The five-step model for developing an IDR theoretical framework will be utilised. The model follows these five steps:

1. The research questions focusing on a multifaceted research problem that purposively cuts through disciplines is acknowledged or recognised.
2. Concepts and constructs within the IDR questions are identified.
3. Applying the concepts and constructs as a guide, disciplines are distinguished, cogitated and selected. Disciplines in this step are retained individually and emphasised.
4. Utilising the same concepts and constructs as a guide, theories suitable for tackling the research questions within the disciplines are recognised.
5. Significant lexicon within the theories and across disciplines are elucidated and demarcated as a shared language.

2.2 A shift in Popular Culture

With the shift in the global paradigm of culture, the momentum gained by popular culture seemed to destabilise the historical, ideological structures that afforded consumers the option of choice. The choice being the ability to make decisions allowing consumers to build their social structures as opposed to fitting into the social structures that were already built before they were born and had to adopt in order to survive life supposedly.

Changes happened which propelled marketers to shift their thinking towards understanding the essence of the individual consumer (Holt, 2002) as opposed to getting inside their head and understanding their mind as they had previously have done with all the behavioural purchasing strategies deployed to get the consumer to buy and consume goods and services (Elliott, 1999). This transformation saw marketers and advertisers working towards understanding why consumers make the consumption choices they make, which ultimately gave rise to consumer

culture theory (explained in detail in the literature review). Marketing, branding and advertising of products and services require an understanding of people and the life experiences they go through in daily life.

2.3 Marketing

Marketing is challenging to define, and over the years there have been multiple definitions that were considered to be acceptable however the most recent definition which was offered by the American Marketing Association, as the pursuit, of establishments and developments for creating, collaborating, distributing and trading contributions that have value for customers, clients, partners and society at large (2013). Therefore, marketing research is the utility that connects the consumer, customer and public to the marketer through information. This information is employed by identifying and defining marketing prospects and challenges, while generating, refining and evaluating marketing actions, monitoring marketing operations and improving the comprehension of marketing as a practise (AMA, 2013).

Marketing research is outlined as the evidence required to address marketing problems, projecting the methodology for collecting information, operating and implementing the data collection processes while analysing the outcomes and revealing the findings and their implications (AMA, 2013). A more agreeable definition of marketing by Kotler & Gertner, (2002; pg 1) structures marketing as: "A societal process by which individual and groups obtain needs and wants through creating, offering and freely exchanging products and services of value with others." Through the beginning of technological development and convergence through innovation diffusion, postmodern marketing is encountering exponential changes (Kotler & Gertner, 2002).

These changes became self-evident through economic migration, the increase in multi-racial and multicultural relations and urbanisation which is now reshaping societal and cultural landscapes. Fiske emphasised that goods produced within a cultural industry are replete with meanings that can be negotiated with consumers, resulting in the creation of new culturally constructed identities (1989).

Thus, marketers need to develop brands that are based on consumer's self-expression, brands that drive self-identity. In marketing, there has been an inclination to underestimate the historical approach when conducting research and comprehending the role of historical developments influencing the advancement of this discipline (Elliott, 1999). Philip Kotler known as the father of modern marketing popularised the notion of the marketing mix also

known as the *four p's* of marketing; an idea that was first brought to light by an academic by the name Jerome McCarthy in 1960 (McCarthy, 1960). I will not directly review literature dealing with historiography, but for the awareness of the reader, there is an increasing anthology of work re-counting the approaches of historical scholarship in marketing (Nevett, 1991; Savitt, 1980; Smith and Lux 1993; Stern, 1990; Hall, 1980, Brown et al., 2001; Golder, 2000; Jones, 1993; Witkowski, 1993). The system of marketing is quite antediluvian, and as long as curious individuals have pondered on marketing behaviour, there has been marketing thought (Saren, 2011). Ideas on markets, marketing and marketers date back to the time of Greek philosophers such as Plato and Aristotle (AMA, 2013).

2.4 Cultural Studies

Cultural studies refer to a methodology of researching culture that is positioned at the crossroads between the social sciences most notably humanities. As a non-disciplinary study, cultural studies pull from various fields and academic backgrounds (Hall, 1980). The intellectual roots of cultural studies stem back as early and as diverse as Marx, Althusser and Foucault (Hall, 1980). Cultural studies have often been referred to as an anti-discipline because of the distinctions of the intellectual roots. The anti-disciplinary viewpoint has been prodigious for the type of academic undertakings that encompass cultural studies. Due to the absence of a foundation that is the essence of the discipline, this has stimulated continuous discourses of various philosophies and prospects. As much as the traditions of the discipline are diverse, cultural studies is a precarious outlook that centres on the political inferences of mass culture (Hall, 1980).

Four concepts are identified as the nucleus of cultural studies; hegemony, signs and semiotics, representations and discourse and lastly meaning and struggle (Hall, 1980). Cultural studies played a dynamic role in understanding the complexities of consumption, according to Rutherford, contemporary culture has altered the guidelines of consumption basically "it is no longer about keeping up with the Joneses", it is about remaining uniquely dissimilar from them (Robert & King, 1998). The depiction of culture from a marketing perspective is a conceptual, formation comprised often by an indexed nationality scrutinized in light of its effect on individual behaviours. An alternative viewpoint derived from literature on popular culture is that culture is more disintegrated and dynamic, a set of idiosyncratic circumstances and conditions that are created and experienced by the individual (Fiske, 1989). There is a taxonomy that was proposed by Schwartz, which speaks of the seven distinct types of cultural level values (Schwartz, 2005). Values that are organised between two dimensions:

1. Conservatism versus autonomy that relates to social conservatism versus openness to change.
2. Hierarchy or Mastery versus Egalitarian Commitment or Harmony that relates to self-enhancement versus self-transcendence.

The seven value types were acknowledged through a psychometrically laborious method relating more than 60 cultural groups.

Figure 3. 1: Seven Types of Cultural Value Levels:
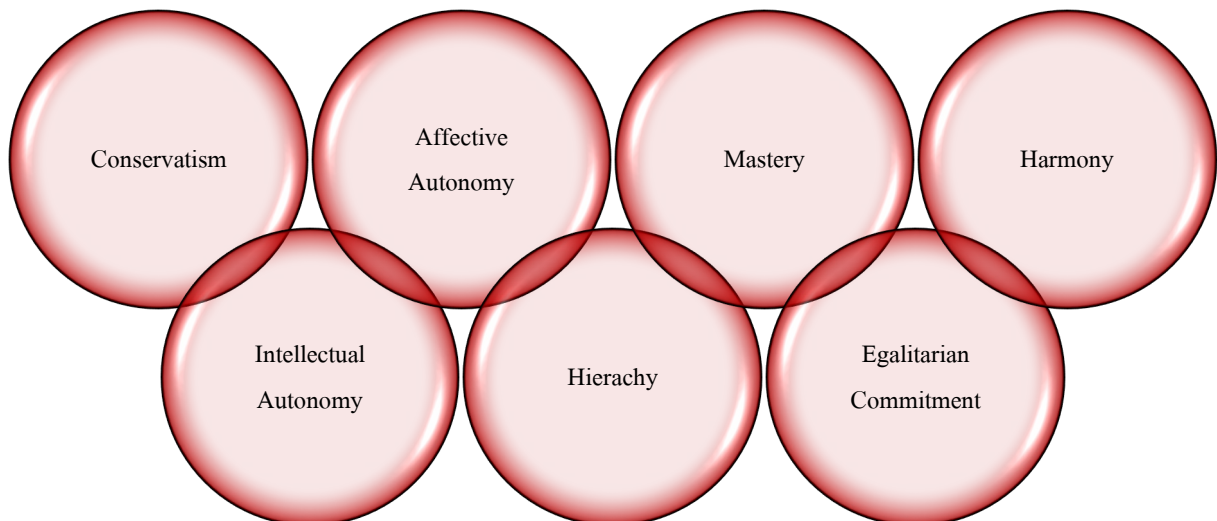
Adapted from (Schwartz, 2005).

2.5 Self

Self is an umbrella term; it has been referred to and defined in multiple ways as a whole set of experiences and thoughts (Cohen, 1992). The terms that have been used in relation to "self" include ego, identity, self-concept, self-schema, there are varying meanings to each, and different theorists have used it in different ways, and this has caused much confusion to get a proper definition (Perry & Vance, 2010). It is important to note that what "Self" is to one scholar does not necessarily mean a similar definition will be used by another scholar. For the premise of this study, the basic definition of "self" is the totality of an individual which includes

but is not limited to their body, their sense of identity, their reputation (how others know them). It incorporates both the physical self and the self that is created out of meaning (Belk, 1988).

2.5.1 Categories of Self: Schemas, Models and States

A self-schema signifies an insensible and systemised generality about self. Self-representation indicates a mindful credence or perspective, cognizant countenance about 'me' that may be represented through words or images. Observers can imply the fundamental permanency or unbalanced variations of self-schemas (Becht, et al., 2016). Every individual possesses various self-schemas coded in their catalogue and units of this catalogue can be stimulated in the pull of a metaphor of push-pull revise.

2.6 Self-Concept

Self-concept: refers to your ideas about yourself. The self-concept is an individuals' belief in them self which includes their personal attributes and who and what the self is (Escalas & Bettman, 2005). Self-esteem: refers to how you evaluate yourself. A central part of the self-concept is self-esteem. Self-concept is not simply an intellectual summation or concept of the self, but it is full of assessments, that is of discernment of the self as good, bad or mediocre. Self-esteem refers to the persons broadest self-evaluation (Huitt, 2011).

As time goes by, people sustain the ability to have a point of view as to who they are to themselves and others; basically, they come to amplify a notion or opinion of who they are. The self-concept is the collection of meanings we embrace about ourselves when we look at ourselves (Holland, et al., 1994). It is based on our annotations of ourselves, our inferences of who we are, founded on how others function amongst us, our wishes and desires and our valuations of ourselves.

Thus the self-concept includes not only our idealised views of who we are that are subject to less change but also our self-image or working copy of our self that we ingress into circumstances and that is subject to continuous alteration and amendment constructed on situational influences (Belk, 1988). Brands turn out to be connected to the self when a brand can facilitate consumers achievement of their goals that are motivated by the self (Aaker, 1997).

Brands can be used to organise self-expression, desires, publicly or privately, can act as an instrument for incorporation or relating with the past (Atkin, 2004). Brands could function as symbols of personal achievement, convey self-esteem, consent individuals to distinguish them self and articulate their uniqueness and aid people through life transitions. Social reasoning

research on the self has advanced a variation of theoretical paradigms to explicate the composite nature of self-knowledge and self-related behaviour (Holt, 2002). The self is conceptualised as comprising of numerous characteristics incorporating social roles and personality traits, the most important of which are schematic self-aspects and possible selves, that is individual ideas of what they might become, what they desire to become and what they are terrified of becoming (Bernard, 1981).

Even though the self-concept is frequently thought to be different from other people's self-concept, recent cross-cultural indication advocates that individuals' mental depictions of the self may be contingent on social aspects of self, such as relationships with others and affiliations with social groups (McCracken, 1989). Research designates that westerners (majority of the research is conducted in the USA), are inclined to concentrate on the personal self, the way they think about themselves in relations with their individual personality traits and characteristics and de-emphasising others (independent self-construal) (Wattanasuwan, 2005).

While easterners concentrate on the social self and how the self is connected to another (independent self-construal), research demonstrates that individualistic cultures are exemplified by concentrating more on the private self and attribute less on the collective self for the less individualistic cultures (Belk, 1988).

These two aspects of self can co-exist within the individual and can vary transversely through ethnocultural upbringing within the western society. Individuals may have both independent and interdependent qualities of self but may vary comparatively from the strength of those aspects on a long-lasting institution directing to individual differences in self-construal that can be measured (Erikson, 1959).

Self-concept can be attributed to the way an individual perceives her/himself within the marketplace. The attitude or judgement of one's self is attributed to self-concept. Basically, it is the standard that any individual will hold themselves to (Cohen, 1992). Most of the time this standard or attitude is not necessarily a true reflection of reality because people's association of who they think they are is affected largely by where they are situated in society and the people that they surround themselves with also play a role in influencing how they view themselves (Escalas, 2007). The self is divided into six types namely:

Figure 3. 2: Six Types of Self

Actual Self- How a person actually perceives him/herself.	**Ideal Self – How a person would like to be perceived.**
Social Self- How a person thinks others perceive him or her.	**Ideal Social Self- How a person would like others to perceive him or her.**
Expected Self- A self -image that is in between the actual and ideal-self.	**Situational-Self – A self-image that is specific to a particular situation.**

Adapted from (Escalas & Bettman, 2005)

Self-concept is a social phenomenon that is an attitude of the self (Allport, 1924). Subsequently, the way an individual would want others to perceive him or herself will be matched by how they dress, the products they choose to consume and the places they choose to be seen at to name but a few scenarios that are affected by the self. There is an associative relationship between what consumers purchase and their self-image (Dube, et al., 2016). Products and brands act as symbols for consumers (McCracken, 1989).

 Brands and their products are chosen by consumers based on them matching their personalities and marketers, and advertisers have since been aware of this, hence the constant need for their brands and products being aligned with consumers' self-concept and personality (Aaker, 1997). The progressive cycle of consumption is when the consumer can find a brand or product that matches and reinforces their personality and self-concept which leads to the consumers'

satisfaction and the marketer being satisfied by the exemplary job of finding the suitable match (Douglas, 1979).

2.7 Identity

Identity: Who are you? Identity is a definition placed on the self. An individual's sense of identity refers to their knowledge of who they are. Identity always answers the question "who are you"? Identity, unlike self-concept, is not fully contained inside the persons' own mind. The concept of identity rests on two notions which are sameness (continuity) and difference (Bernard, 1981). The self emerges in interaction with a complex, organised and differentiated society, and the theoretical argument is that the self is equally as complex, organised and differentiated. The idea is rooted in James' (1980) conception that there are multiple varying selves as there are perceptions that one embraces within society. This is where identity enters into the overall self (Cooley, 1902). The overall self is organised into multiple parts (identities), each of which is tied to aspects of the social structure. One has an identity, an "internalised positional designation", for each of the different positions or role relationships the person holds in society (Elliott & Wattanasuwan, 1998).

People form, preserve and modify a set of biographical narratives- the story of who they are, and how they came to where they are now. As Giddens specifies modernity unlocks the project of the self but under conditions compellingly influenced by the homogenised impressions of commodity capitalism (Giddens, 1991). The materials we can purchase to express ourselves inescapably has an influence on this project of self. Advertising endorses the knowledge that products will benefit us in accepting our individuality, but of course, the market only presents us a particular range of goods (Albers-Miller, 1996). Each individual reacts creatively to commodification; they are not compelled to buy just any specific product but can choose those whose brand personality adds meaning and value to their own individuality (Giddens, 1991).

Identity is an immensely intricate concept, and the magnitude of these intricacies converses distinctly throughout cultural studies literature (Adams & Montemayor, 1983). Identity is a flexible concept and its receptiveness to both individual psychological and group cultural or social influences. Thus, identity is comprehended as a continuously ever-changing project with one's self (Giddens, 1991). Cultural theorists have also acknowledged that identity challenges a susceptibility to the complication and the heterogeneity as well as the fast-paced modern life which will eventually be prone to materialism and consumerism (Adams & Montemayor, 1983; Andrew, 2006; Monika, et al., 2012).

Modern thinking does not see identity as static and unitary but compounded in many respects as the construction of a self-constructed narrative with many relationships (Bauman, 2005). On the other end of the spectrum, we have modern theorists who recognize identity as an individual development that would search for social validation (Bulmer & Buchanan-Oliver, 2010). Whether your interpretation comes from either an individualistic or group-oriented understanding of identity, it can be accepted that the processes that identity is recognized as can be outlined continuously by the engagement of narratives and storytelling. For this reason, it is possible that while an individual is creating their identity, they could be predominantly persuaded by powerful advertising (Askegaard & Linnet, 2011).

Modernity has afforded individuals the possibility to have a choice when it comes to their identity. Gone are the days when during fogyish times, identity was associated through religion, tradition or law. People are now free to make a choice, and thus their opinions represent a significant role in what they consume. This choice that I speak of has also made it far more difficult for a person's sense of self to be evident because of who they are or where they originate.

Take me, for example. I was born in Kwa-Mashu, Section C, but I moved when I was five years old, I come from an unconventional family religiously, but I am a woman of great spiritual faith. The music that I listen to, the brands that I like are very different from anything my parents and sometimes friends and peers would like.

I have three different names enclosed in my identity document, and they stand for three different people as most people who know me by my first name Mavundura do not know my middle name Layla and neither do they know my last name which is Nomcebo. All of these names represent different aspects of who I am and the different life experiences I went through. Majority of the people who know me call me by a specific name based on whom I introduced myself as who I am in that particular social structure moulds what I would purchase, what I like and consume is different, the cultural material within that social structure varies from one life construct to the next.

For example, the music, books, interests and knowledge as well as the brands I tried are all different and continuously changed because I am exposed to so many worlds within these identities. Throughout those journeys, I am still me; the difference is I changed and accommodated the various identities constantly by trying to be myself and the best representation of who I am within that social structure. In these modern times, we hear an

incalculable number of people say that they are continually changing and who they were yesterday is not who they are today and that is mainly because the creation of one's identity is tasked by development (Bamberg, 2009; Denis-Constant, 1995).

The consumption practices that come with this development provide us with meaning, purpose and a way of constructing appropriate personal and social identities (Du Gay, 1996). Carlisle and Hanlon have argued that "our consumerist way of life definitely obliges the modern capitalist economy but also accommodates specific historically unparalleled psychological needs that emerge from that way of life" (2007). The keywords here being 'way of life', the construction of one's identity anticipates culturally specific development that can extend over a lifetime.

The very pliability of identity becomes very challenging if the individual is culturally unbalanced, or they are influenced by various powerful cultural or ethnic groups (Muniz & O'Guinn, 2001). On a personal level, this could result in resistance or coping strategies, and it is vital to note that individual coping strategies. When faced with cultural volatility include mal-adaptations such as paramount materialism which can comprise of excessive shopping better known as retail therapy to create a feeling of gaining some form of personal success that might be going on in reality (Dittmar, 2004).

As mentioned previously, consumption plays a critical role in personal and collective identity development more so in individualist cultures. The characteristic that most cultural theorists can agree on is that of the global dimensions that identity have evolved, technology has amplified the global reach and has also multiplied the consumption endeavours (Askegaard, et al., 2005).

So far research has illuminated that an individual's personal and relational identity narratives[4] can and are rewritten continuously in response to shifting conditions which can be connected to any number of cultural experiences such as but not restricted to job losses, divorce, political interventions and commercial pressures which practically incessantly includes marketing and advertising (Albers-Miller, 1996). The factors, as mentioned above, can portray a function position in both the group and personal identity projects of individuals. Modernity, however (Firat & Venkatesh, 1995) equips individuals with the resources to make use of consumption

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[4] When researching social identity, it is important to denote the how much a persons' social agency is individualized meaning personal and how much of it is through their relations with others meaning relational.

as a tool to develop and express their identity as well as validate their status and even express oneself (Featherstone, 1991).

The most effective of brands create narratives for their consumers; they assist consumers to reinforce their self-identity in unassuming flexibility of society and culture by attaching consumers' personalities to their brand (Escalas & Bettman, 2005). Several academic works encompassing identity, culture and consumption suggest that consumption connected the gap shaped by traditional structures that accompany industrial-strength; for instance, when the transformation of modernity occurred (Hebdidge, 1979).

The above mentioned does not validate that all consumption practices are related to identity or status confirmation; however, a significant part of consumption behaviour share a precise response to a person's need for identity security (Giroux & Grohmann, 2018). From the above, it can be surmised that there is a distinct level of importance in the consumption levels that are mainly associated to people meeting their basic needs and their capacity to live dignified lives that are without any shame. It is difficult to differentiate where this approach of consumption ends, and the consumption of people's personal status and identity initiates. The same products and sometimes even brands share in that transition (Gautam, 2017).

Thus, these inferences bring us to several scholarly works around the investigation that identifies the role of consumerism in forming identities. Scholars such as Belk who is famously known for the notion of the "extended self" is one of the theorists that came forward with an academic literary study that looked into the use of products as a means to create one's identity, later he was followed by many others and another famous theorist Douglas Holt who is accredited for creating the theory of "cultural branding" which will be primarily discussed in the next chapter (Belk, 1988, Holt, 1997, Holt, 2002). Tracing through time most of these theorists had built their studies on identity creation through products and brands from the study that was first introduced by Anthony Giddens whose theory on "modernity" plays a foundational role in the manner in which cultural theorists studied identity (Giddens, 1991). Giddens had argued that "everyday consumption choices in the modern world are increasingly becoming decisions that are not only about how to act but how to be as well" (Giddens, 1991). How consumption behaviours are connected and resonate with identity are far and in-between and very baffling and complex (Giddens, 1991).

There is a countless number of theorists that matched identity to the many topics around cultural studies, and their findings were interesting. They found that consumption practices

form an integral part of almost any identity. The works of Soron accentuate the risks of having to focus a significant number of literary projects on consumption and its relatedness to identity can in essence lead to the endorsement of identity and consumptive practices (Soron, 2000).

"In a world where individual freedom is valued and overlooking the significance of other factors which affect consumption such as the political, commercial and institutional pressures which reinforces and disseminates consumerism", it can easily be overlooked that individual freedom alone has a hand in the processes that accompany consumption practices (Soron, 2000, Soron, 2016).

There are theorists such as Schor who argued from a cultural rather than psychological perspective that in various wealthy countries consumption purposes serve as 'symbolic communicators' which now outweighs its significance of fulfilling basic needs (Schor, 1998). Studies have ranged from cultural theorists delved into exploring products that are not for display or that are utilised discreetly such as undergarments and religious garbs and how they alternatively impact the building of one's self-identity and ultimately how one may not be revealing their true self in public (Grimmer & Webber, 2008).

Food has been the subject of identity and consumption studies with Dilly who looked into how local foods have a noticeable impact on one's self-identity (Dilly, 2014). There is pride associated with knowing how to prepare the foods of your people, and people always speak fondly of those foods because of the rich historical narrative associated with them. Recipes are usually passed down from one generation to the next. That is how we even have the cultural code of "grandma's recipe". Other studies were linked to the yearning of novelty can be a driver of consumption and consummation of recurring purchasing's (Veblen, 2010).

These prospects, on the other hand, also infer stimulating views of variations, in the possible disintegration of, symbols of position and individuality, and the accomplishment of needs of novelty. Consumption can be described as how people generate and identify functions and clusters both through connotation and difference. Arsel and Thompson advocated that people make investments of time, money and identity in consumer goods and subsequently contest to conserve their position and diversity and group faithfulness that originates from the use of a particular product or brand (Arsel & Thompson, 2011).

For example, the longstanding Harley Davidson motorbike owners create rituals to differentiate themselves from the more contemporary riders who have acculturated the same product (Salciuviene, et al., 2009). These theories have created a diverse and most noteworthy

contribution to the advancement of cultural thinking around the consumption and self-identity subject matter. Which highlights the importance of consumption and whilst the rejection of it could have impeding consequences in one's cultural wellbeing (Thompson, et al., 2006).

2.8 Consumption Versus Identity

Having established that individuals can alter their identity to the point of transformation and that consumerism as a theory consists of all types of consumption acts (Lindgren, et al., 2016); for this thesis, it is relatively essential to state there are two very distinct types of consumption namely instrumental and symbolic consumption (Reinders & Bartels, 2017). Instrumental consumption is generally identified when the consumption has direct practical importance. For example, the basic human need for food in order to survive (Lin, et al., 2017), symbolic consumption, on the other hand, is related to a definite need.

Symbolic consumption involves expressing one's identity through consumption. Theorists have questioned symbolic expressions with the thinking behind why some people buy a particular product that is far more expensive to fulfil a need knowing that there is one that would serve the same functional purpose at a much cheaper price (Jun, et al., 2014). That is when cultural theorists realised that people use brands and their products to express who they are. To keep the theory directional and topical to my research, I will not dwell on instrumental consumption, but my focus of discussion will be centred on symbolic consumption.

Firstly, there has to be an acknowledgement that symbolic consumption works in a multi-dimensional manner and there are multiple consumption works that have been explored and investigated (Suma, 2018, Bellezza, 2015, Tangsupwattana & Liu, 2018). Thus, symbolic identity is related to consumption theory in many different ways. It can signal to belong to a particular group, class and subculture or even to express one's social status (Hebdidge, 1979). Symbolic consumption could also be utilised for the exclusion of anyone who does not keep up with the consumption trends (Witt, 2010). Others have used symbolic consumption to mark a change in their relationships, personal values or personal history. There is a theory within symbolic consumption that is identified, and it is called symbolic interactionism (Larsen et al., 2010, Piacentini & Mailer, 2004, Schouten, 1991).

This theory personifies an active self-reflexivity, where one sees themselves through the eyes of others. In marketing, this school of thought is called self-concept, where the idea of self is constructed around the belief one has about oneself in the response of others as mentioned above. There is a famous quote in South Africa about Ubuntu which say "Umuntu ngumuntu

ngabantu", which translates you are who you are because of others. The relations between identity and consumption transcend time and history, even the earliest memory that one has is of consumption. Studies have shown that possessions serve to help infants with the identification and differences between me and others; it also assists the adults to make up new identities and maintain their identity (Belk, 1988).

Besides maintaining an identity, possessions can also help us with our self-completion project. Every person has an idea of who they are, but no one ever considers themselves to be perfect, but almost always have an inkling as to whom they want to be (Curasi et al., 2004, Richins, 1994, Ferraro, et al., 2011).

2.9 Self-Identity theory

The hallmark of the process of selfhood is reflexivity. People can reflect upon themselves, taking themselves as an object while creating meaning that is shared through interactions (Hagger & Chatzisarantis, 2006). The self is not innately a part of us when we are born, and it is not fixed. The self is reflexively made- considerately created by the individual (Ries, et al., 2012). Self-identity then is not a set of traits or observable characteristics. It is a person's own reflexive understanding of their biography. The basis of thinking around how consumers use goods to construct identities ('self-fashioning') is taken from Giddens' argument that the self in Modernity is an incomplete (or under-socialized) entity which individuals are obliged to complete as a 'project of the self' (Giddens, 1991).

The abovementioned theory revolves around these three forces working systematically and because the assumption is that they are fully developed and stay in a balanced form within an average healthy individual; however the underdevelopment of one or more of these forces can disturb the internal equilibrium which can lead to friction and an inability to control or maintain the balance by the individual (Jenkins, 2008). Consumers are considered by marketers to have fleeting and competing desires which they want to satisfy (Stryker & Burke, 2000). Marketers create advertisement from consumers' desires in order to satisfy the demand as well as using the consumers' desires as the influence that will draw the consumer to consume their particular product. Hedonism is the use of the principle of appeal to pleasure (Stets & Burke, 2000). This psychoanalytical approach is mainly dependent on the marketer's use of consumers' dreams, hopes and fears as the focal point of influence for their advertisement.

2.10 Personality

Personality can be defined as the clustering of all the physiognomies (behavioural, temperamental, emotional and mental) that help in defining an incomparable individual or internal psychological structures that jointly normalize and reproduce how a person answers to his or her surroundings (Holland, et al., 1994). Holland established the theory of personality (Holland, et al., 1994). This theory described how there are four characteristics which influence a person's personality. The first of these is the external characteristic, which is how a person collaborates with other people. Secondly, there is the inner aspect that is an amalgamation of the person's values and opinions. The dynamic aspect makes up the third aspect, which elucidates how a person or consumer acts when they are confronted with a newfound circumstance. Lastly, the fourth aspect is the dependability aspect, which designates the person or consumer's characteristic style (Holland, et al., 1994, p. 343).

2.10.1 The psychoanalytic theory of Freud.

Freud had propositioned that all individual personalities are singularly governed by three potent interdependent forces; these powers are fully developed when they are controlled under the state of a healthy person (Montana, 2013). The underdevelopment and imbalance of an individual can cause an issue with balancing these forces, and thus the individual becomes dissatisfied with their self and the world (Baudry, 2015). The three forces mentioned above are discussed in more detail below:

1. Id: this force is described as the one that controls our most basic and instinctive drives that requires gratification that is immediate even to the point of the violation of societal norms. The force is best known as the principle of pleasure.

2. Ego: the basis of this force is reality; this force seeks to achieve gratification through id but in a realistic manner. This force establishes an individual's cognitive abilities and an individual's ability to control his or her impulsive behaviour.

3. Super Ego: this force is an individual's moral compass and assists with the individuals need to strive for perfection always. The impertinent role that is played by this force is to restrain the individuals more aggressive impulse of the id rather than to delay, postpone or hide them, like an ego.

2.11 Branding

Brands are generally described as marketing tools constructed for the function of distinguishing a business's contribution from the opposition and generating value for their targeted consumers

(Besharat, 2010). Brands generate value for consumers in two ways either by functioning as a signal of the quality of the primary contributions and creating significant connotations that add value beyond the essential product characteristics (Aaker, 1997). Brands have been known to express otherwise concealed features of a consumer's self-image because consumers commonly prefer brands that they deem suitable for the image they have of themselves. Brands offer benefits to the scope of them, confirming people's values or personal views (Holt, 2002).

Some of the value consumers obtain from brands originates from encountering a more general need for self-expression which suggests that consumer brand preferences are a function of the accessibility not only of other self-expressive brands but also of an alternative method of expressing identity (Davidson, 1992). There are two types of brand associations, namely functional and symbolic. Functional associations connect the value of the brand to functional characteristics of the original product or service such as physical features, performance and reliability (Ferraro, et al., 2011). Symbolic associations enhance the value beyond the inherent product qualities. Meanings are created and shown in a brand through advertising because adverts indicate the general cultural symbols needed to provide meaning (First, 2008).

The rudimentary principle being that consumers usurp the meaning of brands as they create their self-identities, predominantly brand meanings that arises from the positioning group by use and non-use of brands (Baudry, 2015). Some brands are more capable than others at communicating something about the person utilising them. By the 1950's consumer psychology had become very prominent, and the most significant focus of its use was the products and services produced at the time. Psychologists applied scientific methods utilised to try and understand the factors affecting the individuals' behaviour in their role as a consumer (Bredberg & Lööw, 2013).

Using the experiment drawn from the behaviourist and animal psychology; an industry-oriented research approach was created to know more about the consumer and how the consumer is influenced by their personality, family, peer dynamics leaders and mental processes such as cognitive dissonance. After 1993, the Consumer Psychology Division of the American Psychological Association joined forces with the Advertising and Consumer Psychology Conference to study brands and advertising. Brand research was conducted to understand how consumers are drawn to purchase brands through advertising (Friedman, 1988). Different consumer markets are tested by identifying their various niche markets. There was a shift in the definition of choice amongst consumers with the addition of brand identification which included the advertising effect which was theoretically subject to influence

as the various brands were advertised with human characteristics in mind and thus the brands almost took on a life of their own (Du Gay, 1998).

2.11.1 Brand Personality

Brand personality refers to the set of human characteristics associated with a brand (Aaker, 1997), which can be understood as the transference of Holland's personality characteristics to brands. Brand personality imparts an emotional identity for a brand and persuades consumers to react with feelings and emotions toward the brand (Aaker, 1997). Advertising appeals are marketing communication devices utilized by marketers to encapsulate the commitment or curiosity of the target audience and to inspire the audience to purchase the product or service (Dube, Naidoo & Wilkins, 2016).

Perception is one of the most important psychological factors that affect human behaviour. There are several processes that an individual goes through before they reach a level where they have some form of perception on a subject matter, object or brand. These are stimulus, registration, interpretation, feedback and reaction. When the individual is at a stimulus level it means that they have just received or been exposed to stimulus or a particular sensation that is related to a particular brand, then the next level requires them to register that information by bringing its attention as the main focus and this process affects the psychological organs. Thus, there needs to be some form of interpretation that the individual to grasp by associating meaning to the received sensations (Becht, et al., 2016).

The factor of learning more about the brand becomes a vital act because the individual has shown some interest in the information they received about a particular brand. Then after that process, there is a feedback element, and then from there, an individual may act based on what they know (Lee & Kang, 2013). How an individual perceives a brand can affect their consumption behaviour variably by the negative or positive feedback that they have gathered. The above vivid description of perception illustrates the importance of and the significant roles that perception plays on an individual's behaviour (Kotler & Gertner, 2002).

Thus, this perception is affected by many determinants that are cultural and thus becomes the link where an individual would associate what they know and experience daily to other individuals, groups, situation and marketing influences (Adorno, 1978). Practical interpretation can be influenced by an emotional response to an advertisement. The meaning that an individual place on the advertisement and there is a possibility that the semantic of the advertisement is not the only determining factor that can affect how an individual interprets the

advert. The cultural perception of the individual has a role to play and could, in turn, affect how they see the advert (Adams & Montemayor, 1983).

2.12   Cultural and Personal Knowledge

Cultural knowledge encompasses indirect theories about the world that are mainly common amongst the members of a particular society. The array of shared knowledge comprises ~~of~~ beliefs, values, attitudes and other factors that are required to understand and traverse several milieus (Sullivan, 2008). Cultural knowledge in laments terms shapes the principle of what is understood as a person's social reality. Social reality encompasses systems and guidelines which are imparted throughout childhood, and these are reinforced by interactions with others into adolescence specifically within the invariable or similar social setting (Ardichvili, et al., 2006). In addition to this mutual set of notions to which society commonly adheres, people have access to their personal or more individual knowledge which not always associates with their culturally originated implicit theories, acquired through day to day idiosyncratic experiences (Kardong-Edgren, et al., 2005).

Personal knowledge occasionally alludes to cautioning about a person's culturally recommended user-friendly knowledge[5]. Representations of recollections that proposes two systems, which are built-in cognitive and neuropsychological ideologies describes a comparable partition to that offered here (Wang, 2011). Depictions that are fashioned within the system are often used without cognizant consciousness or contemplation is utilised in a repetitive nature every time.

 The system administrates the numerous associative unconscious developments that are accessible to people and holds the cultural knowledge that constantly supports such developments. Subsequently the measured system concentrates on valuable generalities acquired overtime, it is not intended for comprehensive documenting of a single experience (Forehand & Deshpande, 2001). Therefore, an adept memory system is compulsory for chronicling such experiences. This system, which is sourced to produce new representations, intercedes cognizant, overt memoirs. Personal knowledge exists in this system. Significantly the difference between cultural and personal knowledge is not exact and can be elusive hinging on both the convenience and the subject matter of the precise concept.

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[5] Knowledge that an individual acquired from being around their family, society and friends that encompasses shared values and beliefs that are commonly shared through similar cultural practices.

Cultural knowledge has a tendency to be tremendously attainable whilst personal knowledge lean towards being less so. Concerning substance, cultural knowledge is more focused on consistencies and patterns, indicating a significant example of life events for instance the contemplation that people ought to travel more to gain cultural insight. Whilst personal knowledge concentrates on the personal or unusual experiences for example a memory from a lotion that gave you a rash. It is also imperative to state that individual, personal experiences repeatedly endow messages that affiliates with cultural beliefs (Adorno, 1978).

Nonetheless, such memories are probably incorporated into the fast-learning system by association, while some of the archetypal memories which clash with pre-existing schemas cannot be readily merged and therefore inclined to continue being dynamic in the slow-learning system (Escalas, 2007). To demonstrate or assume that a consumer perceives a convincing message that echoes with some facet of his or her cultural values because it either supports or scrapes against normative projections when the consumer assesses the advertisements with the intent of appraising it (Giroux & Grohmann, 2018).

 However pertinent knowledge in memory will be stimulated instinctively as designs from the advertisements for example some form of messaging that aligns with the constructs in memory (values associated with that memory). This will then become easily accessible to the consumer to quickly formulate an attitude about the advertisement (Giroux & Grohmann, 2016).

2.13 Consumption

The theoretical disseverance between questioning symbolic meaning on the one hand and examining the analyses of real audiences on the other is not restricted to studies of advertising (Trigg, 2001).

Within the advertising industry, there has been marketing research conducted on how people respond to advertisements[6] , and since the research is conducted within industry access to this data is very limited. While this data is available,[7] it lacks a critical approach in market research and epistemology which is seldom done (Cook, 1992).

Mainly to get any literature on the subject as mentioned above, one has to rely on literature borrowed from media studies, cultural studies, psychology and anthropology that provides

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[6] These are consumer behaviour studies.

[7] Industry data is available if the researcher can get some reports from the organisations who conducted said research and the annual reports of all public companies has some limited information. The data in some annual reports if the company is a public company is available on their respective websites.

sufficient although limited insights into the consumption of advertisements which rarely supports the Fordist theorists[8]. New technological developments such as videography, digital technology and remote controls mean that there are more selectivity and choice in the consumption patterns. Thus, people are likely to watch advertisements if they are interested in the information, or they think there something particularly interesting (Bellezza, 2015).

Otherwise, the majority exercise their choice to fast-forward the advertisements if they are bored or if they are sceptical, which points to the fact that advertisements like other texts are polysemic (Abdelaal & Sase, 2014). This means that when people watch any advertisements, their response and interpretation of what the advertisement is trying to say and to whom it is addressing are in no way consistent or the same. Agencies are well aware of this diversity as they are continually seeking to produce advertisements that have no inclination of globalisation in their transmission and production[9].

Hence there are different national, cultural and aesthetic coding that has been applied to food brands, alcohol consumption et cetera. However, it is not the meaning behind the advertisements alone that is particularly important, but it is also the impression they make to the consumers and the impact they have in disrupting the norm and shifting the consumers purchasing behaviour. It is warranted that scepticism and nonchalance about advertisements will forever be a part of the more general neurasthenia of postmodern culture (Warde, 2005).

The truth is the biggest goal or mission for advertisers is to work on overcoming this battle, and this knowledge has led to the creation of adverts that are aesthetically, intellectually, visually and creatively appealing. As a result, consumers have become more discerning and skilful as research[10] has proven that they consume the best adverts and treat them as cultural products that represent themselves. Whether they see the adverts as video snippets on YouTube or magazine images, consumers have become more and more invested in seeing themselves represented in adverts. They have also utilised critical interpretive methods to make sure they access adverts to read into adverts across various cultural forms. Lash, and Urry have described this multifaceted contemporary development as delicate, cognitive and aesthetic reflexivity is part of the new cultural competency's generation by the information society (Lash & Urry, 2007).

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[8] Fordism supports mass production and the issue with the insights into the consumption of advertisement mentioned above is that it is niche and specific to those individuals and the variations could be different cultures, practices, tastes, countries etc.

[9] See appendix B

[10] See appendix C

This form of analysis reiterates that adverts cannot be detached from what was conceptualised as 'promotional culture' by Wernick, 1991. Promotional culture is defined as the complex infrastructures comprising not only of commodities in the orthodox sense but also politics, educational institution and the self (Seaton, 1995).

Promotion argues, Wernick is a 'rhetorical form diffused throughout culture (Wernick, 1991).

Studying into the production and consumption of adverts would lead to Marxist fundamentals theoretically but it has since moved towards postmodernism (Friedman, 1988). The big question that has plagued academia is if advertising cannot be associated with the creation of commodities or understood as fundamental signifiers of multinational capitalism because they do not constitute a cultural form, why does advertising still to this day seem to elicit so much moralistic disapproval?

Advertising has been singled out as the bad omen of the critical gaze so much more than say cinema or the corporate architecture (Albers-Miller, 1996). There seems to be a large number of critics academic or otherwise that are provoked by the concept of commercial exchange and its link of imagery towards the purchasing power.

The suggested literature that can be used to understand further the issues mentioned above is that of Roger Silverstone on television (O'Donohoe, 1994). Described in the study is this complex and often contested history of the visual. It is often accompanied with a pervasiveness of imagery that largely dominated the twentieth century culture and ocular centrism of modern western philosophy, the preferences of observing have often felt peculiarly illicit iconophobia (the prohibition or dislike of certain kinds of images) is quite popular and continues to be so (Ndimele, 2014).

Thus, when considering the production of intellectual work, it would be dangerous to assume that the critical eye of any researcher is more disconnected at an insensible level than that of an ordinary consumer of advertisements. Theirs (ours) is as full of the contradiction of envy, voracity and culpability as anyone else. The difference being the analytical gaze (the gaze of cultural studies) offers consent to look and make judgments. That consent legitimises the voyeur's competence to investigate. Authority of this nature allows the cultural theorists the preferences of observing while similarly being bestowed with the gratification of disclaiming and still controlling the culturally transgressive. In this manner, by positioning advertising and accrediting to it the damages of an individual's dependence on commodity capitalism, advertising texts are intellectually outlined (O'Donohoe, 1992).

2.14   Culture and the Consumer

When analysing advertising consumption, the discussion must lead to uncovering how the consumer forms judgements about persuasive messages based on their initial impressions when they encounter advertisement messages (Joy & Li, 2012). There has been an interest within academia that has led to a debate regarding when consumers would utilise an initial impression of an advertisement and when the consumer would have to put some careful thought regarding the messages they have just received, particularly how they are going to do with this information (Elliott, 1997).

There have been studies that have argued that the appeal of advertisements is subject to the context of the knowledge level of the targeted consumer group, so the judgement of the advertisement will only be appealing based on their knowledge or the targeted consumer group is directly affected by what is being advertised (Curasi, et al., 2004). Several advertising literatures; that is analysed through cultural analysis has mentioned that consumers would deliberate the messages they receive from advertisements, so it is safe to say that some thought goes into their judgement of the advertisement (Friedman, 1988).

From a marketer and advertisers' perspective, it is crucial to understand the reasoning behind consumers aligning their thinking with the socio-cultural norms since cultural ideals form an integral part of processing the appeals portrayed by international marketing communication as well as through global management strategy standards (Richins, 1994). Marketers and advertisers have recognised that socio-cultural norms are vital components required when creating advertisements. They have been implemented in marketing practices as well as having formed part of academic literary analysis particularly in the development of the technology, that has given access to the needs and wants of consumers has transformed drastically (Saren, 2011).

Therefore, for any advertising message to be compelling, the marketer needs to know which messages to align with every targeted audience, the advertisement is aimed for. Most importantly making sure that the messages are created with the targeted group's values in mind. This includes measuring when these value-based messages would be most effective for the consumer to act on (Buttle, 1991).

The importance of marketers messaging in their communication of brands and their products plays a significant role in the consumer understanding what message the marketer is trying to sell and what intentions in their message link the consumer to the brand meaning (Davidson,

1992). Thus, communication for marketers has become more and more critical, and while it seems that how they communicate seems to change every year, it becomes significant to be able to diversify and stand apart from all other brands in order to gain the top share of the consumer market (Albers-Miller, 1996). People change through time, and thus marketing communications need to evolve with them; otherwise, consumers will not be reached. A clear communication behind the intention of the brand messaging is pertinent in solving issues of misinterpretation of brand messages sent through advertisements (Askegaard, et al., 2005).

In the Marxist paradigm, which is entirely concentrated around production, advertising communicates the association between the targeted audience in the form of market resonance. However, there is an assumption that real social resonance is not represented in advertising which Althusser claimed is simply a misrepresentation or an imagery relation advertising which is attached to the ideology of the capitalist society (Goffman, 1959).

 Williams issued a slightly different argument where there was no condemnation of advertising interpretations as ideological tools of capitalism but rather as a primeval cultural model (a magic system of sorts) which obfuscates what is actually at risk more than it overpowers people to the market system (Bauman, 1990). According to Williams, the variance in advertising is the narrative that is created through art which does not carry any reactions to the human condition. It only complicates a set of beliefs and meanings as well as the incapability to find avenues of public information and surety in everyday economic life (Kellner, 1983).

Advertising is additionally defined by the scholars of the Frankfurt School (Adorno, Benjamin and Horkheimer) as an ideological operator which divides the mutual attributes of production into a variety of sequestered interests which are sequentially reorganised into contrived entirety (Adorno, 1978, Adorno, 1976, Horkheimer, 1940). This process emphasises the diversity in people and products, which communicates the basis of the advertising process.

These are then adjusted in an arrangement of capricious associations leading to the result of the present-day consumption practices, which are seen as the expected tradition of democracy (Baudrillard, 1981). Hence advertising not only modifies the public sphere by also alters the private sphere by redefining status and family relationships. Thus, age and development groups such as childhood and adolescence are created concerning their consumption meaning within the domestic economy. This forms an opportunity to invalidate the connection between culture and society while providing an argument that advertising has a level of social reality not

because it has an ideological value at the cultural level, but because it is experienced at the level of the socio-cultural system (Bauman, 2005).

The consumption theory, on the other hand, differentiates itself mainly by the incapacitating of the Marxist difference between use value and exchange value. Thus, every effectiveness is symbolic. The ideological management of advertising does not exhibit itself on the level of commodity fetishism (at the level of production). To consume is above all to consume signs in a system of simulacrum where the referent is merely a shadowy figure. Such an approach to consumption has been established primarily in anthropology, particularly by Douglas and Isherwood. The notion is that consumption methods obtain their meaning through a structure of targets which are commonly experienced (Douglas, 1979).

Consumption materialises as a type of custom which presents culture, and advertising is perceived as a practice of these procedures, which represent the progression of embellishment and popularization that Goffman called hyper-ritualization (Goffman, 1963). Advertising discourse would be described as a detailed category which would contend with other discourses (Cook, 1992). This includes discovering systems of cultural meaning and recognizing trajectories which authenticate it and transmit it from one place to another; from the constructed world to the object, from the object to the consumers (Holbrook, 1995).

2.15 Advertising

Advertising is the link that ties the entire study together. For that reason, a considerable part of the theory section will be dedicated to advertising, how it all began and how advertising resonates with the disciplines as mentioned above and how advertising theory and discourse has been studied in scholarly work. It is essential to start from the inception of advertising history and work to uncover the evolution of advertising over the years (Fishwick, 2003).

A poem by T.S Elliot[11] very illusively alludes to what may be the very first apposite beginning to an account of advertising as we now know it in contemporary and postmodern time. Elliot's poetry conjures instantaneously the visual form of time. Elliot relates to the meeting point and the intricacy of an instantaneous moment (Gallissot, 1994). Advertising imagery also intensifies transitional moments which interconnect private and public with the propinquity of familiarity. The most vital characteristic of capitalist accretion is the capability of advertising to create a cultural economy of time. Modern advertising originated from a systemic

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[11] T. S. Eliot Four Quartets

conjuncture in western capitalism. Explicit significance is the dialectical shift from industrial capitalism to oligopoly and monopoly capitalism at the end of the 19th century (Lee, 2009).

This very civilization is created in part by participating through consumption, and with that, the cultural world grew exponentially from the broad spectrum of the capitalistic industry that functions through the commodification of material resources. The cultural world is created within this space which is governed by imagination (Adorno, 1978) (Allport, 1924). The individual who could conger up the most ingenious creative self could now conceive it as any commodity in a manner that allows the individual to have an emotional connection (the creation becomes a part of him/her) (Markus & Nurius, 1986).

The strategy of the capitalist means of production predictably actualises commodities so that we (the people) unrecognised labour time as a basis of value. By the end of the 19th century, the permeation of the commodity form into the labour force signified that workers had neither the ability nor the time for domestic production (Pongsakornrungsilp, et al., 2008). Time has become a commodity, and the worker is compelled to disburse the repossession of leisure time (Reinders & Bartels, 2017). Advertising occurred as a specialised medium for expanding the commodity form and in doing so, replicating the expropriation of excess labour time at the echelon of consumption (Gautam, 2017). Advertising is an essential dialectical connection linking capitalisms economic reorganisation of time and the production of consumer partiality (Gržinić, et al., 2008).

Consumer demand, prognosticated through mass advertising, approved the virtuoso of mass production. Advertising was also a source of instinctive stringency as specialists connected improving prosperity with the production of a homogeneous community of faithful unremitting consumers. At this point, advertising has become an influential part and core constituent of the marketing mix, due to the magnitude of advertising impact to marketing orthodoxy, advertising committed to the employment of market research as the foundation of design and media outcomes (Packard, 1957).

The above partially explicates the interjection of the lifestyle market segmentation and the formation of LSM's during the 1980s, the demassification of consumer markets and the opportune production of advertising channels. The Fordist disjointing of economy and culture provoked consumers to establish their identities through obtaining products whose narratives and imageries resonate historically (Hagger & Chatzisarantis, 2006). By parallel, the consumers of postmodernity surpass these narratives of self and subjectivity. Now the epoch

that which the production of objects has been substituted by the production and production of signs. Consideration is now derived from an inter-subjective undertaking away from considering goods merely as utilities which have use and exchange-value (Leary & Tangney, 2003).

2.15.1 Postmodernism and the Advertising Discourse

Postmodern consumer culture is a pulsating and intricate portentous system in which cultural objects acquire new levels of appeal. Rather than being associated to some fixed system of human needs, an exchange incorporates the consumption of free-floating signs (not entwined to an object of importance but fundamentally running in the space of signifiers) (Barthes, 1972). For Baudrillard, an indispensable characteristic of commodity culture is that the emphasis is no longer controlled by the continuance of essential use-value (Baudrillard, 1981). The occurrence of exchange value in capitalist society has resulted in the commodity developing into a sign. In line with Saussurean semiotics, this comprehension of interpretation surpasses the suppressive notion of the sign recorded as a real and independent reality (Barthes, 1972). The object becoming a sign no longer collects its meaning in the connection between two people. As a substitution, the connections between sign and referent are completely subjective. The sign obtains its meaning through adjustment connotation to other signs. In a postmodern consumer culture, signs are self-referential, making no effort at denotation or classification, their only aim being to make a momentary impression on our consciousness (Holt, 1997).

This isolated status of the code prevents any relation to the actual and opens up what Baudrillard has distinctively labelled as hyper-reality which is (the generation of models of the real without origin or reality) (Baudrillard, 1981). Advertising in the current era lives on the playful self-reflexive nature of postmodern culture. Advertisers are frequently engaged in intricate procedures of meaning transfer, whereby commodities come to be permeated with cultural meanings only randomly connected to the referent that they originally signified (Allport, 1924). Advertisers attribute signifiers to incongruent objects and just as quickly as they disengage them, in an aspersive pursuit of the innovation of differentiation (Ries, et al., 2012). In the hyper-real world of postmodern advertising, everything transforms into everything else; all is an image manifestation and simulation (Richins, 1994).

Incontrovertible to these conversions is the temporality of advertising aesthetics in the conjunction of advertising channels and their production into the transparent streams of electronic new media (Bredberg & Lööw, 2013). What is emerging in postmodern advertising

is a new type of capitalist accretion connecting multi-layered temporalities as opposed to the unremitting linear tempo-spatial frames of preceding regimes of capitalist accretion (Ferraro, et al., 2011). Prompt communication and consumption necessitates that there no longer experiences a standard time in which all people live more or less in communal importance. However, on the inverse, proceedings in convergent electronic media are concurrently global and local, characterising a distinctive and unrepeatable era (Lee, 2009).

Mrs Christine Frederick wrote about consumption in Selling Mrs Consumer that around the 1920s the birth of consumption had occurred which then became the new doctrine that the Americans were obsessed about in the twenties (Fishwick, 2003). She believed that consumption at the time was and will be the paramount idea that America had offered to the world, one that would revolutionise the world through the industry, craft as there would be a massive shift within the mass market as consumers are not merely viewed as workers and producers (Frederick, 1929). Under the sweeping view of consumers of consumption as the school of freedom, to be a part of the mass consumer market was immediately labelled as a civilising experience (Lee, 2009).

2.15.2 Historically Modern Advertising

Modern advertising must now be seen as a dire response to the now imaginatively real needs of the mass industrial capitalists. In this regard, advertising was invented to aid in distribution within the modern industries and with that advertising became a business investment that would turn into an asset later on (Lee & Kang, 2013). The role played by advertising in the 1920s was one of integral importance in the industry in an attempt to respond to the demands of the consumer market (Allport, 1924).

The duties were split as such: line managers would have to deal with the process of producing the goods while the social managers (advertisers) as they were referred to at the time would then be tasked with the creation of the cultural milieu of capitalism similar to the standard that the line management has made the production (Backus, 1989). At the time there was a direct link between advertisers using advertising as a means to not only control who was consuming their product but also as a tool of creating the best possible consumer to assist in the consumption of the mass-produced products (Perry & Vance, 2010). Hence the modern advertising industry of the 1920s like the manufacturing plants of the time was a representative of the merged multi-level commercial industry of the twenties (Firat & Venkatesh, 1995).

The most important aspect of the twenties that advertisers had to figure out was how they would accommodate the distribution of the mass-produced goods to the mass market consumer (Ferraro, et al., 2011). The conversation had to shift to include an idea of how the advertisers were going to communicate to consumers about the goods they needed to sell (Elliott, 1999). The method of communication had to grab the attention of the consumer by sharing a universally understood storyline that would grab the attention of the intended consumer.

For the most part, advertisers knew they would have to rely on the psychology doctrine of the time as the knowledge that psychologists explicated would add value to the advertising industry (First, 2008). Most of the work that advertisers of the twenties were tasked with was drawing from the academic research from psychology, and one of the most significant persons whose work is featured is Floyd Henry Allport who is influential in the advertising discourse of the twenties. Allport had asserted that an individual's consciousness of themselves is often influenced by a reflection of the consciousness of others. It was normally accepted that knowledge of people was an imperative component of social production parallel to the line manager's understanding of the raw material used in the production of goods (Allport, 1924).

2.15.3 Consumer Studies and Advertising

While it was common knowledge that human nature was far more challenging to control if compared to material nature it was also very evident to advertisers of the twenties that there were human instincts that they could tap into to influence the buying behaviour of people mainly if it would be presented scientifically to consumers (Douglas, 1979). It quickly became apparent that the utilitarian value of the product was not enough to push people to purchase the product (Gautam, 2017).

So, advertisers worked on presenting each product in isolation by highlighting the intrinsic qualities of the product associated with the consumer. The reasoning behind the drastic move was to enact a self-conscious change in the psychic economy, whereby drawing correlations between consumer and product would assist with influencing the buying behaviour of consumer (Kellner, 1983). Advertising literature of the time also gravitated towards illuminating the effects of utilising the advertising appeal of the consumers' instinct and this was because of the methods used during the era of mass production (Kellner, 1983).

Another human instinct that the advertisers tapped into was that of 'fancied need', basically the concept here was that advertisers wanted consumers to not only feel but see that without purchasing the advertised product they would indeed be missing a piece of who they are and

also lacking a particular trait that exists within everyone in the social strata (Liu & Wang, 2013). The advertisements that were created during the twenties were expressive of making sure that the consumer is aware that the product is filling a void that they were physically denied before, that purchasing the product would alleviate some form of social frustration and that buying would give them access to the marketplace that would ameliorate them personally and socially (Sirgy, 1982).

The use of psychology as an advertising method was an attempt to make the consumer look away from the critical functions of the product and in turn, look to themselves. Thus, the decisive factor for purchasing was self-critical while the worth of the product being non-existent. Ideally advertising of the twenties anticipated prompting the visceral anxieties of social interaction[12]. Ultimately the advertisers of the twenties instilled a self-awareness within people that was coupled with lots of self-doubts which adversely became the appeal that would prompt people to continuously purchase or consume produced goods in an attempt to level the playing field (Piacentini & Mailer, 2004). This behaviour was illustrated through the consumers' constant need for product proliferation that influenced the modern advertising of the time by connecting the theories of self-consciousness to the exigencies of capitalism (Cohen, 1992).

So, while advertising painted the picture of individuals who should be dissatisfied with their life, in the very same swift motion the very companies these advertisers represented would create the 'perfect' product that would satiate that agonising disapproval (Ruvio & Belk, 2013). This was the fundamental mechanism of stimulating continuous consumption. Thus, the unhappiness with the individual self was necessary for profitability, sustenance and sustainability of business during the twenties and to be honest, this dissatisfaction with life has transcended into the post-modern lifestyle. To this very day, people are still dissatisfied with their lives, and they use consumption to satiate that unhappiness (Swann, 1985).

Somewhat interestingly all of the advertising methods discussed above were practised in America, and there was a completely different response to these appeals elsewhere, but the Americans had coined as universal appeals which were not shared universally (Bulmer & Buchanan-Oliver, 2010). There was resistance from Swedish and German consumers as they studied every detail of the product, so it was discovered by American advertisers who wanted to reach immigrant consumers that they had to develop a different method of advertising to

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[12] More on Bernays is on page 69

accommodate the resistance to the nationalised universal appeals (Mihalcea & Catoiu, 2008). Consequently, antidote advertising was considered for submission to highlight the intrinsic worth of the product by providing some theoretical strategies which would gratify the consumers need for information (Jun, et al., 2014). This form of advertising, however, was not as popular as the conventional style already in use in the new industrial business transactions.

The American consumer who complied with and responded to the demands of capitalistic demands was hailed as the *"civilised American"*, and the act solidified their national heritage in the marketplace (Buttle, 1991). By definition, the consumer was placed in a transformative loop of mass business which the advertisers had hoped would create an individual who would identify their needs and frustrations and see their products and consumption as a means of alleviating them. In the twenties, the notion of sales and civilization was the order of the day (Phelps, 1929).

Resistance was combated with advertisements that appealed to the dissatisfaction and insecurities of people's jobs, and somehow the consumption would give them a sense of self-fulfilment as the products offered some kind of job insurance (Fiske, 1989). The purchase of the product promised a level of success in business which played a significant role in boosting the self-confidence of the individual (McCracken, 1989). Allport had alluded to this form of social self-advertising was similar to commodifying the self. This was primarily directed to the people was whose self-esteem was low. The vision of success and prosperity was well defined in the advertisements outlining that the use of specific products would lead to people attaining buckets filled with sunshine (Allport, 1924).

2.15.4 Advertising Revolution

 In order for the business of advertising and marketing to grow, there was a proliferation of the aesthetic of mass industrialization. There was a synonymous relationship between advertising and the commercialization of art which was evident in the advertising and marketing strategies of the time (Schor, 1998). Nevertheless, this change saw an increase in debates that brought to light the discussions around the use of creative prose in advertising (Salciuviene, et al., 2009). The fear was that the commercialization of art would lead to the depletion and eventual demise of traditional sources that supported the artistic expression of localized cultures (Sullivan, 2008). This relationship developed between advertising and the concept of artistic creativity was linked to the more extensive process of commercialization while people were turning away from what was described as traditional lifestyles which they practised in the marketplace within the confines of the advertising industry (Schouten, 1991).

Max Horkheimer in his essay "the end of reason" argues that the demonstration of modern industrial society as the carrier of facts had a significant impact that swayed people away from their own needs, their capacity to deliberate on the resolution of those needs and from any concept of self-determination as a democratic principle (Tangsupwattana & Liu, 2018). The modern consumer needs factual information, the ability to react to what is presented to them, the freedom and leisure to make a choice (McCracken, 1989).

The International Advertising Association carried an extensive campaign aimed at eliminating untruthful advertising. Interestingly there was a difference in approach between those advertisers who were utilizing lies in their advertising, particularly for political advertisements of the time (Packard, 1957). Some advertisers used truth as a primary guideline in their advertisements, and they reasoned that they were trying to forge consumer consciousness based on facts within the marketplace which would soon become the shared idiom of popular expression (Schwartz, 2002). George Phelps was one of the first advertisers who regularly spoke of how advertising would gradually define the accepted cultural expression (Phelps, 1929).

Phelps described advertising as the tool used in business that gave access to a single individual the authority to carve their message on the mind of the masses. He claimed that modern technology afforded the competency to convey information in a manner that was proven to surpass traditional culture in its capability to influence behaviour (Phelps, 1929). The concept of changing the trajectory of cultural expressions through communication and behavioural stimuli was connected to the influencing consumers to respond and communicate through advertising (Soron, 2000). Thus, advertising and selling became part of the popular culture well into the modern times of this era. Acquiring the value of advertising as a form of commercial expression resulted in the circulation of advertising to fit into the social lifestyle (Suarez & Belk, 2017). This led to individuals projecting parts of who they were, what they hoped for, their aspirations and life experiences and expectations through print and painted advertisements (Soron, 2016).

The basic structure of an advertisement had now included the following:

1. The title of the advertisement.

2. The specifications of the product were outlined.

3. Direct emphasis on the uses of the product was also shown

The basic structure of an advert shows how slowly but surely the advertisements that were created shied away from the explicit manufacturing standpoint; to one which was expressed in a manner that highlighted the mental projections of consumers. Mainly, the advertisement structure became an apparatus for the stimulation and curation of mass consumption. This was around the time that academics (Marxists) felt as if the business were using this manipulative approach to make sure that their businesses expanded. As time went by there were new theories that emerged from social scientists such as John B Watson who founded the theory of behavioural psychology which he developed through child nurturing, animal behaviour and advertising with the conclusions that all behaviours could be learned through conditioning, now popularly known as scientific behaviourism (Watson, 1924).

The knowledge of this theory sparked a shift in the economic philosophy and the social system of the time as business people (during this era men ran businesses) worked on eradicating any social attitudes that would perturb their ideologies on consumption (Sullivan, 2008). The aim was to treat all individuals as mechanically identical consumers who would be controlled for the benefit of commodification. Edward Bernays (the nephew of Sigmund Freud) along with Joy Lee who was the founder of early commercial, public relations requested the enactment of mass psychology in an aim to sway public opinion (Bernays, 1965). They intentionally created this to have control over the masses without their knowledge. However, academics have argued that mass psychology is yet to be proven as an exact science but judging by the consumer behaviour of the time that while the theory was put into practice, its success suggests that to an extent there was some form of motivation that complied with shifting public opinion (Bernays, 1965).

Part of the construction of mass psychology social psychologists had to recognize that machinery was the symbol that encompassed the true meaning of social life. So, the design of mass psychology required that people portray the character of machinery like the world they inhabited (Suarez & Belk, 2017). This role meant that people were identified as conventional, with no prospective ambitions regarding their individuality (Goffman, 1963). Similar to the industrial machinery, the individual was now a standardized product that practically functioned in an identical mental capacity and shared the same social characteristics. Advertising media of the time needed to develop the science that would unlock the human mind (Goffman, 1959).

As explained by George Phelps, the success of mass psychology rested in the ability of the visual that the individual saw in an advertisement to unlock a part of their mind to be receptive of what they see (Leary & Tangney, 2003). Much of the design of mass psychology ideologies

took place within corporate walls, so to the businessmen, the consumer was envisioned as this passive spectator that will be satisfied with what was presented to them. So, in the words of George Phelps "the human eye was merely a target for visual stimulation, the ear was but an avenue of entry for the blandishments of advertising." However, the danger of this was that while this utopia of projected philosophies was created the social world in America during the industrial revolution reflected the frustration of the people (Phelps, 1929).

The hoopla of an idealistic vision that individuals were these passive machines came to a colossal end the same way that the factory had perished with the industrial revolution. People in business concluded that the logic behind using consumption and mass leisure as enhancements for boredom and social entrapments could lead to the futility of modern life as people may be so despondent with the status of their lives to the point where purchasing any product would not change how they viewed their surroundings. There was consensus that modern industrialisation led to the separating of meaningful social activity in the context of the daily lives of the consumer. In an extract from contemporary English critic, Denys Thompson illustrates that advertising attempts to conceal the void experienced in human life and make life feel good. Denys says that it is as if advertising influence dictated that the individual man or woman cannot be allowed to enhance his or her potentialities (Tomlinson, 1990).

2.15.5 Framing Advertising: Cultural Analysis

In academia, the issue of advertising being arranged in broadly Marxist cultural studies critiques and constructed as the interpretive sign of multicultural capitalism and thus in the view of most schools of thought beyond any form of redemption. This form of political deduction adopts a specific affiliation of the advertising image towards the economic structure of society is frequently founded on what seems to be a disconnected critical approach which is a textual analysis of single advertisements (Adorno, 1976).

Systematically it hypothesizes that the truth not only of the advertisement itself but also of its history and connection to the cultural practices. This is concerned with its attribution, and the various techniques which it is read and comprehended can, to a certain extent, be uncovered by peeling back adequate seams of visual meaning. The result would be the critical reassessment of production and the reconnection of production and consumption to return to a critical Marxist political economy (Bourdieu & Passeron, 1990).

The theoretical position of the analysis of adverts produced showed that there was a correlation between the economic structure of society and multicultural capitalism. As explained in detail

above theoretical work on advertising encompassed a Fordist school of thought (mechanically modernist), a manner of viewing and conceptualising the economy, state power and the subject.

Fordism is rooted in the intellectual preoccupations about a mass society whose foremost thought leaders were Marxists of the Frankfurt School such as Adorno and Horkheimer and Marcuse for the condemnation of mass culture and the cultural industry (Gallissot, 1994). Louis Althusser in his structuralist thinking mainly when related to advertising as well as Vance Packard in his writings on persuasion all had one thing in common which was the theoretical position which assumes an economic and political order of power. So magnificent that everyday culture and social identity could be mass-produced at the urge of big businesses and the state system, that social perception could be constructed nearly as quickly as the assembly lines were manufacturing vehicles (Cook, 1992).

This type of conceptual model also served as the basis in the classical study of Judith Williamson in 1978. However, Williamson's was not identified as a Fordist thinker particularly with the significant impact that the study had in breaking away from the traditional Fordist by opening up the possible textual readings available to the reader while still conceptualising consciousness and the fundamentals of the economy in conventionally Fordist terms. According to Williamson, consumers are persuaded to purchase products in contradiction of their actual class interest (meaning they could not afford them), since they were inept at fleeing the deceptive meanings incited by advertising (Williamson, 1978). Real production refers to the production of commodities, the producers and production processes of the advertisements themselves are dismissed:

> *"Advertising has a life of its own… people invent and produce adverts but apart*
> *from the fact that they are unknown and faceless. The ad, in any case, does not*
> *claim to speak for them; it is not their speech."*

What stands out with this study is how far it continues to fall into the broadly Marxist/Fordist conceptual genre, despite the appropriation of a postmodernist style. When looking at the study from a bird's eye view, the study could immediately come under fire for the accusation of cultural reinterpretation because of its fixation with the deconstruction of signification and its failure to weigh in on the market.

Demonstrating this conceptualisation between Fordist and postmodernist theorisation it would be essential to start from the beginning, and theorist Thomas Richards wrote a book titled Commodity Culture of Victorian England: Advertising and Spectacle (1851-1914) which was

published in 1991 by Verso and is about the establishment of the association of capitalisms semiotic grasp over England. According to Richards, advertising is mainly to blame for the rise of commodity culture and the dissemination of capitalism (an allegation of progression disputed by historians of consumer culture).

Advertising as a system of representation is not divisible from capitalism and is hence incapable of breaking away from moral and political criticism. In his book Richards also has strong views about advertisers whom he portrayed as evil beings who are very avaricious (Thomas, 1990), interestingly reading on Richards later argues that advertisers ought to be regarded not as subjects creating discourse but rather as a discourse inscribing subjects, not as a locus of composition and expertise (Thomas, 1990). Conclusions can be made that Richards book is a piece of work that is post-structural or postmodernist in its epistemological assertions and comprehensive approach yet profoundly Fordist in its closing assumptions about the connection of the phenomenon of capitalism and the naivety of the consumer (Adams & Montemayor, 1983).

What is worth noting is that in most studies of this genre of advertising and consumption literature, the consumer who is portrayed as naïve and easily duped by the scheming of advertisers is always explicitly female. It is also important to note that feminists also played a part in the construction of this theoretical perspective where women are produced as victims that need saving, however since the early eighties, particularly within cultural studies theorists have since studied the perspective of women being very active and discerning consumers.

The second book that speaks on the conceptualisation of advertising is Robert Goldman's *Reading Ads Socially.* Being one of the books that were highly praised by Douglas Kellner, which is about the stratospheric textual analyses of specific advertisements and groups of advertisements; however, the theoretical framework is entirely Fordist Althusserian:

> *"Advertising is a key social and economic institution in producing and reproducing*
> *the material and ideological supremacy of commodity relatives."*

2.15.6 Cultural Significance of Advertising

Advertising is known for the influence it has on the aesthetic of the economic times as well as the cultural discipline. Advertising is believed to have an effect that exhibits forms of manipulative characteristics (Erikson, 1959). What differentiates an active advertising action is fundamentally the acknowledgement of advertisements as cultural goods and the expansion

of the advertising industry as a detailed purpose in the system of cultural productions. There are three levels of analysis that were identified (Seaton, 1995):

1. An organisational level which speaks to the functionality of the cultural industries when associated with the mode of production of advertisements.

2. The textual level, which questions what can be surmised as culturally significant within advertising discourse when discussed around the relevance advertising holds within the public space.

3. The principle levels of classification which investigates the type of cultural rationality employed during the construction of the advertising genre.

As previously mentioned, there is no way we can study advertising and culture as two mutually complex realities. The two disciplines operate seamlessly together all the time that intellectual discussion of one without the other would be a violation In part advertising is the symbolic method of the capitalistic economic system which is said to govern the ideologies of the social exchange in which the shared boundaries of the world of possessions and dependents are expounded (Richins, 1994).

Advertising offers possessions their meaning and demonstrates to consumers their use, thereby producing a certain perspicuity of the cultural classifications that, concurrently, envisages and commemorates. Advertising edifices the consumers lifestyle experiences in the scheme of consumer habits in which a dialectical development, is itself an object, for advertising has become in its various systems as well as in its practices (marketing), a complete consumption good which is part of the cultural industries as a cultural object and establishes one of its leading methods of production. Thus, more than ever, it seems essential to accept a global analysis of the cultural implication of advertising in order to better identify its place in contemporary western societies (Abdelaal & Sase, 2014).

Gallissot defines modern advertising as an approach of discourse that is a particular way of applying resources for expression. Gallissot's method to advertising is completely interactive: advertising exists only in and for a definite setting (Gallissot, 1994). This setting is termed culture, and the cultural field is where this interchange called advertising happens. This tactic is comparable to the essentialist conception of advertising which is broadly defining advertising by the intentions of advertising professionals (to upsurge sales, to influence consumers or by specific content supported by advertisements such as ideology and symbolism (Besharat, 2010).

As a means of explanation, Bourdieu's (1979) description of social space as a system of markets where certain goods are substituted corresponding to particular interests, Gallissot then proposes to observe the development where the advertising discipline puts into place its structure of selection and legitimation through the history of cultural production and its advanced categorisation as a precise discipline (Bourdieu, 1984). The study that Gallissot had conducted comprised less as a study of advertising or the diverse cultural spaces in themselves, than of their structural relationships both from a diachronic viewpoint; the history of the circumstances consenting advertising to become a cultural object and a synchronic analysis of the advertising space as far as it encompasses property which belongs to the cultural field in general. The approach in Gallissot's study consisted of a differentiation that aimed to identify the two distinct realities than a whole. The study sets to understand the limits of advertising space and the settings for its autonomy within the cultural field (Bourdieu & Passeron, 1990).

Gallissot has theorised that the practice of efficient distinction would transpire within the cultural system, which generates the sub-system of advertising by decentring the activity of cultural production as its milieu. The theories utilised in the study adopted a more Marxist-inspired deterministic conception, but the researcher (Gallissot) made it clear that it does not in any way allow the legitimation of the functional perceptions developed by American sociology (Gallissot, 1994). In the study, the researcher maintained that culture is not a mutual ideology shaped by society to replicate itself but, rather a set of symbolic practices, which does not suggest that these practices are expounded in the arrangement of individual strategies. So, to substitute the joint society-culture by the joint cultural-individual generated no new developments to the analysis of the study. Pre-eminently it grants access to a modification from theory in terms of social functioning in classical sociology to and individualist functioning in cultural anthropology (Sonnenburg & Baker, 2013).

Subsequently, the perspective, as mentioned earlier, dismisses that in our contemporary societies, the cultural discipline is diametrically coordinated by the market of the cultural industries which connects the means of expression and dissemination. Cultural industries today produce the central cultural dynamic of the urban world[13] (Kumru & Thompson, 2003). Cultural industries are a structure in which the advertising industry dominates a definite purpose associated with prominence and communicability. The commencement of culture as a way of life for people is a cognitive statement that communicates the people's resonance to

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[13] An example of the institutions who are leaders in the cultural industry would be Apple Inc. and Google (Alphabet)

the world (Ries, et al., 2012). Thus, culture is open to interpretation when related to the terms of the system as well as the processes without the need to make a constraining hypothesis about the function of culture.

2.15.7 Advertising Appeals

Advertising appeals can be sub-divided into rational or emotional appeals. Rational appeals denote to marketers presenting to consumers why it is wise to purchase the product and giving consumers edifying specificity as well as affirming product or service advantages (Dube, et al., 2016). Emotional appeals refer to when marketers try to reduce an emotional response from the consumer (Dube, et al., 2016). The meaning of this appeal is to attempt to get the target audience to feel something for the subsidized brand and then purchase it due to the relationship that the consumer and the brand share (Dube, et al., 2016). Advertising appeals are utilised to influence how consumers regard themselves and how procurement of certain products can prove beneficial for them (Dube et al., 2016). The message conveyed through the advertising appeals influences the purchasing decisions of consumers (Dube et al., 2016). Appeals are used as a means to persuade consumers to buy certain products (Dube et al., 2016). This is evident through cultural expression (Holt, 2004).

The cultural expression serves as a compass point, organising how we understand the world and our place in it; what is considered meaningful, what we aim for and what we scorn (Holt, 2004). Thus, cultural expression serves as cornerstones of identity; they are introductory materials for belonging, acknowledgement and position (Holt, 2002). Cultural expression permeates society, affording us with the building blocks with which we create expressive lives (Holt, 2002). Thus, the study will also look into how the meanings of everyday life experiences are translated into useful messages through advertising appeals in order to reach the appropriate target market.

2.15.8 Advertising Communication

Messages tend to be compelling when they are received and consumed by a person who is compatible with the specific cultural values that are deemed significant to his or her culture. The knowledge that a person has gained from their own life experiences, and that of their sociocultural backgrounds influences their judgement (Wang, 2011). Since there is an abundance of variation in the social constructs of a person's life experiences when and how these social constructs are regularly stimulated in their daily life would also differ. There is a permanent link that connects people irrespective of who they are, and the most significant one is hope (Mihalcea & Catoiu, 2008). Hope is a cultural code that is used by marketers to sell

their products and align their brands with consumers for years. The accessibility of absolute values and ideals is indicated by whether or not the cultural background of a person can influence a particular construct (Thompson, 2014).

These constructs are chronologically accessible by general stimuli that are activated most of the time by the messages in advertisements created by marketers and advertisers. The aim behind the creation of said stimuli is that the advertisers and marketers want to illustrate the need to which the consumer has to decide which idea is appropriate, devoid of any mindful purpose or consciousness (Wicklund & Gollwitzer, 2013). For example, during the election period within our country, the ruling party ANC always use the cultural code of freedom so that the audience could be reminded of their democracy and when casting their votes to remember all the values and stories associated with their freedom such as Apartheid which immediately becomes a thought that will be at the forefront of the voter's mind. So as this knowledge gains prominence throughout the voting season it is likely to influence the judgements and evaluations that are consistent with the democratic values but the choice of which party the voter aligns that with is purely up to the individual (Sullivan, 2008).

In the context of advertising appeals, appeals are often assessed based on whether thoughts displayed fit with an individual's highly accessible culture-based knowledge (Stryker & Burke, 2000). The premise that which this study was based is that the influence of cultural knowledge on judgement differs, the strongest of its effects are discovered when people give their instantaneous responses to advertisements (Gallissot, 1994). The weakest effect is when people deliberate when establishing their sentiments about a particular advertisement (Swann, 1987).

The initial concept deals with little to no effort and entails very little contemplation whereas the latter deals with having to take the time to ponder details thoroughly before making a final decision that leads the consumer to follow the purchasing steps known to marketing theory. These two approaches illustrate a continuum (Salciuviene, et al., 2009). At the one end, there is reflexivity, where evaluations are fuelled by an automatic process. The opinions about the decision taken are based on the initial impressions that were cultivated based on chronically accessible commonly used constructs (Slater, 1997). These are referred to as cultural knowledge, which consists of the resonance that any individual commonly shared through acknowledging the similarities in their life experiences within their social constructs (Schlenker, 2012).

Consequently, the more a person has to cogitate or assess before reaching a purchasing decision, scholars have said this has resulted from amplified self-monitored procedures (Schouten, 1991). These evaluations include some attentive reasoning and more individuated personal knowledge, eventually leading to a modification away from their primary reaction. Hence, this uniqueness of one's self and identity can play an undeniably important role in the decisions made by the individual consumer (Schwartz, 2002; Stets & Burke, 2000).

Conclusion

The theories and disciplines outlined above will set the precedence for the methodology, which follows, as well as the data collection and ultimately will influence how the data is analysed in the last chapter. In the next chapter, I will outline the methodological approach that will be taken to do the data collection, and I will also take a brief look into what literature is available around the *Dove Real Beauty Campaign*

3. CHAPTER THREE

3.1 Introduction

 Interest in this study began from a related study, which was conducted with two other scholars, studying the role of self-concept (the notion of self-construction within a social context) and brand personality (the common practice of attributing a set of human characteristics to a brand name) in determining advertising appeals amongst the University of Kwa-Zulu Natal (Westville) students.

The study had limitations since it was a quantitative study. Marketing and consumer culture theories are studied separately in South Africa (Arnould & Thompson, 2005) (the former in Business school where I was located, the latter in Humanities disciplines). There was a lack of information or guidance about any cross-disciplinary studies which crucially understood the *cultural* dimensions of consumer behaviour in which I was becoming aware of, peeking my interests. Business-oriented studies have a limiting economic and mainly psychological understanding of purchasing decisions, based on (non-cultural economic) utilities. [14]

 After the completion of the study, I realised that if marketing studies are modified) to work hand in hand with cultural studies then the culturally oriented and qualitative marketing

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[14] Utilities: Economic utilities are possession, form, place and time; each of the utilities refers to the usefulness or value that consumers experience from a product.

research will bring new insight into consumer behaviour which will assist with brand development.

Thus, marketing research could engage through qualitative research with the lived experience of consumers caught up in webs of cultural meanings where identities are continuously negotiated. Brand development including this central dimension, and thus integrating into the cultural systems of target markets, would be able to engage in marketing even more effectively and promote brand development that is prosperous to the point of being iconic[15].

In this study, I will use Unilever's marketing of the personal care brand Dove as a central focus. My case study will be the *Dove Real Beauty Campaign* which revolutionised the way beauty products are marketed. I will use and integrate marketing and cultural studies theoretical models for my research that will attempt to a deeper understanding of consumer behaviour and the aim will be to understand how consumers grapple with meaning creation of their own identities when they are actively reworking the cultural and symbolic meanings encoded in the advertisements of the Dove campaigns.

Globally there has been a recent shift within research where the focus has been moved away from brand producers and products towards a more consumer responsive and active understanding of brand value creation as well as the meaning that consumers associate with advertisements and advertising appeals utilised by the brand managers (Appadurai, 1990; Shimp, 1994; Slater, 1997; Wilk, 1995).

Interestingly these studies mentioned above seem to ignore the cultural processes that are associated with cultural resonance (associated with the cultural meaning that people attach to a brand). Theorists have revealed that interdisciplinary research that complements both the brand culture perspective as well as the managerial analysis of branding would add value to brand development.

Thus, speaking to the gap in knowledge that I have identified, if brands exist as cultural objects, then brand managers and market researchers should have the tools to develop and understand how culture is affecting how consumers create cultural resonance within a brand and in the case of this study that of Dove.

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[15] Iconic brands are the brands that over-time have become cultural phenomena that has a large fandom behind them with impeccable influence within an industry.

The stance that I will take within this research would be to see how consumers structure and present their identities and self-concepts, undertaking new roles and establishing their identity from within and in co-operation with the brand and cultural resonance. Since this is an interdisciplinary study one that relies strongly on merging two different disciplines some of the academic sources, I will use is very dated as it is crucial to outline the development of fundamental theories that were initially used in marketing leading up to the new theories currently used.

By exploring how consumers diligently modify and reconstruct symbolic meaning encoded in advertisements by brands to exhibit personal and social conditions and expand their identity and lifestyle goals, my study aims to investigate how marketers and advertisers alike attempt to encode these meanings into advertising appeals that resonate with the target consumers' culture. Having surveyed the literature, this may well be the first time a study will consider how consumer culture and the construction of meaningful identities can affect a brands performance within a South African context.

Most of the academic work that involves both consumer culture and branding has been conducted under a new school of thought called Consumer Culture Theory. I will delve into the theoretical building blocks that make up consumer culture theory as my study will highlight the existence of this theory, and the research models used to create it.

3.2 Consumer Culture Theory

Arnould and Thompson claim that a consumer culture approach to consumer identity projects rejects what they call "Stale polemic" between agency and structure. It questions a more multifaceted and uncertain dynamic where consumers practise their influence and pursue their own identity goals by way of discourse which is both narrative and pragmatic with the cultural frames enforced by dominant ideologies (Arnould and Thompson, 2005).

Consumer Cultural theory explores the various dispersal of meanings and the variety of intersecting cultural groupings that exist within the broad socio-historic framework of globalization and market capitalism. Consumer culture signifies a standard procedure in which the interactions between lived culture and social resources; as well as between noteworthy standards of living (Arnould & Thompson, 2005). The symbolic and material resources in which they depend are interceded through these markets (Arnould and Thompson, 2005).

The consumption of market-made commodities begets marketing symbols which is essential to consumer culture. Nevertheless, the dissemination and multiplication of this system are

fundamentally reliant upon the exercise of free personal choice in the private scope of everyday life. These meanings are personified and transferred by consumers in certain social situations, roles and relationships. In principle, consumer culture conceptualizes culture as the very fabric of experience, meaning and action (Arnould and Thompson, 2005).

For many theorists of post-modern studies (Baudrillard 1998; du Gay 1998; Fiske 1989; Jameson 1991), the contemporary epoch is defined by the collapse of the thick walls traditionally separating the spaces of the economy and culture. For du Gay, culture is increasingly commodified (multi-national conglomerates like Time Warner selling cultural texts), while for Baudrillard economic goods are increasingly enculturated or 'aestheticized', to the point where consumer purchases are not things but (cultural) meanings (Baudrillard, 1998).

While marketing studies remains impervious primarily to these developments, the deconstruction of the economic or cultural opposition is reflected in the emergence of 'Consumer Culture Theory' (CCT) (Arnould and Thompson 2005). Mainly amongst marketing academics connected to the *Journal of Consumer Research,* which repudiates quantitative, rigorously economist-oriented research in favour of a productive interdisciplinary dialogue between marketing studies and cultural studies.

 A great deal of the pioneering work focusing on 'culturally oriented consumer research' that has taken place in that journal (and associated books) will guide this study. People purchase goods not for predominantly economic reasons (affordable cost), but mainly *cultural* reasons (identity construction). Arnould and Thompson argue that there are four pillars to CCT, which are adapted here, and which will become critical guides of my research:

3.2.1   Consumer Identity Projects

There is a broad acknowledgement of the use of goods in the service of identity projects which has mostly become the centralised concern when studying contemporary consumer culture. Thus, becoming something of a logic amongst the studies of consumers to propose that consumption becomes a core area within which the collective and individual identities are constructed, performed and sometimes challenged (Schouten & McAlexander, 1995).

 The reason here is that the effects of the studies being centralized within the centre of consumer individuality and how they link with goods created as sources of identity creation. The above is due to the number of studies that were conducted, utilising the theoretical and analytical concepts within the research field. That is an amalgamation of hermeneutic and consumer

culture, which focuses on symbolic meanings and processes that individuals undertake when they are constructing their sense of self and discovering their self-identity through their life experiences which become the narrative of who they are and whom they aspire to be (McCracken, 1989).

To nourish and nurture, the consumer demand underpinning economic growth, the market encourages and lionises individualisation and individuality qualities made manifest through freedom of choice the core value and emblem of contemporary consumer culture. Through choice, consumers can pursue fulfilment, autonomy and freedom and ultimately endeavour to become whomever they want to be (Arnould & Thompson, 2005). From the beginning of consumer culture theory, individuals have always been known to be identity seekers, thus identity projects become an essential factor when researchers study the depictions of contemporary consumption, and the underlying conclusion becomes that consumer choices are very impactful in identity creation and that individuals use it as their representative of the outside world (Askegaard and Linnet, 2011).

It then became necessary for researchers to recognize that people take the creation, enhancement, transformation and maintenance of their identities very seriously, they are concerned about their identity hence the notion of actively reworking them (Holt, 1995). Consumption then performs the imperative purpose of assisting in the process by facilitating the on-going negotiations that reinforce the individual's past life and anticipate the individual's future opportunities towards creating their authentic self (Firat and Venkatesh, 1995). The use of symbolism has become inevitable and requires unprecedented levels of adjustment that consumers actively work in their personal lives.

This level of adjustment is implemented using fashion because of the fluidity of the statements that one can create through fashion. Different statements of self are enforced through categorical fashion wear; for example, one's class, gender and occupation can be expressed by the clothes that an individual consumer wears (McCracken, 1989). However, the complexity of consumer identity projects has embodied challenges of fragmentation, powerlessness, doubt and the fight against commodification.

Armed by the decreasing influence of traditional cultural institutions, the decentralization of responsibility of the individual consumer avails many choices available to them in the age of modernity (Holt, 1997). To further explicate this complexity, the marketing culture vigorously promotes a continuous production of potential which is often communicated to consumers

through the various identity positions which they can choose from and those that the market has to offer. There is an array of identities that consumers can utilize, and consumers can deal with the multiplicity of identities by choosing to either embrace or manage their identities by following a comprehensible identity narrative or by positioning a range of coping strategies (Slater, 1997).

Modern consumer societies were developed as part of an ancient process that has led to cutting-edge, capitalist political-economies, which are subjugated by the lucidity of economic development and characterized by mass-markets and cultural attitudes that warrant, increasing incomes used for the procurement of an ever-growing production of market commodities (Baudrillard, 1998). Hence economic forces have advanced towards commodification; where similar goods are produced in large quantities at a lower cost.

Marketers and advertisers alike have applied every figurative and actual cultural symbolism to products and brands and this symbolism were aligned with aspects of consumers lives and inspiration was drawn from either nature, culture or fashion, which is put into service alongside the backdrop of the commodified life that we live (Du Gay, 1998). Consumer identity projects integrate the valuable dimensions of marketplace consumption, assembled in service of identity narratives which connect the innovative mediation of cultural incongruities.

 Thus, identity work is depicted as a reflexive, continuous, never-ending symbolic project (Jameson, 1991). Its objective is to generate a rational narrative of the self from marketplace resources that connect the past, present and the future. Taking the above statement; into consideration, it can be assumed that identity is an ideology cognized through an individual consumer's engagement with discourse, which is discernible in a personal narrative created, during an individual's consumer's lifetime, which then becomes a narrated anthology that is shaped and reshaped by social interaction and social practices (Holt, 2002).

The identity project is reflexive[16] and continuous in the sense that the narrative is always revised, particularly when the earliest rewrites that individuals must do, the activity of continuous writing becomes part of their story. The constant changes, additions and subtractions to ones' identity in the manner described above also alludes to the problem of

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[16] Reflexive here denotes the constant need for an individual to go back within themselves to search for meaning whilst looking to any external sources to communicate that which they see in themselves, i.e. brands and their products.

identity projects being interrupted and often depicted by inconsistency, reparation, ambiguities, convolution and dysfunction (Arnould and Thompson, 2005).

3.2.2 Consumer Identity Projects Literature

Chronicling the life stories; of individual consumers, identity projects may incorporate demise, development and experimentation with identities throughout a persons' lifetime specifically during crucial life changes or turning points. Research has proven as well that identity work has no finality and may even continue after death as identities endorsed during an individuals' existence are renegotiated post-mortem during consumption-laden funeral rites (Bonsu and Belk, 2003).

Marketers[17] have played a significant role of connecting their brands and products to the notion of unique selfhood, which details how meanings association with consumption objects, activities and patterns may connect to an individual while, facilitating identity transitions and generally signal multiple aspects of identity going forward that are central to their entire identity project (Muniz and O'Guinn, 2001).

In studying consumer identity projects, researchers had to be mindful of the degree to which individual consumers can forge their path while being constrained by the discourse of the consumption system. Cultural theorists have stressed the value of bearing in mind how marketplace discourses are indistinguishably permitting and yet restricting, both aiding consumer capabilities to play with their identity, confining and compelling consumers while guiding their identity work all at the same time. This culture-producing role of marketers is predominantly pertinent to the work of cultural intercessors who connect the production/consumption divide and who may feel more constricted by marketplace discourses.

The concept of choice rests at the heart of consumer identity projects (Bonsu and Belk, 2003). Every one of the minor everyday decisions that a person makes can quickly become part of their everyday life practices such as what to eat, wear and how to conduct themselves at their workspace or home would become routine, that with continued implementation is teaching a person not only how to behave but who they could potentially be (Arnould and Thompson, 2005).

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[17] Shea Moisture has become the epicenter of self-care products and associations of loving one's self and utilizing Shea Moisture products is used in their marketing.

Thus, for many contemporary consumer cultural theorists, individuals influenced by modernity continuously engage in, produce, develop, change and uphold their identities through the perpetual implementation of choices (Halnon, 2005). Many of which are conveyed through consumption. The cross-examination that develops is the power of consumer choice. The power of choice that is afforded to consumers becomes questionable (Bauman, 2007). The choices that consumers have becomes an engagement point which questions the veracity of choice, which rests at the periphery of consumer research regarding the sociology of consumption (Campbell, 2005).

The right temperament of symbolic resources employed in consumer identity projects results in the illumination of the dialectical conflicts associated with the intervention of the individual consumers' ability to engage with and choose between marketplace commodities and the structural power of the market and its representatives to influence and guide those choices (Askegaard and Linnet, 2011).

Extracting from libertarian; ideologies of distributive justice, the choice has ominously been treasured hence being the essential consumer right that reinforces most government policies and counsel that influences markets (Bourdieu, 1990). The choice is also regarded as an instrument that is at the very core of democracy, therefore considering the liberation and democracy within contemporary consumer societies it is not wholly astonishing that consumer identity projects are equally outlined as emancipatory and agentic (Bourdieu and Passeron, 1990).

This emancipatory and agentic outlook of consumer identity projects is embedded in the work of Firat and Venkatesh, (1995), on liberatory postmodernism in consumption. The postmodern receptivity supports the disruption of outdated social categories, such as civilization and faith which opens up opportunity for the disintegration of culture and society as well as the development of multiple diverse, multicultural and idiosyncratic discourses and partialities. Firat and Venkatesh, (1995) cite this disintegration as a theoretically emancipating cogency, releasing the consumer from conformism, proffering them with the prospect of creativity when they use commodities and market-mediated connotations when creating their identity projects and consenting to the autonomy to ascertain personal social ties, communities, social groups and cultures (Firat and Venkatesh, 1995).

Although this sovereignty is not devoid of trials, tribulation, commitment and consequences, frameworks such as the enthusiasm of creating ones' identity project provides chances to play

with different identities through consumption which function as what may well be characterized as the movement towards classified lifestyles whereby one identity can be discarded and another espoused (Firat and Venkatesh, 1995).

For example, the responsible teacher can also be a part-time businesswoman. This type of fragmented consumption, where one consumer can unusually know how to display various preferences towards the same product classification, is not compelled only by uncommon encounters in an individual consumer's life. However, it is also demonstrated in the multiplicity of customs circumscribing ordinary consumption acts such as using the internet.

Askegaard and Linnet (2011; 396) made a statement that the use of the consumer culture approach has bought socio-cultural context to consumer research. There is a need to further research into the "context of contexts, societal class divisions, historical and global processes, cultural values and norms to position consumption past the partiality of the agent and to enhance our understanding of the fundamental ideological influences that produce these subjectivities". When engaging with their identity projects consumers obligation to express their individuality becomes compulsory (Skeggs & Loveday, 2012) and reflexive of ideologies that integrate their willpower, inventiveness, and enhancements of their identities (Allen, 2014).

The account on identity resonates with the endless tension to make the correct choices because while the individuals' stories may be reworked, failure to meet with regulated societal standards is suggestive of the lack of self and consumption (Slater, 1997). The attempts of individuals whose goals towards self-confidence, personal responsibility and their ability to be self-assured and their inclination to take chances in their search of those objectives is considered to be aspirational in that individuals are encouraged to motivate themselves to become better people (Askegaard and Linnet, 2011).

Consumers are beckoned to concentrate their vitalities on their identities, to push for personal success while bringing to light their achievement of individual growth by sharing these accomplishments with the rest of the world (Goffman, 1963). To gain success; of personal growth, there comes a pivotal point in an individual consumers life where their identity work would require them to mobilize a set of resources which can either be economic, social, cultural and symbolic (Skeggs, 2004).

The everyday life, however, requires an individual to embody commodification for identities to be created or formed there is a credited exchange-value (Bauman, 2007) that functions as

capital (Bourdieu, 1984), which can also be developed into various types of capital. This exchange-value of identities is restricted, however, and can efficiently function within specific social disciplines (Skeggs, 2004) when approved by individuals (Allen, 2014). The concept that everyone can and requests to participate in identity projects in this manner disregards class differences and admittance to resources (Skeggs, 2014)

It is important to note that there are increasing assumptions about how individuals have equivalent access to cultural resources for self-creation as if the self can be completely disconnected from the conditions that renders it conceivable (Skeggs, 2004). The above also brings to the fore the indication that there are appreciated identities to others, which necessitates individuals to have the aptitude to participate efficiently with aesthetic presentation and public demonstration (Francombe-Webb and Silk 2016) and that others will interpret those enactments in the way in which they were intended (Allen 2014; (Patterson & Schroeder, 2010)th.

Which then we can conclude that those who have a disproportion of the essential resources to narrate their identities through consumption, those who are excepted and those whom such identity work is out of their range, defiance may be likely in the denunciation of the neo-liberal agenda and in dispute against the system and environmental dilapidation that brought them disdain due to societal standards (Skeggs, 2014).

Identity projects are market-mediated, and therefore when capitalizing in the uniqueness of the self, consumers are supplied with a mass-mediated, pre-packed commoditised form of modification (Halnon, 2005). What is then shown to the world is individualism and commodification are not dichotomous but operates between dialectical tensions where deviations in one incite deviations in the other (Campbell, 2005). As a result, consumers must work under immense stress as they strive to bargain both the individualized and commodified understandings (Thompson & Haytko, 1997).

Therefore, individuals have and are always vulnerable of being wrong (Smith Maguire and Stanway, 2008) because identity projects have become a problem of individual consumer choice and disproportionate selection constructs its own set of challenges (Schwartz, 2005). Constructing the incorrect choice could result in individuals anguished from hostility because

their choices are construed as either pathology or bad culture which leads to stigmatization[18]. Although most of the literary works on identity projects is optimistic where consumers could construct significant identities for themselves (Francombe-Webb & Silk, 2016; Jenkins, 2006), there are studies where individuals had to defend being different in society because their identities went against the norm (Arnould & Thompson, 2005; Halnon, 2005; Goffman, 1963; Kozinets, 2001).

The stigmatization of individuals, however, is evaluated using Goffman's (1963; 3) explanations of it 'as an attribute that is deeply discrediting' where an individual who is regarded as "different" or contradictory to the norm is often degraded from being a whole person to one that is entirely disregarded. There are however analyses of how consumers might deal with and respond to these pressures (Goffman, 1963). The example that Thompson and Haytko (1997) point toward a narrative strategy of decommodification, demonstrated in the amalgamation of diverse brands and that allows consumers of mass-market fashion to carve out a space for uniqueness and personal agency[19] (Thompson & Üstüner, 2015).

A thought-provoking study by Sandikci and Ger (2010), speaks to primarily embracing differences by adopting and going through the processes of de-stigmatization. In their study, Sandikci and Ger (2010), analysed how Urban Turkey Islamic[20] veiling is ostracized, so women who used veils would individualise and aestheticize their veils to condense a defamed practice fashionable. It must be noted that the practice as mentioned above is not always restricted to narrative productive as highlighted by (Thompson & Üstüner, 2015;260), that "resistant practices are enacted in interpersonal and institutional spheres and can potentially cross the proverbial edge placing one at tangible risk of social censure" (Sandicki & Ger, 2010).

3.3 Marketplace Cultures

Marketplace cultures form part of the second branch of CCT, which identifies people not as consumers but as active 'cultural producers', and thus focuses on ways in which 'consumers forge feelings of social solidarity and create distinctive, fragmentary, self-selected, and

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[18] An example is cancel culture, individuals who have gone against society norms have been stigmatized and this can vary in degree of the act that is done and the most severe could lead to excluding even people associated with the individual who has committed the act all the way through to those that support that individual.

[19] This is seen in the iconic brands whose power supersedes that of other brands because of the practical and symbolic association that people have attached to them by making them meaningful and usable. These include FIFA, Apple and Google to name a few.

[20] Refers to the consumption-orientated Muslim, specifically the Islamic women who has a primary role in the city of Turkey through the formation of the New Islamic Self which grants Muslim women in Turkey to be regarded as "full citizens".

sometimes transient cultural worlds through the pursuit of common consumption interests'. (Arnould and Thompson, 2005: 873). Work in this sphere that I found to be helpful includes Schouten & McAlexander's study of a 'subculture of consumption' (1995) actively constructed by Harley-Davidson bikers, and Muniz's study of ordinary people constructing 'brand communities' around, for example, the Apple brand (Muniz and O'Guinn, 2001).

The article presented by Muniz and O'Guinn spoke to the discourse which was fundamentally regarded to address community conditions in the wake of modernity, market capitalism and consumer behaviour (2001). The study became precedent when scholars studied consumption within consumer behaviour as (Muniz & O'Guinn, 2001) there was noticeable neglect towards the mentioning of communities and how they were affected and how they interacted with consumption previously (Thompson, 2004).

The above problem statement then became the basis of Muniz's study. Brand communities are introduced in the study of being specialised non-geographically bound communities that are based mainly on a basic set of social relationships amongst admirers of a brand. This centralisation is identified by the community's interest in product goods or services that are shared through consumption by community members. A shared consciousness indicates these towards the rituals, traditions and a sense of moral responsibility that is often attached to a brand (Muniz and O'Guinn, 2001).

These indicators are located within the paradigm of a commercial or mass-mediated philosophy that which encompasses its expression. Brand communities are seen as participants in a brand's more substantial social construction and play a important role in the definitive bequest of the brand. However, the concept of commercial consumption is not foreign or unheard of, community members are known for their comradery; explicitly seen upon; the emphasis they place on food and drink particularly; when there is a celebration of sorts that is most likely accompanied by a public holiday such as Christmas which has since become a commonality of lived experiences (Muniz and O'Guinn, 2001).

McGrath, Sherry and Heisley (1993) detailed the reality of a farmer's market community. Generally, a farmer's market is a gathering that happens every Saturday in the mornings where the consumers gathered to purchase their produce for the week. Interestingly, the traditional setting of this market experience allowed people who had the same consumption needs to meet in one place. The Harley Davidson study also has communal elements with a few differing aspects such as the public consumption in which participants are not physically proximal to

one another is nearly non-existent because the shared centre that brought the people together is a branded worthy (Sherry, et al., 1993).

 Although Harley Davidson bikers do form clubs where they have meetings that can range from daily to weekly, so the physical proximity can be that association. Schouten and McAlexander's (1995) did an ethnographic study that documented the lives of the Harley bikers, and the study was ground-breaking in that it brought to light a new form of a subculture of consumption concerning the Harley bikers. The study revealed that Harley riders derive most of their resonance with the brand from their connection with one another. The discovery was that the Harley riders had a different way of life from the rest of their communities which is why the researchers quickly identified this connection and comradery that is connected to the Harley Davidson brand as a subculture (Schouten and McAlexander, 1995).

In the study of brand communities, Muniz was able to identify the similarities with brand communities and some of the factors he identified included shared ethos, acculturation patterns and status hierarchies (Muniz and O'Guinn, 2001). There were significant differences that Muniz identified as well. The major difference is the outsider status that is associated with being a part of the subculture. In their study Schouten and McAlexander's described that there is a measure of eccentricity and an outlaw culture (Schouten and McAlexander, 1995). Muniz, however, see's brand communities as an dynamic revelatory gathering, with brand meaning being socially exchanged rather than distributed unchanged from the overall context to context or consumer to consumer (Holt, 1997).

The traditional school of thought was seen to be the people being the cultural bearers but with marketplace cultures individuals being the cultural producers. The key drivers of this new school of thought are the analysis of individuals that is distinctly studied within their different types of communities and their interaction and association in them (Holt, 1998). These can include and are not limited to subcultures, consumption tribes as well as brand communities. Arnould and Thompson (2005) in their famous ontology of Consumer Culture Theory research identified the key research question that dominates the marketplace cultures research to be: "how the emergence of consumption as a dominant human practice reconfigures cultural blueprints for action and interpretation and vice versa?"

3.3.1   Literary Works on Marketplace Cultures.

Studies within the consumer identity projects focus on the individual consumer while studies centralized within marketplace cultures focus on the consumer being part of a collective or group when they are practising consumption activities (Arnould and Thompson, 2005). Thus, when studying marketplace cultures, scholars often analyse the social context of consumption. Within the school of thought that is marketplace culture, consumption is believed to play a significant role in being a social activity that is practised by consumers amongst a group within a sociocultural context (Bourdieu, 1984).

There are branches in the CCT structure that represents marketplaces cultures that focus on the analysis of the extrication developments by which consumer culture is epitomised in the certain cultural background. In these studies, the scholars would examine the implications that the processes, as mentioned above, would have on the group experiencing it. This research was examined from different continental contexts, for example, McCracken (1989) looked at the academic justification of the structure and movement of the cultural meaning of consumer goods (Fiske, 1989; Holt, 1995).

The fundamental discovery in the study was that cultural meaning in a consumer society moves seamlessly and continuously from one place to the next. The consumers' consumption activities propel this movement of cultural meaning. These movements are analysed in the study within the contemporary North American consumer system, where McCracken looks at how the cultural meaning is transferred from one location to the next through consumer goods (McCracken, 1989).

The study attests to the reality that the unique position of cultural meaning resides eventually within consumer goods and thus is transferred within a culturally constituted world. The consumers' everyday life experiences become the very phenomena that help to shape, create and recreate this constituted world based on the beliefs and assumptions of consumers that are primarily influenced by their culture (Goffman, 1963). In the study, advertising was analysed and seen as the instrument of meaning transfer. Advertising is said to be the link that bridges the gap between consumer goods and the cultural representation that is created within the constituted world of the product (McCracken, 1989).

Advertising thus becomes the glue that joins these two components together within a frame of an advertisement. Thus, the job of the advertising creative and the marketing manager is once the link between the consumer goods and cultural representation is represented within an advertisement then the individual who consumes the product would thus be able to see

similarities within their own life experiences (McCracken, 1989). Alternatively, they would then add some sort of symbolic relevance to the product advertised that has cultural properties that become the centre of what, for this study will be referred to as the "heart of the product" and these properties then reside within the product and culturally symbolic meaning will be continuously transferred within the constituted world of the consumer good (McCracken, 1989).

What was interesting in this study was that McCracken outlined cultural principles. In the study, he made it very clear that cultural meanings consist of cultural principles where meaning exist in the values and concepts that regulate how cultural phenomena are prearranged, appraised and interpreted. Thus, cultural philosophies are contract conventions that allow all cultural phenomena to be differentiated and classified as well as the link of their interrelatedness. McCracken studies the ideology behind advertising being a probable process of meaning transfer by making the two worlds of consumer goods and the constituted world which becomes a symbol of culture work together within the framework of an advertisement (McCracken, 1989).

Advertising then becomes the conduit through which meaning lives and flows. Another instrument of meaning transfer that McCracken looked at was the fashion system As we all know in the world of cultural studies fashion had played a massive role in distinguishing people from one another and shapes the way people are perceived (McCracken, 1989). Interestingly individuals use fashion to speak to the world about who they are, and fashion has also been used to identify different groups of people. The most common example would be that of school children who must wear school uniforms, so the rest of society knows that firstly they are in school and most importantly which school they attend (McCracken, 1989).

Status and prestige have also been associated with fashion hence brands have used that marketable opportunity to create luxury clothing, which clearly distinguishes those that can afford from those that cannot afford to buy luxury clothing brands. The consensus of this study understood that individuals fulfil and satisfy their freedom and responsibility of self-definition through the systematic appropriation of the cultural symbolic and meaningful properties of goods (McCracken, 1989).

The task is one that is particularly challenging and one where the success levels are minimal, which makes the need for knowing consumer culture even more significant. Witkowski (1989), analysed colonial consumers who revolted in North American and how their buyer behaviour

and values influenced the Nonimportation movement. In his study, Witkowski quotes McCracken for being the pioneer that set thought-provoking theories to further the agenda of historical research. He acknowledged that McCracken strived to seek an in-depth understanding of the mutual relationship between consumption and culture. Some of the valuable content that this study revealed was that consumption history is indispensable to marketing history (Witkowski, 1989).

One should not coexist without the other. When studying the development of selling and purposely ignoring or ignorantly dismissing the knowledge of past buyer behaviour would prove very dangerous and reckless in the researcher's part (Holt, 1995). There is a mutual if not beneficial influence between marketing innovations and the modes of consumption (Jameson, 1991). Therefore, the history of consumption added much substantial value to consumer research. The study dealt with developing consumer values and behaviours during the epoch of the nonimportation movement from 1764 to 1776. Thus, was a time where the consumer behaviour of the American people hinged against their traditional values that relied heavily on strained productivity and economically thrifty consumption measures, to a more materialistic consumption which promoted luxury and expediency of buying on credit and the procuring of foreign-manufactured products (Witkowski, 1989).

The study concluded by discovering that the American consumers had indeed developed a growing urge to purchase imported expediencies and embellishments. This taste was a countenance of evolving consumer values that welcomed the preference of material comforts, decorative impulses and sometimes unenviable displays. The nonimportation movement brought about the desires for cultural independence (Witkowski, 1989).

The nonimportation movement advocates that the values, behaviours and contradictions that are representative of today's consumers are not just current phenomena but were manifested during the American colonial era. So, the demand for expediencies and embellishments might be a long-term American consumer characteristic. Although this evidence was present Witkowski also cautioned researchers to tread carefully; when using his research because he still believes very little is known about the eighteenth-century consumer decision making processes and the meanings attached to the things people bought (Witkowski, 1989).

Within the African context, Arnould studied the Zinder province of Niger, where he studied the expanded theory of preference formation and the dispersion of those inventions. The study presented an argument that western consumer culture is shifted to third world frameworks by

local interpretation of resistance which is both materialistic and symbolic to the incorporation process (Bonsu and Belk, 2003). Through production and exchange, world-systems analyses show that African economies are combined very well. Arnould's disagreement was that consumers in Niger at the time of his research had debates about combination into the world market and the cultural directive it demands through consumption choices rather than through construction choices (Bonsu and Belk, 2003).

The study presented and broadened the theory of preference formation and the diffusion of innovations through ethnographic case materials from the Zinder province in the Niger republic. To give a good record for innovation consumption behaviour in the African society of Niger, Arnould added new theoretical rudiments into the standard diffusion of innovations model. The reason behind this incorporation of new theories was that this modification created value and significance that would account for a more comprehensive comparative science of consumer behaviour (Bonsu and Belk, 2003).

There were ultimately five steps of analysis that were taken to complete the study, and they were vital as they contributed to the enrichment of the study. The first analysis was of the Nigerian data, which played a demonstrative role in creating and re-construing the utilised diffusion of innovations research within the non-western cultural context. What was learned was that preference formation in object category might follow diffusion patterns that are recognizably different from the observed patterns of central purchase decisions. The results discovered included purchases being intentionally limited, there being attachments to specific objects, possessiveness even though the purchases were not necessarily connected (Bonsu and Belk, 2003).

Auxiliary models of consumers purchase decisions seemed to strive for dominance; thus, the innateness and emulation theories that emphasised standard diffusion of innovations are illustrated to be ethnocentric, thereby having insufficient instructive power in other contexts. Secondly, the analysis of the data from Zinder province supports the assessment that impacts duplication and connotations may inspire preference without the interference of lucid evaluation of utility. Thirdly a historically informed contextual analysis was utilised to identify the dynamism of an emic model of culture that would serve as the frontier strictures for an immeasurable play of independently expounded disparities in consumption (Bonsu and Belk, 2003).

The results that the resources exhibited highlighted the disregarded role of demand in enabling the preliminary distribution of market-mediated exchange. Thus, developing an etic theory of innovation and diffusion of innovative consumer behaviour was suggested, what lead to this proposal was the culturally diverse consideration of innovation in consumer behaviour lies in expounding the essential social progressions of differentiation and social incorporation of the self as echoed in the possessions that people nurture (Bonsu and Belk, 2003).

Bonsu and Belk researched the death ritual consumption behaviour within the African cultural context in Asante Ghana in the effort of trying to expand consumer research beyond the typical western philosophical ideologies. In the study, they tackle the sociocultural dynamics that enable the creation of meanings and identities in Asante, a community in West Africa Ghana, while examining how their consumers manage various aspects of death through consumption. The aim of the study dealt with the assessment of the theoretical position that a person's identity construction project would take when their life comes to an end (Bonsu and Belk, 2003).

 The study also answered the conversion rate that seemed to be apparent from one form of consumption capital to the next. The example given in the paper was that the conversion from global to local as well as economical to cultural conversions (McCracken, 1989). In the study, those as mentioned above, was in the sociocultural dynamics of class and status within Asante. Bonsu and Belk utilised the terror-management theory, which they acknowledged was inadequately used when addressing consumption in the western context; however, they utilised it for explaining the death ritual in Asante.

The organisational analysis of Bonsu and Belk's study was compartmentalised into three graphic motifs of symbolic consumption of the dead, the intergenerational exchanges as well as the need to construct postmodern identities (Du Gay, 1998). The people of Asante's struggle for capital suggested that death rituals required a level of exchange dynamics, which was least of all the purchasing of the ritual artefacts. The results showed that social exchanges during death rituals were imbued with symbolic representations that allowed the dead to vicariously live through the consumption acts of the living while both parties consume to express their aspirational selves (Bonsu and Belk, 2003).

Death in Asante is indicative of the dead transforming to be a powerful ancestor who supports the living with all their living needs. The above is very indicative of many African customs and beliefs where once a person passes their presence and role in the lives of the living becomes significant. I know even in my family we hold our ancestors in very high esteem where one

cannot make them angry and if a mistake is made it becomes the utmost importance to appease the ancestors as soon as possible as their anger and wrath will fall on you and your loved ones.

I would say that many African people share these sentiments. Therefore, the dead become active contributors in several parts of social life which Bonsu and Belk found to be true in Asante. There are constant interactions amongst the living and the dead, which are the main supervisors of consumer action in the context of Asante death rituals. The results of the study show that the grieving consumers make cognizant attempts to rebuild a deceased identity posthumously in conformism, with their insight of an adequate level of social status for the deceased. As indicated, this is expediated through the powerful and recurrent symbolic relationship between the living and the dead that encompasses beyond identity negotiations in the person's life.

Joy's (2001) study brings the Asian perspective of marketplace culture. The study investigates the ritual of gift-giving that occurs in all if not most societies. The aspect of her study that is interesting is the fact that she looks at the symbolism and significance derived from the economic value that individuals place upon a gift. Joy centralised her study amongst the individuals of Hong Kong to determine how their culture resonates with the act of giving and receiving gifts while examining the significance that this act holds (Joy, 2001). The study explores the various implications that Hong Kong Chinese individuals place behind reciprocity, sentimentalities that largely shaped their behaviour within the context of giving a gift. The study highlights and demonstrates that there is the existence of gift continuum in Hong Kong that consists of a social scale of friendship that is rated from most to least intimate. Figure 2.1 shows the different variations of the intimacy between friends that is highlighted in the study, that facilitates and guides gift exchanges (Joy, 2001).

Figure 2. 1: Variations of Intimacy Amongst Friends.

Joy presented the argument that the term 'gift' applies specifically; when addressing consumption activities within specific frameworks that comprise of a conversation between two or more individuals. The results show that gifts contain the dissemination of goods in the service of ties. Gift giving is an act that can be challenging and worrying because, with gift exchanges, one performs an act of kindness but also one of enslavement (Sherry, et al., 1993). what the statement as mentioned above means is that once an individual gives a gift, they enter a relationship of sharing; but also during that the receiver always feels indebted, obliged to the giver and the feeling will only be elevated by giving a gift themselves (Sherry, et al., 1993).

The study also revealed that receivers are inferior within some cultures in China unless the gift is returned. Justification is created by gift exchanges that are said to contain the spirit of the giver. Inside the gift, the spirit is transferred to the receiver who then must reciprocate. The study also revealed that in Hong Kong families are sacred and thus exempt from reciprocating gifts. The study although it speaks to the marketplace culture of the Chinese people, the study also raises the question of generalisability because the Chinese nation is vast and massive, so Joy recommended future research into a similar study consider the different people amongst the Chinese population to get an easily generalised study. Within marketplace cultures, CCT research also probes into the method in which consumers forge feelings of social cohesion while creating individuals who are distinctive and fragmentary in cultural worlds, where ephemeral pursuits of common consumption interests can take place (Arnould and Thompson, 2005).

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Table 2. 1: Marketplace Culture Research

Context	Authors	Contributions to CCT Theories
Baseball Spectatorship	Holt 1995	A model of consumption practices.
Harley Davidson Bikers	Schouten and McAlexander 1995	The dynamics and structure of consumer subcultures and reworking of identity.
Re-enactments of Mountain Men Rendezvous	Belk and Costa 1998	The impacts of impulses and the transformation of social roles through re-enactments of consumer fantasies.
Star Trek Fans	Kozinets 2001	Theorizing consumers and their ability to find Utopian meanings in the commercialized sphere of popular culture.
Burning Man Festival Participation	Kozinets 2002	Investigating the dialectic between consumer resistance and capitalist ideologies.
Urban Gay Men	Kates 2002	Oppositional consumption practices and the contesting of gender distinctions.
Natural Food and Healthy Alternatives	Thompson and Troester 2002	A micro-cultural theorization of consumer belief and value systems and their diffusion through social networks.

Adapted from (Arnould & Thompson, 2005).

Table 1.1 above explores some of the studies in the CCT family who worked towards uncovering these cultural worlds of common consumption interests. These are characterized by different variations from subculture consumption, consumption world and consumption micro-culture. Theoretically, these studies have added value to CCT and the genre of marketplace cultures which Arnould and Thompson believe was built on Maffesoli's ideologies on neo-tribalism (Dawes, 2016).

The ideology of neo-tribalism that resonates with marketplace cultures is that "the forces of globalization and post-industrial socio-economic transformation have significantly eroded the traditional bases of sociality and encouraged instead a dominant ethos of radical individualism oriented around the ceaseless quest for personal distinctiveness and autonomy in lifestyle choices" (Arnould and Thompson, 2005).

So, when consumers are faced with these theoretically isolating and dividing conditions they create relationships that are transient collectives of identifications, and they involve themselves

in activities of consumption that are usually centralized by common lifestyle interests and leisurely diversions (Fiske, 1989). The earlier work on marketplace cultures focused on youth subcultures. CCT research illustrates that the tribal aspects of consumption are inescapable, below in figure 2.2; these studies illustrate the experiential consumption activities that individuals foster collective identities that are usually grounded in shared social beliefs that comprise of meanings, mythologies, rituals, social practices and status systems (Hirschman, 1988).

Figure 2. 2: Experiential Consumption Activities

Experiential Consumption Activities

| Skydiving (Celsi, Rose and Leigh 1993) | Fandom (Kozinets 2001) | Countercultural lifestyles (Kates 2002; Thompson and Troester 2002) | Temporary Consumption Communities (Arnould and Price 1993; Belk and Costa 1998; Kozinets 2002) |
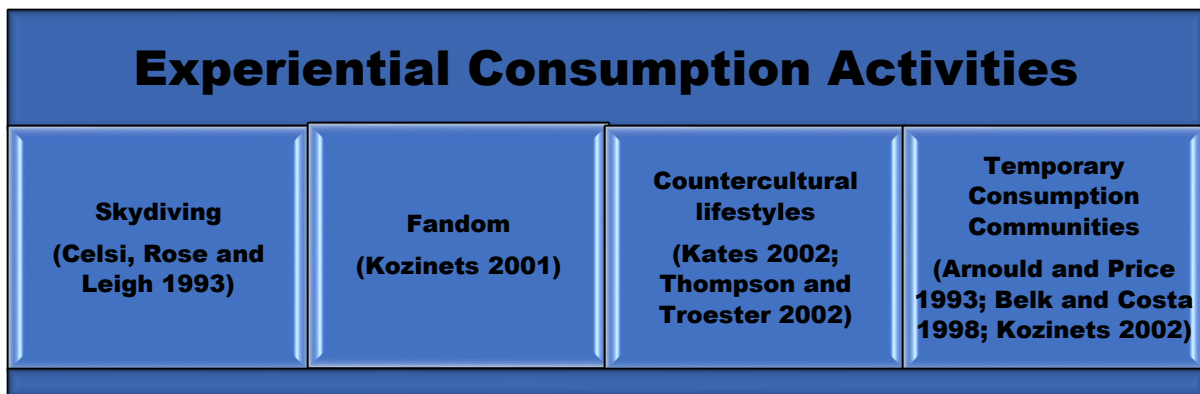
Adapted from (Arnould & Thompson, 2005).

These studies have also revealed that marketplace cultures frequently express their symbolic boundaries over a continuing antagonism to dominate the bourgeois lifestyle standards and conventional consumer susceptibilities (Kozinets, 2001). Popularly, these studies outline that unlike subcultures the early accounts on their study were based on the philosophical ideologies embedded in sociology but with CCT, in-group status rely on displays of localized cultural capital (Kates, 2002). The above statement could comprise of knowledge and skills that the group would deem significant and these skills are then transformed and reworked to created shared identities amongst the group members.

Interestingly for this section, because marketplace cultures speak to the diversity of people. It was very significant to choose studies that pointed out diversity amongst individuals, whilst also acknowledging that race and country are not the only factors that form part of marketplace cultures, the introduction to subculture also belongs to this research section. It was also important to highlight examples from my own life which I did to illuminate that they could be talking about an individual in Asia and they can be connected to someone like myself due to the connection we share as people through our everyday life experiences.

3.4 The Socio-historic Patterning of Consumption

This category refers to the determinations of 'institutional and social structures that systematically influence consumption, such as class, community, ethnicity, and gender' (Arnould and Thompson, 2005: 874), which act as a correcting balance to the stress upon 'active audiences' making autonomous identities. Here I draw extensively upon the work of Bourdieu on the role of 'cultural capital' (which generates 'taste') in sustaining divisive social class 'distinctions' (1984), and Holt's influential application of the notion of cultural capital to contemporary USA class divisions and consumer preferences (1998).

The theory of consumer taste formation generated by Bourdieu refuses the outdated ideology that he calls "tastes" (meaning consumer preferences), which is a personal choice that every individual gets to make out of their own volition. Bourdieu argued that the Kantian aesthetic neglects to distinguish that tastes are socially shaped by the purposes of consumer choice replicate a symbolic hierarchy that is influenced and preserved by the socially dominant order enforced through distance or distinctions by the class systems of different societies (Bourdieu, 1984).

As a result, taste becomes a social weapon that defines and differentiates from the high and low, the sacred from the sacrilegious, the legitimate and illegitimate matters that affect societal everyday uses which include subject matters such as drink, food, cosmetics and newspapers. There have been critiques, however, that Bourdieu's theory only concentrated on the preferences consumers had for a noticeable or familiar aesthetic constituent which included home furnishings, entertainment, cultural activities and clothing, his analysis extends to the most ordinary and practical items of consumption (Bourdieu, 1984). The indicated statement is explicated in Bourdieu's explanation of the working-class selections in the sphere of leisure pursuits and food. However, this does not cover all facets of consumer consumption or the level at which consumption is studied later (Bauman, 2007; Holt, 2002; Maguire & Stanway, 2008)

3.4.1 Studies Related to the Socio-Historic Patterning of Consumption

Bourdieu's study of consumption behaviour is the candid broadening of his comprehensive sociological project. While Bourdieu's work challenges simple categorisation within the limitations of Anglo-American sociology, it does impart some similarities with conflict theory. Nevertheless, Bourdieu's method strives to surpass the out-of-date edifice or agency (objectivist/ subjectivist) of irreconcilable difference that has long bedevilled British and North

American social theory (Holt, 1998). The alleged structure-agency issue strives to construct an elucidation of human behaviour problematic by asking how the established and operational properties of society interrelate with the human agency (that is the human beings' autonomous ability to act based on autonomous cognitive processes), to create the behaviour (action) that expresses the explicandum of sociology (Holt, 1998).

Bourdieu's aim with his study was to surpass the conventional antagonism of structure and agency by his recognition of the objective structures which is constructed by sociologists whilst the implementation being an objectivist one, that sets aside subjective representations which constitute the structural constraints that influence social interactions (Bourdieu, 1990). Another approach would be to remember that these representations especially when the researcher wants to account for the everyday individual and collective challenges which aim at developing or conserving social structures (Bourdieu, 1990). Thus, the relationship between structure and agency is dialectical as opposed to being oppositional. Bourdieu created the consumption realm of power relations (Bourdieu, 1990). The realm is a multidimensional space of locations in which an individual coordinate is ascertained equally by the amount and structure of the different types of capital that they own. The most significant capital being the economic and cultural capital. By economic capital, Bourdieu referred to an individuals' economic resources and the cultural capital being:

1. Cultural knowledge, competences, practices and aptitudes.
2. Linguistic competence approaches of dialogue and language.
3. Modes of thought, accurate information and world view et cetera.

Pierre Bourdieu's theory of cultural capital and taste suggests that the most inclusive and significant undertaking is to advance a theoretical framework to understand the social patterning of consumption in a gradually mystified social world. Holt exclaimed that Bourdieu's theory was not received very well in the United States and the primary reason was both from a theoretical critique as well as an empirical refutation. Holt, in his study, aimed to demystify and prove that the premise of these critiques had misconstrued Bourdieu's research. The most substantial misunderstanding that Holt picked up on was that many academic scholars and researchers have not fully explored the possible expediency of Bourdieu's theory. He exclaimed that they could not have seen the power that Bourdieu's theory had to disentangle the relationship between class and consumption in contemporary societies (Bourdieu, 1984; Holt, 1998).

Holt discovered that contemporary American ideology holds the premise that tastes are personalised and impartial. Tastes are, in fact, never entirely free from social consequences. Thus, being 'cultured' becomes a compelling social advantage in American society, that provides an individual with access to education, occupation, social networks and even their spouses (Holt, 1998). The belief then becomes that if an individual does not get the opportunity to be raised in an environment or cultural setting where they can accumulate cultural capital, it will result in an automatic exclusion from so-called privileged societal circles who are recognised as elites, which Bourdieu describes as "symbolic violence" (Bourdieu, 1984; Holt, 1998).

The competitive dynamics of unconventional capitalism have led to the continuous expansion of colonisation by marketplace symbolism of practices that have traditionally been endorsed in social spheres apart from commodified material culture. The understanding of social life that generates and support human subjectivity are increasingly refashioned as "benefits" in the world of commodities. Instead of material mediators (as declared by McCracken, 1989), consumer goods are now represented at the cultural epicentre. Postmodern consumer society, hence, is the rational consequence of this movement of connotations and ideals from relations with people to relations with market goods (Bourdieu and Passeron, 1990; Jenkins et al., 2006).

3.5 Mass-Mediated Marketplace Ideologies and Consumers' Interpretive Strategies.

This is the last section of CCT and examines both 'consumer ideology—structures of meaning that tend to guide and replicate consumers' feelings and behaviours in such a way as to preserve dominate interests in society', and how consumers as 'interpretive agents' also make sense of these messages and 'formulate critical responses' (Arnould and Thompson, 2005: 874). Here I sort support from the work of several Cultural Studies scholars, including the work of Fiske (1989) with regards to the sovereign and even resistant productivity of ordinary consumers (now seen relatively as 'prosumers'), caught up in the dialectic of determined (the dominant) and determining (active identity projects of 'the people').

When applied to contemporary branding and marketing, the 'active consumer' is now seen, not as some passive recipient of capitalist meanings, but as someone who actively *negotiates* them, to the point of becoming a co-author within a broader 'participatory culture' (Jenkins, et al., 2006), made dramatically possible thanks to digital technology and the interactive space of social media.

3.5.1 Academic Studies on Mass-Mediated Marketplace Ideologies and Consumer Interpretive Strategies

Consumer culture theory, when exploring the system of meanings that prioritises the reproduction of consumer thoughts and actions in a manner that defends dominate interests is an exploration into the consumers' ideology. Some questions set the standard that becomes the guide to this type of research which leans towards critical media theory outside of consumer research (Arnould and Thompson, 2005).

The popular questions that researchers who embark on these studies include: what normative messages commercial media convey about consumption (Hirschman, 1988)? How consumers make sense of these messages and formulate critical responses (Murray and Ozanne, 1991)? Within this exploration system consumers are perceived as interpretive agents whose meaning comprehending activities vary from those that implicitly encompass the influential depictions of consumer identity and lifestyle paradigms depicted in advertising and mass-media to those that deliberately diverge from ideological guidelines (Askegaard and Linnet, 2011).

The interpretive strategies aspect of this research program brings ones' attention to the different variations when studying identity and some of the vociferous condemnations of corporate capitalism and marketing as a social society (Holt, 2002). In this area of research, an exploration into the influences of economic and cultural globalization is conducted, academics study the exertion that the factors as mentioned above place on consumer identity projects and identity-defining patterns of social interaction within the distinctive social context (Holt, 2002). Academic scholars who study in this research program also dedicate their investigations to finding out how various cultural production systems such as marketing communications or the fashion industry systematically predispose consumers towards certain types of identity projects (Patterson and Schroeder, 2010).

This predisposing is structural and brings to the fore the development of research through the strategy and managing of servicescapes and the methodical properties they apply over consumer experiences. These studies emphasise how servicescapes alter cultural principles into quantifiable realisms and how cherished cultural narratives are rewritten to support commercial objectives to channel consumer experiences in clear-cut routes (Belk & Costa, 1998).

The same way a store layout can direct consumers to a product of a particular brand in a store, servicescapes also have a narrative strategy that also guides the progression of the consumers'

psychological responsiveness, experiences and interrelated systems of self-narration. Studies in this research field commonly pull from semiotic and literary critical theories that form as an analysis of symbolic meanings, cultural ideals and ideological stimuluses encoded in popular culture texts that create a compelling ideological appeal in advertisements.

Advertisements are read as lifestyle and identity instructions by consumer cultural theorists (Holt, 1998) that convey unadulterated marketplace ideologies and idealised consumer types. When decoding and deconstructing mass-mediated marketplace ideologies, consumer culture theorists reveal how capitalist cultural production systems provoke consumers to desire particular identity and lifestyle ideals (Holt, 1998). In this family of consumer culture theory, consumers are conceptualised as interpretive agents as opposed to passive dupes who conform to what they are told. Thus, academic scholars show the different ways in which consumers resist the dominant normative ideological influence of commercial media and marketing. The prevailing trend in these studies is that they always show how consumers are always seeking to defy the dominant consumerist norms or how they challenge corporate power (Holt, 1998).

The noteworthy factor that makes my study unique is that my study contains elements of all four-consumer culture theory. Using Dove's Real Beauty Campaign as a case study will allow me to be able to focus on a product range within the brand. The more I delve into the theories that form part of my study in the next chapter I will also highlight how different academics from various schools of thought approached the *Dove Real Beauty Campaign* and how they studied the phenomena that contributed principally to popular culture as well as marketing phenomena and the power of creative advertising.

4. Chapter Four

4.1 Introduction

This methodology chapter will consist of the research methodology undertaken for this thesis. The chapter outlines the research methods for the study, the research approach, research strategy, methods of data collection, the sample selected, the research process, types of data analysis utilised, ethical considerations and the research limitations of the project.

4.2 Research Strategy

The research strategy applied in this thesis was based on previous research that was conducted by Unilever called *Dove Real Beauty Campaign,* which started in the year 2004 with the assistance of the advertising and marketing firm Ogilvy. The research was spearheaded by Harvard University academic, Dr Nancy Etcoff (Murray, 2013). The global report from the

campaign forms part of the case work that is the foundation of the research. Factors and concepts that were not discussed particularly the qualitative undertaking of Unilever's research and the participant sample including South African women segues to the base of this study as the two focal differences from the study conducted for the Dove campaign is this study will speak to South African women and the study will be qualitative and lastly the inquiry will be made based on the experience of using beauty products and their opinions of the beauty industry without centralising it to the Dove brand. The research is of an interdisciplinary nature in the context of marketing, advertising and cultural studies has never been conducted from a South African consumer market, and that is the context this research will take.[21]

4.2.1 Case Study Research

The case study research strategy was implemented for this study. A case study is one of the ways of researching whether it is linked to social sciences or even socially interrelated because it aims to comprehend human beings in a social framework by construing their activities as a single group, community or a single event: a case (Yin, 2003). Yin (2003) defines a case study as a pragmatic investigation that examines a modern phenomenon within its actual context, especially when the restrictions between phenomenon and context are not evidently distinct. Contrasting multiple types of research, the case study does not employ any particular method of data collection or data analysis. The study will be divided into three campaigns Dove created for their brand development program. Each of these campaigns will be a case study that the study was based upon.

Case studies are applied to structure an extensive scope of data about a case and then evaluated by obtaining models and subjects in the data by utilising cross-comparison with other cases (Yin, 2003). The leading aspect to understand about a case study is the fact that a narrative is developed. The narrative is a story that is constructed and is digestible in that the case narrative integrates and summarises critical information around the focus of the case study. The narrative should be complete to the extent that readers get a holistic understanding of the case being studied (Yin, 2003).

4.3 Research Methods

For the sole intent of satisfying the objectives of the research study, a qualitative approach will be taken to conduct the study with the difference of a small demographic's questionnaire undertaken to outline the diversity of the women chosen for the study. Basically, the entire

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[21] See literature review pages 37-38

study will be qualitative with the initial findings of the questionnaire presented first to show the diversity in the South African women chosen because this was an element the was previously lacking from the Unilever Dove campaign. Which is why it was important not only to choose inclusively but also provide evidence of that inclusivity. The main reason behind choosing to conduct a qualitative study is to have outcomes that were not quantifiable and non-measurable, allowing for complete description and in-depth analysis of the findings without having to compromise or limit the scope of the research as well as the nature of the participants responses.

4.3.1   Qualitative Research Versus Quantitative Research

On the one hand, qualitative and quantitative methods refer to distinctions about the type of knowledge: how one identifies the world and the ultimate purpose of the research. An additional stage of discourse, the term refers to research methods, that is, how data is accumulated and studied and the type of generalisation and depictions derived from the data (Myers, 2009). In qualitative research, a variety of knowledge assertions, examination tactics and data collection methods and analysis are engaged.

Qualitative data resources comprise of observation and participant observation (fieldwork), interviews and questionnaires as well as documentary analysis (Myers, 2009). Qualitative research is mainly exploratory research. It is utilised to achieve an insight of the fundamental details, sentiments and impetuses (Sekaran, 2016). It stipulates insightfulness into the challenge or aids development of ideas and hypotheses for possible quantitative research. Quantitative methods accentuate the objective capacities and the statistical, mathematical or numerical analysis of data gathered through questionnaires and surveys or by affecting pre-existing statistical data using computational techniques (Sekaran, 2016).

4.4 Research Design

All research is based on some primary theoretical supposition about what establishes effective research and which research method is suitable for the expansion of knowledge within a specified study (Deetz, 1996). The research design for this study will be an exploratory and interpretive case study that is studied through Critical Discourse Analysis. While there are other differences in the research methods, the most conventional category of research methods is that of qualitative and quantitative (Sekaran, 2016). The distinct characteristics are demonstrated above.

4.3 Data Collection Methods and Tools

This study utilised an amalgamation of data collection methods in expectancy that the research questions will be answered. Using Unilever as a case study and zoning in on their Dove personal care brand, I will use consumer cultural theories as well as marketing theories for my project that will bring out the specific cultural understanding of marketing concepts by utilising the campaigns that Unilever has used for advertising the Dove brand. Within each campaign, documents were obtained regarding the strategies used to propel the brand's campaign and the advertising methods. The method used to analyse and interpret these was document analysis. The questionnaire will be written out and printed to be handed to each of the participants on the day of the interview to fill out. Each interview will be an hour long and all participants will be interviewed of separate days so as to accommodate for the time factor if any of the participants answer beyond the one hour given. Before being interviewed each of the participants will watch videos that form part of the interview. Interviews will be electronically recorded using a recording device, the interviews will be conducted in a very quiet seminar room that is well lit with air-conditioning. The recordings will be transcribed before the actual analysis of the transcription is presented in the analysis chapter of the thesis.

4.3.1   Document Analysis

Document analysis is a method of qualitative research in which documents are deciphered by the researcher to impart a declaration of meaning around the subject matter (Bowen, 2005). Examining documents integrates coding content into ideas parallel to how focus group or interview transcripts are evaluated (Bowen, 2009). A rubric can also be utilised to categorize or rank documents. In this study, O'Leary's 8-step arrangement process was used so that documented examination is included: This rubric was used that will grade or score each document (O'Leary, 2014). The Unilever global report for the Dove Real Beauty campaign will be analysed using document analysis and the findings as well as the reception of the campaign by the public sphere will be presented in the findings chapter of the thesis.

Generate an inventory of texts to study (e.g., population, samples, respondents, participants).

1. Contemplate how texts will be retrieved with consideration to linguistic or cultural barriers.

2. Recognise and report biases.

3. Create suitable dexterities for research.

4. Deliberate strategies for confirming reliability.

5. Identify the data one is investigating.

6. Study ethical issues (e.g., confidential documents).

7. Develop an alternate plan.

Also, for the study, in-depth interviews were used. These were personal interviews that were initially semi-structured in terms of questions that served as a guide for the whole interview and then additionally questioning was conducted as the interviews proceeded (Opdenakker, 2006). Before the interviews starting, all participants were asked to fill out a small questionnaire to get to know the basic facts about the participant before being interviewed where they had the opportunity to answer everything fully, while gaining a deeper understanding and reasoning behind the participants' choices. In a personal interview, each participant gets the opportunity to tell their story and express themselves (DiCicco-Bloom & Crabtree, 2006). One of the main advantages of personal interviews is the direct contact that is shared between the researcher and the participants during interviews. Thus, it then becomes imperative for researchers to hone their interviewing skills so that they can carry out a successful interview (Turner, 2010).

Semi-structured interviews allow for the flexibility and ease of the interview in terms of there being little to no control of the outcome or the results that the interview will yield (Dilley, 2004). While there is always a risk to conduct unstructured interviews because researchers have long believed that it becomes easier for a researcher to deviate from the specified research objectives, but too much control in the structured interviews creates a rigid atmosphere that can result in participants feeling unable to expressing fully what they want to say (Sekaran, 2016). Thus, semi-structured interviews create a balance that seemingly alleviates from the risks of both unstructured and structured interviews all the while providing freedom of expression for the participants (Myers, 2009).

4.4 Sample

The sampling will be purposive; thus, only women who have opinions on the debate and dialogue of the beauty industry and the nature of the adverts used will be a part of the interviewing process. The women will also be sharing from their personal experiences about their opinions based on what beauty products they have used and how they interpret advertising messages. Their use of Dove products does not form an integral part of the study.

Thus, the study will only be looking into women as they offer their opinions on the central part of the campaigns by Dove based on the advertisements they will watch prior to being interviewed, the importance here is to uncover the different views they might have on the advertisements presented to them. All women had to be from South Africa because of the perceived exclusion of South African women representation in Doves study before the campaign. These interpretive methods will give the research a better opportunity to tackle challenges of influence and impact and to answer questions such as "Why" and "How" certain trajectories are established (Walsham, 2006). The purposive sampling method which corresponds to the category of non-probability sampling techniques, sample members are selected based on their awareness, relationship and know-how concerning the research topic (Tongco, 2007).

4.5 Research Process

Before the initial meeting with the participants, conversations with the participants on social media before the interviews to inquire about their availability to participate in the interview for the study was made to ascertain availability and whether the participants fit the sample specifications. Upon the informal agreement, emails were sent out to each of the eight participants which served as the formal invitation to participate in the interviews with the date and time of the meeting as well as the approximate period that the interviews would take. All the participants were willing to be a part of the interview for the study.

Initially, the participants had to start by filling in an informed consent form, once done with that each participant had to fill out the questionnaire then and lastly take part in the interview process which took approximately an hour and a half. The interviews were digitally recorded, during the interviews, the respondents were free to express their views, opinions, life stories and personal experiences and as the researcher I let them speak as freely as possible without imposing any of my judgments and personal assumptions. A detailed form of the interview guide is presented in the appendices.[22]

Interviews are exceptional instruments for researching cultural consumers because they can produce consumers experiences, habits and qualities through conversation, portray the intricacies between cultural production and consumption, taking into account the multiplicity of cultural consumers (Dilley, 2004). Interviews are qualitative methods resolute on meanings and related with the construction of comprehensive knowledge (Walsham, 2006). Interviews

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[22] See Appendix D

are predominantly appropriate for research into consumers which is envisioned for complexity and specificity, which also applies life perceptions supporting several areas in an individual's life. They are directed to ascertain nuanced assessments and distinctions between individuals. The aim is to establish interaction amongst individual and social factors across the cases of particular consumers. Thus, it investigates complex or contentious topics where group subtleties may be disobliging.

4.6 Data Analysis

For data analysis, content analysis, was used to assess the data that was collected from the interviews. According to Moore and McCabe (2005), content analysis is the form of research analysis where the collected data is compartmentalized in themes and sub-themes to be later on used for assessments. The purpose of content analysis is the methodical investigation of informative material. The material should be either fixed or recorded. Content analysis is a technique derived from communications sciences (Moore & McCabe, 2005). The modern content analysis does not just analyse the content of verbal material, both formal and latent meaning content can also be objects of study (Moore & McCabe, 2005). The qualitative content analysis consists of preserving the organized nature of content analysis which encompasses the maintaining of the systematic nature of content analysis for the many phases of qualitative analysis without accepting over-hasty quantifications. Content analysis will be one aspect of analysis used, and critical discourse analysis will be another (Moore & McCabe, 2005).

4.7 Critical Discourse Analysis

Critical discourse analysis is known as a problem-oriented interdisciplinary research system, incorporating various methods, each representing various epistemological hypotheses with multitudinous theoretical models, research methods and agenda (Fairclough, 2009). The unity of all these methods is significance interest in the semiotic components of influence, inequality and political-economic, social or cultural change in our globalised and globalising world and societies. Critical Discourse Analysis (CDA) is defined as a characterisation of a school of thought and an approach to tackling a problem (Wodak, 2011). Discourse analysis did not identify a qualitative nor quantitative research method but rather a form of investigating the underlying assumptions of qualitative and quantitative research methods (Fairclough, 1995).

CDA is a deconstructive reading and interpretation of a problem as a text (Fairclough, 1992). CDA encompasses various identifications of the terms critical, criticism and critique. The primary differentiation is these three interrelated concepts; firstly, the critical discourse can indicate the shift from implicit to explicit. Suggestively this means making explicit the implicit

relationship between discourse, power and ideology, which challenges underlying meanings while making sure not to take anything for granted (Fairclough, 2009).

The most significant part of the methodology is understanding how CDA has been applied to mainly marketing and more introspectively advertising because that is the angle that my study will take thus it is essential to seek out the factors of CDA that are relevant to marketing and advertising in the context of cultural studies. Marketing and consumption depend mostly on discourse for the formation, codification, distribution and corroborations of product knowledge (Dholakia, 2012). The capacity for consumers to interpret product meanings and integrate them into their brand experiences articulate identity and personality to others is, in part, facilitated by discourse (Dholakia, 2012).

 If comprehension of marketing and the connection between markets, consumers and products are expansively systematic in this way, then discourse analysis represents itself in a meaningful lens for the further expansion of marketing and consumer research (Abdelaal & Sase, 2014). Advertising, as a process within marketing, encompasses the trade of goods and services between people to reassure their requirements. In order to disentangle concealed meanings, ideologies CDA seems like the rational way to evaluate advertising to identify the main reasons advertisements were constructed (Abdelaal & Sase, 2014). As a type of vocalized media, advertisements can be the single most important media discourses in terms of connotative language use and concealed ideologies (Dholakia, 2012).

Fairclough's three-dimensional framework will be used for analysis. There are three interrelated dimensions:

1. Explanation of the textual analysis.
2. Clarification of production and reception
3. Elucidation of social circumstances which concern production and reception.

The first denotes to the examination of verbal or visual text or both. The text is not only about linguistic characteristics such as clauses and sentences but also the images, sounds, colours and music et cetera. The second dimension is connected to the course of how the object is formed and accepted by people. The third dimension is connected to social customs, namely historical and social methods that influence the production and reception (Fairclough, 1992).

D1- Description

D2- Interpretation

D3- Explanation

D1- (Fairclough, 1992) quantified that the portrayal measurement requires the examination of both linguistics units and visual factors of the text.

D2- (Fairclough, 1992) deems that what is designated in the first dimension of CDA is allocated specific meanings in the second dimension.

D3- (Fairclough, 1992) declares that the description measurement refers to the social, historical and economic characteristics, and it compels the researcher to examine the discourse from a advanced representation.

The findings from the interviews will be analysed and interpreted using CDA and presented in the findings chapter.

4.8 Ethical Considerations

Ethics is a theoretical expression that originated from the Greek term ethos, signifying temperament or convention and predicts a social code that communicates ethical veracity and reliable principles (Partington, 2003). Concerning the ethics of science, Mouton (2001) is of the view that the ethics of science involves what is erroneous and what is accurate when doing research (Mouton, 2001). Subsequently, all researchers, irrespective of research designs, sampling, techniques and selection of methods, are subjected to ethical concerns (Gratton & Jones, 2010). The study was subject to definite ethical considerations. As previously mentioned, all participants conveyed their printed acquiescence concerning their contribution in the research via a signed consent form that established as an informing and renunciation letter.

The intent of the letter and the verbal explanation offered by the researcher was to assure participants that their involvement in the research is voluntary and they are unrestricted from withdrawing at any moment from the research for any intention. Participants were completely notified concerning the objectives of the study; thus, they were assured that their responses would be considered as classified and utilised only for academic objectives and only for this proposed research. Participants were not injured or mistreated, both physically and emotionally during the processing of the research. In contrast, the researcher attempted to build a environment of amiable congruence and consolation.

4.9 Research Limitations

There are limitations to this study:

1. The size of the sample was relatively small, only eight participants. A larger sample could probably enhance the variation of the research.

2. The sample was also only selected amongst women but a male perspective to the research could have added more depth and a gendered balance of the articulation and understanding of the research problem

3. A document analysis of the Dove CFRB was conducted, and the analysis was subject to information gathered from the internet.

4. Communication with Unilever staff members, their advertisers and marketers proved difficult; their side of the story would have added significantly to the narrative of understanding the marketer and brand creator.

5. Chapter Five

5.1 Analysis and Interpretation

In this chapter, the analysis of the data retrieved from the interviews will be reported. The initial discussion will be very brief outlining what the data is relaying and towards the end of the chapter am in-depth discussion will be detailed along with the summation of how the data fits into the research objectives and answers the research questions all while coinciding the theories outlined in the theoretical framework. Lastly, the recommendations, limitations and conclusion of the study will be presented.

5.2 Presentation of Data

The data presented below are from the questionnaire, the basis of acquiring this information was to gain a better understanding on the demographic and socio-economic background of each of the respondents that were not part of the interview process. This done so as to present the diversity that is a reflection of South African women even though it is very important to note that not all South African women are represented by the respondents, however the hope is that these women reflect some of the diversity of South African women.
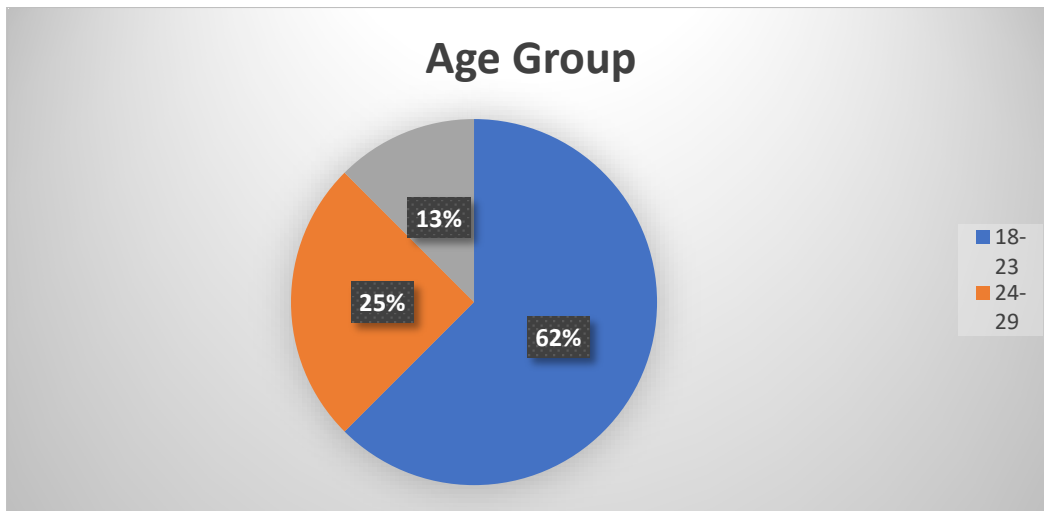
Figure 5. 1: Age Group

Majority of the respondents were between the age of 18-23 with them being 62% of the group while the rest of the respondents were aged between 24-39 at 25%, and the smallest group of the respondents was between the ages of 36-41 (13%). The data reveals that majority of the respondents of the study were the youth and this demographic is not only well acquainted with social media and the digital sphere, but they were very opinionated regarding their self and taking charge of their identity and they also were the ones with the most active buying power if compared to the 13% of the 36-41 respondents.
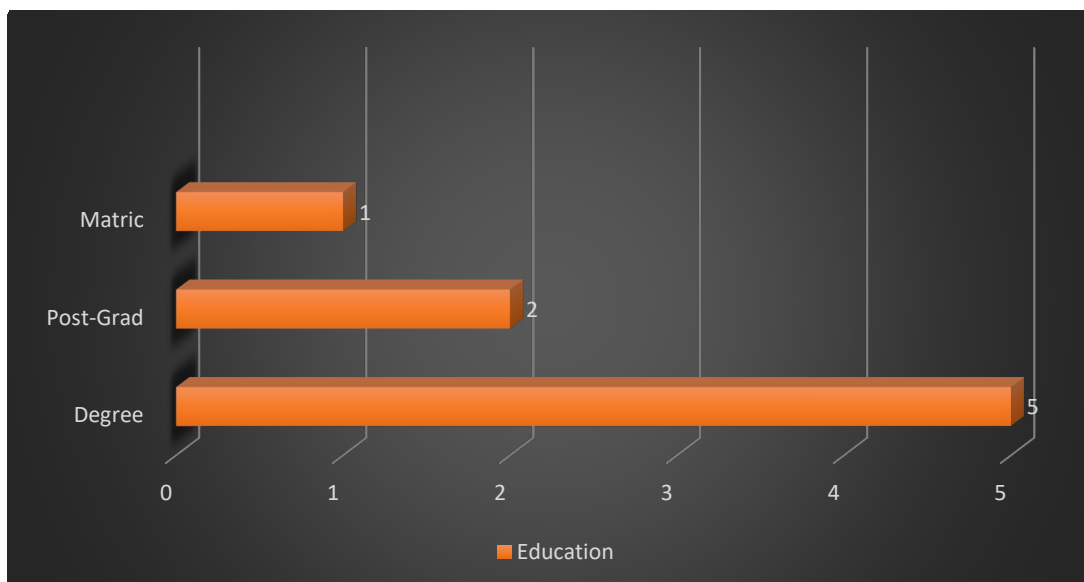
Figure 5. 2: Education

The chart above is the representation of the respondent's level of education, and five of the respondents were on the verge of completing their first degrees. Two of the respondents owned

their degree, honours degree and masters and one of the respondents is working on her PhD, and one of the respondents already had their Ph.D., one of the respondents has just completed their matric. The group of respondents were all very educated even though they were all in varying levels of education.
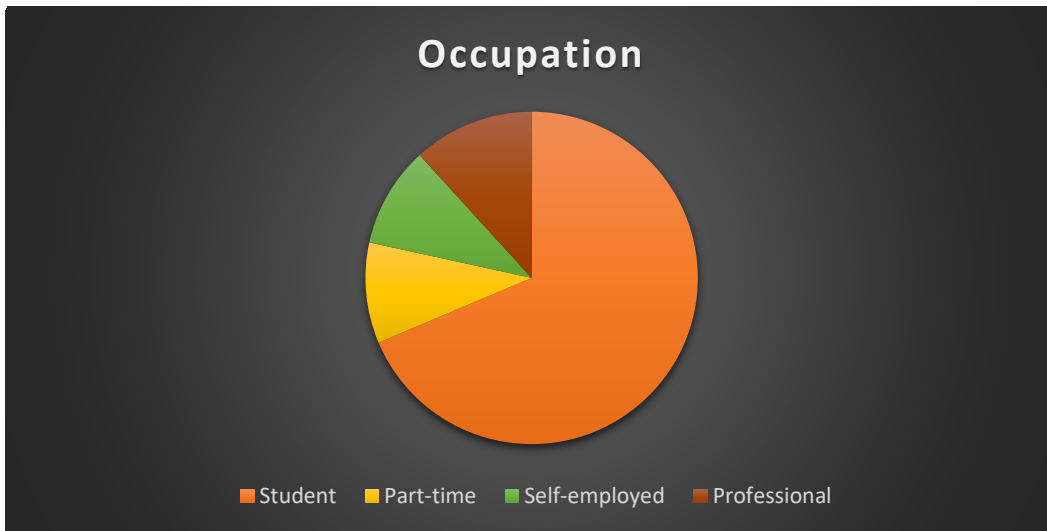
Figure 5. 3: Occupation

The data above is representative of the occupation the respondents, there were seven students, with only four who were students full time; one respondent is a student and self-employed. She runs her own social media agency, the other is a student but also works part-time, there is also a respondent who is a full-time student and a professional working in academia and one is just a professional who also works in academia.
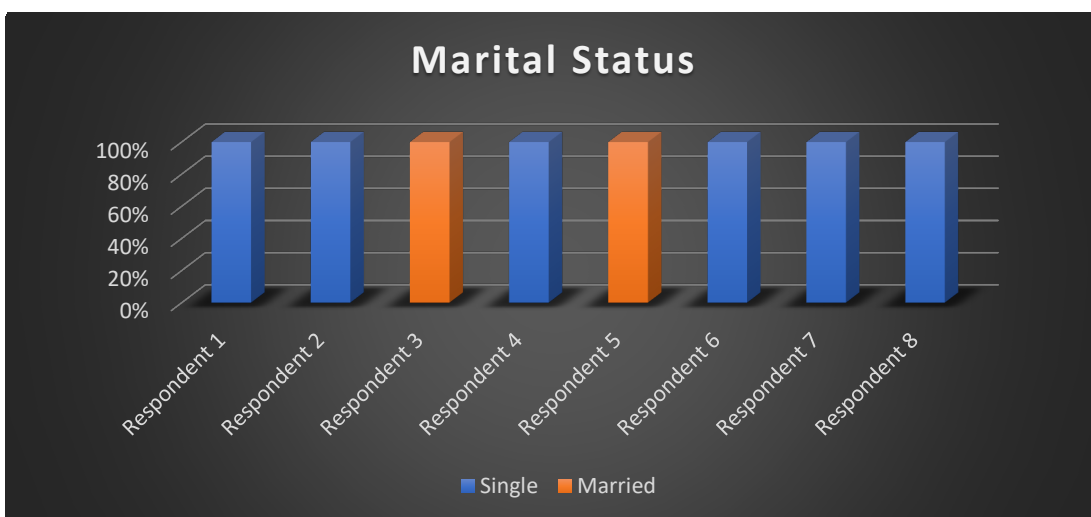
Figure 5. 4: Marital Status

The data above shows the respondents' marital status, and only two respondents out of the eight were married, and the other six respondents are single women.
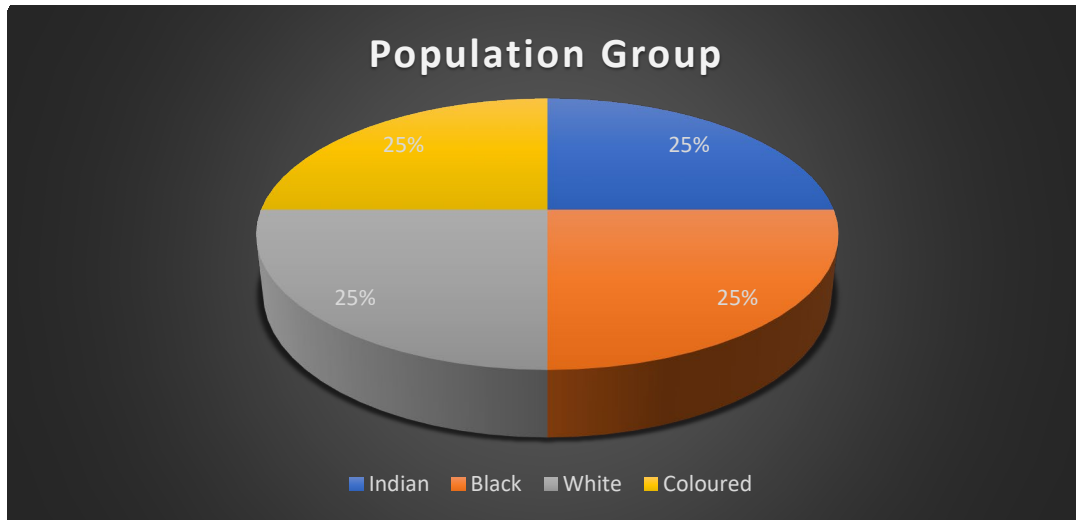
Figure 5. 5: Population

The data above shows the population groups of the respondents and two respondents of each of the four populations groups were purposely chosen for the study because these four population groups represent the majority of the groups in South Africa.

Most of the respondents were not from KwaZulu-Natal, they were from Western Cape and Eastern Cape, but all of them are currently staying in Durban and different parts from the central area to the greater Durban North area.

Table 5. 1: Self-identity vs Brand preference:

Respondents and their understanding of self-identity.

R1

"Self-identity is how you perceive yourself; it can be based on another people's opinion, but it is mainly how you see yourself".

R2

"The idea or picture that you have of yourself, your personality, what shapes you, your morals, your values and how others see you".

R3

"Self-identity is how you like identify yourself like, what you like, what you look like".

R4

"Self-identity uhm what you think of yourself, what qualities you feel, or I think I would like it a lot to worth and self-perception because a lot of how you identify with yourself, yeah it like a lot of internal things about how much worth you attach to who you are as a person, how important and valuable those type of things, when I think of self-identity yeah and what is important to you".

R5

"Okay so self-identity I think is how you see yourself, and I think that is linked to many different things, I think it is linked to confidence. I think it is linked to where you come from, your experiences and where you come from, it is linked to your goals, it is linked to how you treat yourself, how you treat others, and maybe it is the general picture that you get of yourself, so it's like describing yourself; if you were meeting yourself for the first time, how would you describe yourself, how would you sum yourself up and that is with your insecurities as well , so I think all of that forms part of self-identity".

R6

"Uhm, self-identity I think is how you identify with yourself, how you understand yourself and some level of self-aware, I think".

R7
"It's how you see yourself, it's your perception of yourself".

R8
"Self-identity is basically, I understand it to be how I view myself, what I like about myself, what makes me feel good about myself and that it's what I acknowledge about myself".

5.3 Self-identity and Brand Preference

It was imperative to gain an understanding of what the individual respondent understood by the term self-identity so that a comparison between what they think self-identity is and what they believe it to be based on their life experiences and stories could illustrate a clear understanding of their sense of self. For the most part, all of the respondents understood that their self-identity had a lot to do with themselves and whom they perceived their self to be, there were links to morals, values, beliefs, others opinions, qualities of oneself, goals, self-care, self-awareness, insecurities, acknowledgement of self. That which is important and valuable to an individual and the consensus here is more or less all the respondents gave a similar answer when asked about their self-identity.

The self-identity then had to be compared to how each of the respondents project their self-identity when they are choosing the brands they purchase. Interestingly when asked if their individual self-identity has a connection to the brands, they gravitate towards the respondents said "No". The interview also revealed that the most significant issue amongst all the women interviewed is that comparisons start at the point when their self-esteem takes a challenging turn of events, and they then question parts of who they are concerning others perceptions, thoughts and what is being said about them.

Table 5. 2:Respondents linking their self-identity to brand preference
R1
The respondent relayed a story of the time she purchased a pair of sneakers, and after a family member said that her sneaker looks identical to a branded sneaker, she stopped wearing the sneaker with the fear of being judged as wearing a fake brand.

R2	
This respondent said she chooses based on what the product will do to her skin rather than her looks, but the choice of words that were intriguing was she said, "most of the time".	
R3	
This respondent mentioned that part of the reason she uses Gentle Magic is that it is a priority to maintain her beauty and this product can reduce her razor bumps on her face, and this was uncovered after she was asked to give an example.	
R4	
This respondent speaks of how she uses natural-based products and pays more if they are linked to fair trade, and the money would assist women in Africa.	
R5	
This respondent spoke on how she is not defined by the brand, but rather she chooses to buy it, and if it works, she is happy, and she purchases most products based on convenience.	
R6	
This respondent linked coming from a lower socio-economic background and going to private schools only to see all her peers have all these expensive clothing items to which she grew up with the mentality that expensive clothing is important which lead to in her own words an obsession of expensive items.	
R7	
This respondent suffered from bad acne and as a result, started using Himalaya and Garnier, and she has forever been attached to those brands to the point where she feels they changed her life.	
R8	
This respondent felt that her self-identity is linked to her physical appearance, and she went on to say she buys these products to improve her physical appearance to which her self-identity improves.	

5.4 Cultural meaning behind brand preference

As indicated in the table above all the respondents were adamant to point out that brands have little to no influence in defining who they are, but they do choose brands and use their products to improve parts of themselves and some of these products have played a role in improving.

Their social conditioning that they may have grown up experiencing and most important all the respondents seem to have experienced an unpleasant situation in their lives, and they used products and their purchasing power to navigate through those situations, be it purposely buying expensive clothing to fit into the social groupings in their surroundings.

Using a beauty product to camouflage what they considered to be imperfections so that they are accepted socially or even recognised by others, or having to avoid using certain products

because the attention will bring, that they do not necessarily want from others. The above proves that individuals and particularly in the case of marketing consumers, brands become symbolic to their relatedness with others and also play a symbolic role used to negotiate whatever situation they are experiencing at the time.

Descriptors of Self

Pretty, beautiful, flower, approachable, enthusiastic, happy go lucky, emotional, jovial, talkative, very friendly, nurturing, truthful, factual, rambunctious, spiritual, trendy, confident, outspoken, hard worker, loud, stubborn, good person, helper, blessed, stern, consistent, giver, relatable, compassionate, passionate, kind, nice person, good listener, doubtful, insecure, self-aware, determined, controlling, not average, solid, funny, humorous, introverted, socially awkward, sensitive.

Figure 5. 6: Descriptors of Self

Aaker's Brand Personality Framework

Brand Personality

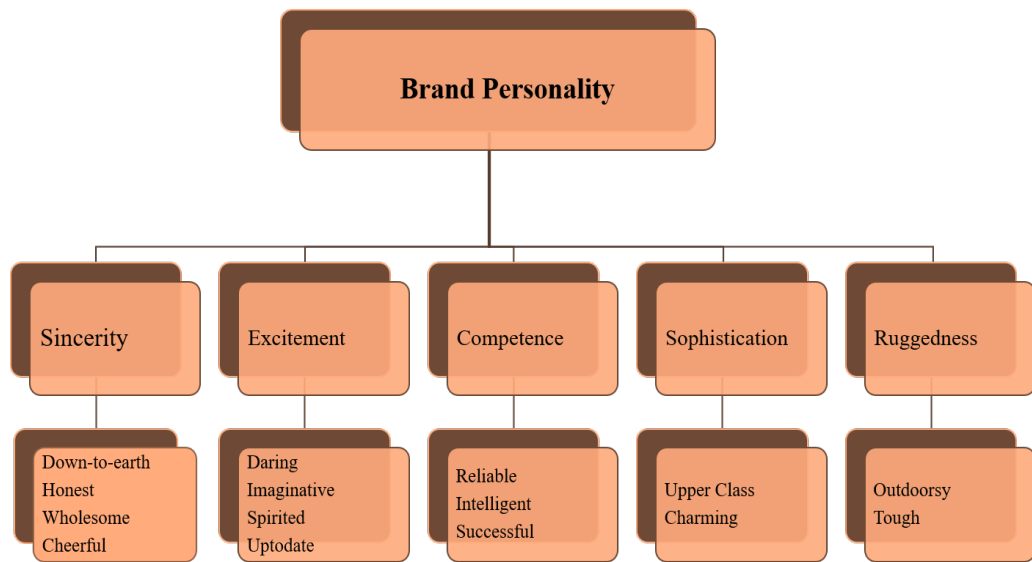| Sincerity	Excitement	Competence	Sophistication	Ruggedness
Down-to-earth Honest Wholesome Cheerful	Daring Imaginative Spirited Uptodate	Reliable Intelligent Successful	Upper Class Charming	Outdoorsy Tough

Figure 5. 7: Aakers Brand Personality Framework

5.5 Self-identity and the impact on Brand Personality

Above is a set of words that the respondents used in connection to who they are and the framework below that are a depiction of Aaker's brand personality framework. By studying the words each of the respondents used to describe themselves, they are synonymous to their brand personality framework. The framework has been used to link brand preference to the type of human personality of each individual and based on the results of this study the respondents of the study were also no different from those uncovered from previous research done by Dove. Individual's human personality is linked and likened to their preference of brand, and they would choose the brands that are listed in Aaker's brand personality framework matching them to whom they believe is what their self-identity is representing at that given time.

Each of the words in the word box above is directly and indirectly linked to the words in Aaker's brand personality framework, and that could be relatedness through meaning, the similarity in synonyms as well. These words are self-descriptors, and they provide information about whom the respondents felt they were or what best described their self at that time. What was important to note was that there are a lot of positive adjectives used even though the women have proclaimed to have struggled with getting to that part of their lives where they were comfortable to say out loud or tell another that these were the types of adjectives best describing their self.

The respondents came up with different reasonings as to why it was a process for each of them to describe themselves using said adjectives confidently and the reasons varied from being bullied, upbringing, harsh words by society, and being cheated on; all of which led to being afraid to describe themselves using the above adjectives because they were used to being called and described using adjectives that were not so positive.

This resulted in digging deeper to try and understand why this was so and where was the initial point of inception of the seeds of doubt being planted to the point where each of the respondents as individuals felt the need to believe and continue living their lives believing they were not worthy of being described in any positive words. This was conducted by questioning the respondents about their feelings and thoughts about being beautiful.

Table 5. 3:Self-Description of Beauty: Defined by Respondents.
Responses
1. The **first** respondent felt pressurised to be beautiful at one point in her life, although she feels she has overcome it. Comparing herself with other woman was one way she experienced the pressure as well as family commentary about how she looked led to issues with self-doubt and self-esteem. She also has insecurities about her weight and certain features on her face. To overcome all the above personal issues, the respondent said she has to work on self-acceptance. The first respondent had to realize that she would have to define beauty herself and that the standards of what is beautiful and what is not had to come from within. This is a process that she took her time to get to the point where she was accepting of her beauty.   2. The respondent was bullied for her weight at a young age so getting to a place where she is confident about her weight took time; she did, however, notice that when she started to like herself, others did the same even though in the beginning, she does admit that it was particularly difficult to hear someone give any kind of compliment.   3. With her skin, she admits that being in the sun a lot was beautiful when she was younger, but as soon as she got older, she did get a bit self-conscious about getting darker, she did, however, mention that she did not particularly feel the need to lighten her skin. Regarding her height, the respondent felt like she did have a problem with it initially due to being bullied with short jokes, but she has now learnt to accept it.
1. The **second** respondent felt like she is pressured to be beautiful and most of it comes from the media and the portrayal of people's perceptions. She mentions that she felt as if the pressures were masked in terms of looks, and she now felt the need to pay attention to the way she looks.   2. Her weight was a different story in the sense that she was both happy and unhappy with her weight and partly because she is a health fanatic and she could not gain enough weight to be able to donate blood, but she also admitted that gaining weight at this stage of her life would upset her as she is now used to her weight   3. When asked about her skin colour the respondent equated it to not being seen and excluded, feelings of being left out is an Indian woman in South Africa, and lastly her height, she says she loves being short because she gets to wear heels and she believes that she height is also not intimidating to men, she exclaimed that when girls are too tall, it is intimidating to men.   4. To overcome these challenges, the respondent feels like she needs to conform to societies standards in some instances and some she believes that she stands for being herself and is not very happy with being judged or judging others. She believes that judgement equates to small-mindedness.
1. The **third** respondent also feels pressure to be beautiful, and that stemmed from noticing that because she naturally has short hair and would not wear any makeup very little attention comes

her way from men and women alike. She then noticed that when wearing wigs and makeup there is an increase in the attention, she gets from men and she equates that to a form of approval from society, and thus she finds herself pressurised to maintain that standard. She feels as if societies pressure her to be presentable, but her idea of presentability is clean and clothed, but she feels as though men expect the weaves, lipstick etc. the respondent has been battling with the idea of seeking attention from the opposite sex and feeling as those she has to maintain a particular standard, or she would not get that approval.

2. She believes that the pressure stems from the media, and it is perpetuated by the portrayal of American culture. She has found that in dealing with the pressures she finds herself conforming to some of the pressures in most instances and standing her ground in others, she made the analogy that the more attention you seek, the more Americanized she feels she needs to become and the issue of validation seeking stemmed from her marriage and the neglect from her husband who also cheated on her. She mentioned that she was okay with her skin colour because she is not too dark, she loves her height but hates her weight, and that is mainly due to hating how her mid-section looks and she likes that her butt is significant, and she wants to mirror the American women who have flat stomachs and bigger bottoms.

3. The respondent mentioned that she feels nothing for her hair as she finds it annoying because in the mornings, she needs to comb her hair, and she says it is a painful experience.

1. The **fourth** respondent also said that she feels pressure, but she says that her pressure is more along the lines of feeling as though she is thriving. In control of her health as opposed to the beauty standards that are common in society, she also expressed that the feeling is self-inflicted because she needs to feel as though she has everything figured out health wise and this is all because she is a perfectionist as she mentioned. She also mentioned the concept of being a trend carrier where the popular terms in pop culture have been coined for women being a bad bitch or celebrating hot girl summer, and women like herself should aspire to be a part of that trend.

2. She admits to having known a guy who directly told her that she has the body and would now look better if only she wore a weave as well and that left her questioning whether what she looked like at that moment was not enough or desirable enough.

3. With her skin colour, she admits that most of the insecurities came from either family members or people who knew her and her family who compared her to her cousins that were light-skinned or pointed out that her mother and brother were really beautiful knowing that they were light-skinned compare to her when she was growing up. She also noticed that many guys praised girls that were light-skinned as well, and it quickly became apparent to her that being a darker tone was not desirable to people around her.

4. The respondent has a very long history with her hair, and the journey she admits was a process, and she details, a lengthy story of how she started by relaxing her hair and straightening her hair to a point where it was severely damaged, and her hair was the one thing she felt like she was given complements about and when she got sick, and her long hair started to fall off, she felt the acceptance vanished as well. She felt like her hair was the one thing that was not subjected to judgement, even going to the point of mentioning that although she might not be considered as

beautiful, she had perfect hair. So, from there going forward relying on relaxers and hair treatments was her option at the time and this continued to damage her hair until she discovered the natural hair community on YouTube where she learnt that she could love and take care of her hair without relaxing it.

5. The respondent mentioned that because she is not a numbers person when it comes to her weight, she is not so obsessed with weight gain or weight loss, she believes that there are so many factors that can cause one's weight to change. However, she expressed that a toned body is important to her so is not very comfortable with jiggly thighs and so she has relied on fitness to maintain a toned body so that her thighs do not jiggle. She feels as though she needs to make sure that her body is fit because she is short, and she suffers from body dysmorphia and so exercising help her with the control of that. She loves her height because she and her mom share the same height, and she loves her own brown eyes, and she can compliment someone else's eyes without feeling any emotional triggers.

1. The **fifth** respondent mentioned that she feels pressurised to be a beautiful version of herself and for her being beautiful can be manifested both physically and with her health, and inner beauty is also very important. She feels enormous pressure to be healthy and associates that with looking after herself and she feels that she always needs to eat healthier and drink more water and she struggles with being consistent and she links beauty with consistency, and she feels like when she is not consistent with her health regiment then she feels as though she cannot be there for her loved ones as much as she wants to. She feels like she puts pressure on herself, but she also mentioned that society also plays a role in her being pressured. She did forgo that she does not care much about what is being said in the media to be mainly influenced by it. She says that many people who are around her and do their best to take of themselves, those are the people she feels she is influenced by it.

2. Concerning her weight, although looking after herself is important and she has a pretty good filtering system, and thus she does not feel any pressure to be a certain weight or look a certain way, although she did say she does feel pressure to keep up to a particular health standard. This filter she believes comes from her refusal to just go on the minimal information provided in an advert, thus relying on personal research has helped her a lot when trying to gain an understanding about the product advertised.

3. She seemed relatively happy with the colour of her skin, but she mentioned the occasional use of sunscreen, and she alludes to being blessed, which is interesting because she spoke about the skin itself and not the colour of her skin which is what she was asked about. She said she was happy with her but did mention wanting to have straight hair as a teenager since she is naturally curly-haired. She thought at the time that straight was far more manageable.

4. The consensus around her weight was one of maintenance and discipline to keep a defined weight which was measured with a metric of being able to participate in physical activities, being able to fit into her clothes as well as being disciplined with her eating patterns because she said that coming from the Afrikaans culture food was a constant staple that fixed everything. So she had to make sure she eats healthily, and she does not equal weight as a beauty standard.

5. She is okay with her height and with her eye colour, in part saying that she has grown to accept it because during her younger years she felt her brown eye colour was too dull and felt like blue and green was far more interesting. In the same breath, she also expressed gratitude for good eyesight and being grateful not to use prescription glasses.

1. The **sixth** respondent feels very much pressured to be beautiful and the cause of the pressure she thinks is created by marketing and social media accounts that are individually tailored to show you what you have previously been searching for algorithmically, even the ads are correlated to the information you have been searching. While admitting to the above statement, she also claims that the pressure she feels is something in her opinion that is not clearly defined and there is no explanation about the concept of beauty, and she believes the lack of a definition for the word beautiful assists in creating the pressures. She thinks the definition could help, but she also thinks that the term is very problematic because of its link to perceptions of self and how others could perceive an individual; thus the social construct of beauty is puzzling to her because of that.

2. She went on to explain that because of the concept of beauty being attached to people there is somewhat of a definition lack-which she explains as having to look a precise physical way which she thinks is predominantly thin, as well as wearing and executing the appropriate make-up style (which she believes is a specific thing). At the same time, there is a pressure to be physically attractive to both males and females, which she categorically put as the attractiveness towards men to be in a relationship and the attractiveness towards women for friendship and companionship. Thus, toeing the line is particularly prominent amongst both groups, making sure that amongst women you do not come across as threatening to other women as they might not want to be friends with you because you fit into the stereotype too much (being the girly girl). In the stereotype is where the complexity of a lack of definition arises (the complexity is in need to be feminine enough to be like by men but not too feminine that you attract men to the point of making other women feel invisible to men when they are around you. So, she felt as though she had to maintain a balance to have friends amongst women and also have prospects of male attention. She also said that amongst men, they have expressed in her experience fancying a woman who is beautiful but not too beautiful because that becomes problematic due to the increased attention she would get from other men. Boundaries have to be kept staying firmly between the pressure lines.

3. Her pressure comes from the need to be physically fit, which she called the physical ideal, defined as a version she believes is dominant in media nowadays. This pressure she feels is dealt with by her through conformity which she does by attempting to fit into the ideals, which includes buying into what is sold to her as beautiful, and she said that her hair, make-up and clothes all fit into the ideal because if she did not have those items, she would not dare leave the house. After all, she believes all of the above items have given her the protection of acceptance, that she feels she would not and has not received if she does not conform. Conforming to her looks like going to the gym, wearing tight clothing, researching how to do make-up well, the make-up which she never leaves the house without and the reason she claims is that it gives her a better chance of societal acceptance. Her need for societal acceptance she feels come from both social media and also

buying into what she calls a trap which she feels started during her childhood of her mother who made sure she was in her word 'girly' which meant she was dressed in little dresses with her hair done and wear high heels and her mother taught her to do all those things to attract a man which she classified as being a woman and during her teenage years she had to have make-up and all of this was instilled by her mother and grandmother.

4. She expressed that yes, she felt a certain level of difficulty with being expected to be girly, but she was also the only female grandchild, so the level of difficulty was not quite worrisome because she had no one to compare her life experiences with. She admitted to liking being dressed in the little dresses and shoes when she was younger, and her example came from her parent's generation and not her peers. With the colour of her skin she expressed that as a white woman who grew up post-Apartheid, she found that she was and still is always aware of her whiteness because based on western ideals being white is ideal and as a white woman, she said she is very self-conscious of that and wished she was not white. The feelings of this she said are elevated more at work because of her ability to relate and her perceived ability to relate with her colleagues at work who were not white, who are of a different racial context than her, and she said because she is hyper-aware, she delicately treads carefully at her workplace for that reason.

5. When asked if she is comfortable in her own skin, she answered "hell no", and her main reason is that she is not the ideal European white woman because she has freckles. She does not have the right shade of white according to her culture which is olive skin that she described as the bronzed glowing skin type that people of European descent and she is from British-Irish decent and she feels her skin has been prone to the South African sun that has damaged her skin. She also recalls that her freckles at the age of eight, she became very self-conscious about her freckly skin from primary school and would cover them up with tracksuits. She felt exposed and aware that she was imperfect when she compared herself to her peers in school. Hiding her freckles was a decision she made because she did not want to be excluded or give her peers yet another reason to exclude her because she was already excluded for her hair. So, she believes and reiterates that she has always been aware of her positioning amongst others either racially or just from her appearance.

6. When talking about her hair, she mentioned how her hair was a challenge that in her own words that have plagued her, her whole life because she is a brunette and not blonde. She went on to say that she was not aware of her hair until she was in the fifth grade when it dawned on her that she was not blonde when she was excluded in her friend group because she had different colour hair. She then went on to explain that from that day onwards she associated being blonde with acceptance and being beautiful and she acknowledges that her hair problems became a lifelong struggle as she described it to be comfortable with her natural hair colour even made a point to point out her streaks of blonde highlights on her hair now as an adult is all about her seeing blonde as what is the assumed version of beauty. She also mentioned that she damaged her hair a lot trying to fit in, but she realized towards the age of 30 that she has beautiful hair that is unique and rich. She also does not feel like she healed both mentally. In terms of her actual hair because she mentioned that she stills looks at blonde women and has a sense of jealousy and a longing to have similar hair. She believes she needs to work on healing.

7. She loves her eye colour because simply she is the only one in her family that has that colour and for that reason. She felt special to have blue eyes because her family members have green or brown eyes. As for her weight, she said she struggled with her weight from the age of 13 where she adopted the mindset of thinner is better; and she needed to control her weight so that she could be accepted by both male and female groups. She also found it challenging to negotiate with her feelings of controlling her weight because as much as she had to be thin, but there are trends that she had to consider as well, she felt like the trend was as thin as you can be, size zero, a skeleton-like shape which she described as looking like a coat hanger and during that time, that was the ideal weight, and she said it was something she needed to do to gain acceptance. Now as an adult she still feels like her weight shifts with the trends because she finds herself striving for the fitness trend of being fit, having a thigh gap, being able to see your ribs but not too much, having a six-pack, toned legs et cetera. She has however found that achieving all of the things listed above as tricky because she has diabetes and the disease is controlled by food, which forces her to eat and the weight she feels is a constant negotiation that she has to go through. Lastly, with her height, she admits she has always hated her height and always wanted to be three inches taller as she felt this would help to manage her weight a lot easier and because she has always been teased for her height as well.

1. The **seventh** respondent addressed the issue of being pressures as an occasional occurrence, she believes as a young adult there is a stigma surrounding beauty or how someone who is considered to be beautiful should look like, but she also said that this is not something that happens all the time. She then went on to say that when the pressure starts mounting, she would look at other girls who were much thinner than she is and say "must be nice, she can wear anything she wants, but at the same time she does not dwell too much in the idea of questioning everything about how she looks. Instead, she thinks about how it would feel if someone wanted to look like her while she was trying so hard to look and compare herself to someone else and she says this reverses her thinking that she might not be that bad to look at after all. After letting go, she admits that it helps her to feel a lot better. She believes that everyone is beautiful in their way as long as you have confidence and a little confidence to believe that you are fine.

2. She believes the pressure is external, mainly from television as well as male preferences, which she described as conventionally pretty, light-skinned, long dark hair and she believes the majority of women are opposite to that. She feels internal pressures are brought on by self-hatred and insecurities, and she believes they are fuelled by external forces perpetuated by the media. She does not think she knows how to deal with the pressures that come with being expected to be beautiful, and she admits to not dealing with them at all. She finds herself questioning why she looks the way she does, and she makes comparisons of how she looked in the past to how she looks currently, which she says upsets her even more. Also, in making these comparisons, she feels as though she could have been kinder to herself previously and appreciated her body the way it was in the past. She says after she has cried about everything, she would pull herself together and she would be okay again.

3. She loves the colour of her skin; she hates that it is sometimes uneven but loves that she is bronzy and tan. She likes her hair as well, she also relayed the fact that she recently switched from straight to curly hair because she currently is trying to break away from the stigma that she grew up hearing that straight hair is beautiful and she feels as though you can have either curly or straight hair and both choices should be enough. In choosing to go back to her natural hair recently, (which is curly) was a choice that she made because she was changing from a school environment to a university environment and she felt like she could keep her hair natural and not feel the pressure to straighten it. She said that the main reason at the time she chose to straighten her hair was because boys in her school liked girls with straight hair, she also noticed the majority of the girls in her school had straight hair and all her friends as well, and so she chose to straighten so that she was not left out and this damaged her hair and curl pattern extensively.

4. She admits her weight gets to her sometimes, and she thinks she has body dysmorphia because after conducting personal research on the subject she has found that she ticks all the boxes for body dysmorphia symptoms. She explained that when she wears something too tight, she immediately feels big and she also admitted that it tough on her mostly and there are days when she is okay, and it does not bother her as much. She finds it difficult to walk past people because she immediately assumes that they might be staring at her and she would question what could be so wrong with how she looks that people have to stare at her and almost like an automatic reflex she would adjust her bra strap or fix her dress because she feels like she is being judged.

5. She like her height, although she wishes she was taller because all her friends are taller but also says it is nothing too serious and she is comfortable with her height. She has not paid attention to her eye colour, and she has never hated it. She says she loves her eye colour because it is dark, she compared it to black coffee which she exclaims looks nice, clean, smooth and appealing. She also said her favourite part of her body is her rear end and her thighs because she feels they make her body beautiful and well proportioned.

1. The **eighth** respondent explained that she feels much pressure put on females by society, from men about everything and there is an unspoken standard, and if you do not meet that standard, you are now not the ideal standard of the spoken beauty that they have created which she believes put a lot of pressure on women to attain this standard and this is continuously increased due to changes in trends.

2. The respondent relayed that she feels the pressure of being skinnier, being taller and having better skin, how she looks and dresses especially whether she looks feminine or not. She believes the pressure come from society, especially the men in society because she says women aim to impress the men by trying to look beautiful for them. So, she thinks that in as much as we can always say it is from society, she also feels like it is whom you are trying to impress within the society. She also acknowledged the negativity and negative comments perpetuated by other women as well, but since she is pro-woman, she did proclaim that she feels that men put women under pressure to look a certain way. When trying to deal with the pressures, she feels she is very confident in the manner that she dresses, speaks and sounds and she never lets the pressure get to her because she knows that they are a passing phase and so she does not concern herself with

the opinions of others. She said when she feels good, she feels good and feel the need to impress nobody but herself and she mentioned that she repetitively reminds herself of this.

3. She feels confident in the colour of her skin, and she has never experienced a situation where someone has either said she is too dark or too light. She as however seen it occur amongst her friends, where there is a blatant disrespect and rudeness as she called it. She did, however, receive flack for being mixed-raced or coloured. "So I was actually walking with a friend, and she is black, and she is one of my closest friends, so we walked past, I never experienced this, and I was so shocked, and I did not get over it, and I did not get over it, we walked past a group of black girls, and we heard their conversation die down when we walked past, and my friend turns to me and says " did you hear what they said?" and I said no why, what happened, then she is like apparently, these girls were like "you will never see me walk with a coloured girl being black" and I was like in 2019 we are still worried about skin tone, we cannot judge, in a whole 2019 we are still behaving this way".

4. She loves her hair, and like the other respondents, she damaged her hair by trying to straighten her hair when she was a lot younger, and she admits she is enjoying how her hair is transitioning back to its curly state. Interestingly when asked when she felt like she had enough of straightening her hair, she said that during her matric year, she had decided that she would be starting afresh in a new space. She was going to university with no false identity, and she made a decision that she would not be wearing any skirts or have her hair straightened because is not the girly type and so going to university being who she authentically is. This was her final choice of being true to her definition of beauty and her own self-identity.

5. Regarding her weight, she feels she could improve by dropping a couple of sizes, although she admitted that her weight is a constant problem where she feels like even if she reached her weight loss goals, she would always feel the need to lose more weight. So, she has chosen to learn to love her body the way it is and improve on her health and style as she wants to look good, she also admitted that she was body-shamed but not directly and she made a public declaration that she did not care and seemingly the body-shaming bullies stopped. When asked about her height she explained that she used to be extremely self-conscious about her height because she is really tall, she relayed a story of how in her class photo is she would be the only girl standing in the back with all the tallboys and to get over feeling ashamed she changed her mindset and started telling herself that she is tall like a model. She is now growing into liking who she is after coming to terms with her emotions and feelings towards her height since she was not going to shrink or lose weight overnight. She had to also battle with feeling like a giant amongst the more petite girls. She is okay with her brown eyes because she considers them to be standard eye colour, and that meant she was not going to get any pushback about her eyes.

6. When asked about the pressures of keeping up with beauty trends, she admitted that yes, she feels the need to follow particular trends about clear skin, so once she hears something she would immediately go out and purchase the recommended products that will ensure her skin is clear. Teeth whitening is also a trend she follows closely and would purchase recommended products and YouTube for more information on the topic and lastly, she keeps up on make-up trends, and

> Mac cosmetics did a social media campaign she did go out and purchase the products because she wanted to stay relevant.

5.6 Defining Beauty and Transforming Self-identity

The data above explains the definition of beauty as defined by the respondents, and after close examination, it is evident that all the respondents went through some challenges when it came to their association of self. Whether it was being beautiful or seen by others, their journey interestingly all has a similar pattern where they start by doubting whether they could even remotely be seen and associated with the standards of beautiful women by their peers, family members and friends and society at large.

They would start trying out all the different methods suggested to them to fit into this created mould that is 'beauty' and after they still feel miserable after the transition of self which was through recommendations they received; they would then create and try out things that they want. Once they start doing that, they also work on accepting themselves and they expect the same from the rest of the world. They express that everyone needs to accept them for who they are and they make sure to put out necessary boundaries to protect themselves from those who do not adhere to their reformed self that is born through loving themselves and working on being grateful for the features they have and living their lives for them

One of the glaring facts of this evidence is that each of the respondents wants to be accepted, loved and embraced either by friends, peers, family members or society and so they try as many possible options available to them even if that means using a particular product that is proclaimed to so wonders in transforming their self. However, what has become evident is that when an individual has reconciled with their self, that decision and choice is not made by them purchasing any product. It is based on a keen appreciation of self and a realisation that their self-identity is created by them accepting themselves before society gets a say. They then use that opportunity which is associated mainly by them purchasing different brands to figure out which of those brands speaks to or resonates with who they are.

One important factor that became evident in these interviews is that beauty is complex and ever-changing similarly to any individual's self-concept and the survival of any women emotionally. Self-acceptance has more to do with them going through the journey of listening to everyone and then while experimenting they then come to terms with what they chose as acceptable and worthy to be a part of their self-identity. Self-identity, when looked at from a beauty perspective, has a lot to do with an individual being confident and loving who they

authentically are and then when they purchase brands, they are reaffirming who they are by their choice to be and buy what resonates with them. Multiple factors play a role in an individual getting to that place where they accept who they are.

 It was essential to question what each respondent felt about different parts of their bodies and how that is linked to their understanding of self and their definition of the term beautiful. After going through life experiences, they went through as they transitioned and strengthened their authentic self and practised living it every day without the approval of society. It became evident that each of the respondents has a particular brand in mind that has been a part of that journey for them. The history between the creation and reaffirming of one's self-identity and buying a brand is long and will forever be complicated, but one that will not change any time soon.

5.7 Responses to advertising and advertising appeals

Respondents had to watch a set of three videos, and questions were asked as to what their thoughts were on each video and the over resonance of advertising appeals used in advertisements to their individual self's. They also expressed what they would do if they were the marketer or advertiser and had the power to fashion a marketing campaign.

Table 5. 4:Best Advertisement
Respondent 1 liked the Dove campaigns, particularly the sketches and the doors adverts. **She is particularly happy with the messaging behind both the adverts. She admits she would be influenced to at least try the product.**
Respondent 2 liked the Ponds adverts that she had seen and felt like that was the best adverts she has seen and her favourite. From the videos, she saw in the interview her favourite is the sketches advert. She resonated with how the women in the ad felt.
Respondent 3 liked the doors advert since it was creatively created to show that women can be insecure about how they perceive themselves, and she likes that there was inclusivity.
Respondent 4 did not like any of the ads because she did not quite understand what they were trying to achieve, and she believes this opinion is based on where she is in her personal self-growth journey.

Respondent 5 said the doors advert was her favourite because she felt the focus of the advert was on perceptions of people and how they see themselves. If she had to choose a door to walk through, she said she would choose based on her mood.

Respondent 6 loved the sketches advert, and she said it is because the advert had very little to do with the actual product it was about self-perception and she was not told that she had to use a particular product to be seen as beautiful.

Respondent 7 mentioned that she likes the doors advert because, for all the women that walked through the beautiful door, she felt as though those women were confident and less self-critical.

Respondent 8 liked the sketches advert because she felt as though it was attractive to how negatively women perceive how they look, and she liked it when strangers pointed out what they liked of the other person.

5.8 Advertising Appeals and the effectiveness of brand messaging

Regarding the advertisements that each of the respondents had to watch, it was imperative to each of them to identify the meaning behind the advertisement for themself. This part of the data proves that meaning is particularly important and that the moment an individual does not get the meaning communicated the message behind the advertisement is lost in translation. There is however an important connective tissue between the intended message sent out by brand marketing and advertising managers and the ability for the consumer or individual being able to decode and piece that information to fit into their own cultural meaning so that message is not just another random message but a message directed specifically to them and their identified cultural meaning needs.

5.8.1 The worst Advertisement

The consensus amongst the respondents was that the third and fourth videos watched consecutively are their least favourite and worst videos that they have watched from the four videos chosen for the interview. Some of the reason's respondents gave as follows:

1. The gorilla advert makes you question whether or not you resemble a gorilla, and that is upsetting. The use of only white individuals as gorillas are associated with black people.

2. The fourth ad is racist, the before and after of the 2011 Dove campaign showed three women with the before the use of Dove, there was a dark-skinned woman, and in the

middle representing initial use of the Dove product, the woman was slightly dark, and after continued use, in the end, the woman was light-skinned.

3. The psychology used in the gorilla advert has a possible adverse effect because most women would know that is not them, however immediately after there could be a questioning of self which is taking place (is this how they see me?)

4. The fourth ad is racist, and the Dove representatives should have foreseen that it could be perceived in that manner.

5. The 2011 Dove campaign, the respondent, felt it was done in poor taste because it translated that to be happier, you had to be lighter.

6. The ads were distasteful, considering they were created by a large brand.

7. Most of the respondents did not get Dove advertising and the message portrayed in their advertisements,

8. The ad is offensive to some people even though it may not be offensive to others.

5.8.2   Recommendations for Improving Advertising Appeals

These are some of the recommendations made by the respondents regarding how they would approach creating a meaningful advertising campaign, what they want to see in advertising and what they would like to see more of in advertisements going forward.

Table 5. 5: Recommendation for Advertisers
1. **Going to the streets and talking to people, to avoid having inauthentic, heavily rehearsed adverts.**
2. **Appeals should be catered for different ages, races and need to be dependent on the target market.**
3. **Honesty, authenticity, do not include people of a selective income group only.**
4. **Appeals need to link to the individuals whom the advert is targeting.**
5. **Experimental- doing things that have not been done before, should not come off as fake humour in the form of a social experiment that is not plausible.**
6. **Social commentary grounds the ad and allows individuals to resonate.**

7.	**Factual reporting of the product specifications without the redundancy of catering to the same target market is essential.**
8.	**Ads, particularly within beauty, should not address what is on the surface only without speaking on the mental health issues associated with the beauty of women.**
9.	**If the ad is global, then it should be representative of that, inclusivity is important.**
10.	**Female representation should not be exploited by changing how women look naturally. (Project valid reality)**
11.	**Naïve expectations harm the individual and aides the business. (Make individuals feel good).**
12.	**Working with individuals of every size, skin colour and race.**
13.	**Realistic before and after imagery.**
14.	**Stay away from cultural connotations if thorough research is not done.**
15.	**Inclusivity (Men, women, LGBTQIA community)**
16.	**Diversity (Do not leave groups out, do not promote invisibility for some groups) in all racial groups.**
17.	**Run the ad in a room full of different before it goes mainstream.**

5.9 Self-Identity and the Resonance of Advertising Appeals

Reviewing the data, it shows clearly that the respondents pay much attention to messaging as well as the presentation of advertising material. There is an awareness that there is a level of mediocrity in advertising thus advertising is considered to be a nuisance because of the old strategies that usually embedded with dishonest claims and poor research into the target market that the product or brand should be representing. The respondents also proved that they create their own narrative based on what is presented to them through advertising and the narrative resonates with their self-identity, or it does not.

The data also shows that individuals do not form their self-identity based on the brands and products they buy but rather their upbringing, their life experiences and their connections with those closest to them. However, they would then use brands and products to demonstrate to the

world through symbolic meaning and cultural resonance that this is their self-identity, and it is now a part of who they are. In the next chapter, a full discussion of the results will be critically analysed and cross-referenced to the theories in the theoretical framework as well as findings in the literature review.

6 Chapter six

6.1 Reception of Dove's Campaign within Public Sphere

The campaign gained popularity and much criticism from the media, industry and academics as well. Below, I will be outlining the consensus of the thoughts, studies and the critiques all had in common. The outline will introduce the critiques from both the academic and industry. The criticism was that they fell short for many reasons, the first being the representation of women within the public sphere.

Academics looked at Habermas' notion of the public sphere, the argument posed was the construction of beauty within the public sphere, which was publicised as women who have long hair, large breast and are approximately size 2 with a tiny waist to be considered as beautiful. Since that was not a realistic representation of women, Dove came through with a different campaign that featured "Real Women with Real Curves", however that excluded women who are naturally thin from participating. The more significant argument being that Dove campaign only allowed the participation of the "Other" in the public sphere because their advertisements were geared solely towards them reaching these women as an audience (Murray, 2013).

Lauren Dye the author of Consuming Constructions: A Critique of Dove's Real Beauty Campaign made an argument that the fragmentation of the discussion groups by Dove categorising women and excluding the concept of being a collective which is required by the public sphere (Dye, 2009). On their website Dove had grouped the women into the categories of Mother and Mentor, Girls Only and Ageless. The labelling promoted an approach of limited access to the public sphere, and thus public collaboration was also limited, and the original concept of beauty that the western society understood collectively is dispelled. Dye explains that these categories symbolise a container of meaning and that containment of meaning runs counter to the notion of the public sphere that any individual could convene with their peers to discuss matters that concerned them regardless of their social class (Dye, 2009).

Further criticism came from Tim May who authored a financial analysis titled: The Dove Case. The argument made by May is that Dove existed since 1957 and then around 1999 Dove noticed

a substantial decrease in their financials which May exclaims was mainly due to the strong emergence of competitors within the market (May, 2012). May further explains on the matter in part saying that meetings by Doves upper management lead them to the conclusion of three primary goals that they needed to construct strategic plans on, firstly the company needed to increase their market share through improvements of their brand image. Secondly, they needed to develop a full-scale marketing campaign, and lastly, all this had to be carried out for the sole purpose of increasing the financial strengths of the brand. Research into a consumer-related variable then leads the company to discover the answer to their most significant marketing campaign ever launched (May, 2012).

The CFRB is responsible for the creation and advancement of the myth of real beauty. The ideology that mandated female audiences to practice psychological self-improvement and physical subjectification as a means of liberation from the dominant ideology of beauty. Dove partnered with the Woodhull Institute for Ethical Leadership which is led by renowned feminist Naomi Wolf and named after feminist Victoria Woodhull and said partnership further solidified the involvement of women in their brand strategy (Barak-Brandes, et al., 2016). The partnership was mainly the sharing of success building tools through online training sessions to promote ethical development and empower women to act as agents of social change (Murray, 2013).

Wolf was criticised by the media since she had written a postfeminist (her book Beauty Myth) to gush about Dove, which was seen as a money ploy on her part. There was a consensus that all the partnerships Dove go involved in during their CFRB was all done so that Unilever would not be subjected to public scrutiny.

 They had other questionable products, to say the least, ranging from Fair & Lovely Fairness Creams(which promotes skin lightening); Slim-Fast(which is a diet plan while Dove is talking about the inclusion of curvier women); lastly, Axe(who advertises the Sexy, super thin, big breast, long hair, tiny waist women that Dove exclaimed is not an ideal representation of women). By partnering with these different organisations, Dove is then viewed as a stand-alone brand instead of part of the Unilever, the same parent company that approves all the other brands (Murray, 2013).

These partnerships were now enlisting girls and women to sign up for a movement that solicits global postfeminist citizenship through the support of another oppressive beauty ideology (Millard, 2009). The girls had to sign declarations to become neoliberal subjects who accept

the responsibility to develop and perform pre-approved Dove self-esteem behaviours that critics believe involves a lot of self-judgment and self-monitoring of one's emotional well-being, in an attempt to acquire "Real Beauty" (Bissell & Rask, 2015).

This compliance of "Real Beauty" by the target consumers affords Dove the opportunity distancing themselves from their cultural role as the producer of the dominant beauty ideology and placing the responsibility solely on the girls and women and their lack of self-esteem (Millard, 2009). The consensus by feminist academics was that "Real Beauty is an oppressive ideology that reinforces the value of female beauty and its pursuit by governing women agreement with its value of ideological and material consumption (Bovy, 2013). There is a paradoxical approach that seems to decry "Real Beauty" while also conforming to the hegemonic beauty standards through corporate instigation for brand attachment and women striving to be a part of this positive social change of beauty ideologies (Whitefield-Madrano, 2013).

Laura Mulvey who is renowned second-wave feminist was the first to discuss the theory of the "Male Gaze", and by application of Mulvey's theory of the male gaze, men have internalised their idea of what they perceive women as and for the longest time the influence has come from the portrayal of women in the media (Mulvey, 1975). Mulvey said that women had been used for their "to-be-looked-at-ness", the notion which is ingrained in the psyche of men since the objectification of women has been normalised, and men do not know anything outside of that internalisation (Mulvey, 1975).

So feminist theorists also felt that the inclusion of men would have been paramount if any change were to be experienced and since there was no inclusion of men the campaign fell short of eradicating any form of thinking. This proved to be right when the columnist of the Chicago Sun-Times Richard Roeper saying he found the advertisements by Dove to be a little unsettling, going on to say that billboards should feature the "fantasy babes" and he had little to no regard of being seen as superficial, shallow and sexist since he is a man (Bissell & Rask, 2010).

Nevertheless, another columnist from the Chicago Sun-Times Lucio Guerrero that he found the women advertised by Dove to be disturbing and frightening and basically if they could hurry up and put some clothes on because adverts are meant for beautiful people and these women do not fit the quota (Bissell & Rask, 2010). He further said that women should look unrealistic and follow the unattainable theme of beauty grandeur that so many strive, going on to say that the only thigh as big as the ones he is seeing should be in a bucket with crumbs on

it. Various men also expressed their disappointment with the ads, but they choose to hide behind the reasoning of not being sexist but through their sheer concern for the health of the women advertised. Bill Zwecker, a Chicago CBS newscaster, wrote in a blog, that in this modern era when there is a significant issue with obesity in America, there is no need to encourage women or men to think that it is okay to be out of shape (Powell, 2015).

The consensus of the argument by feminist critics here is that if Unilever's purpose were to change the male gaze and the perception of women in media and advertisement representation Unilever would have also applied the Dove concept to the Axe Campaigns because they are working to change and transforming the views of men. Dara Peris Murray examined the Dove campaigns and concluded that the "Real Beauty" messaging merges co-op feminist discourse and a postfeminist sensibility (Mulvey, 1975).

The "Real Beauty" myth functions as a deterrent example of how influential messaging about the democratisation of female beauty implies a hegemonic connection between audience and corporation while reframing the dominant ideology of beauty and the endorsement of postfeminist citizenship (Johnston & Taylor, 2008). People prospectively regard commodities, not in terms of the skill, sweat and time devoted in their conception but instead in terms of the socially created meanings connected with them (Taylor & Johnson, 2008). So, by marketing their "Real Beauty" products as emblems of self-esteem, Dove can commodify the construction of self-esteem as a fetishized object that can be purchased (Heiss, 2011).

6.1.1 Discussion of Findings

In this section, there will be two parts to the discussion; the first one will concur with the discussion above from the data gathered. An exhaustive critical discussion will be drawn by coinciding theories as well as literary terms used in chapter 2 and 3, respectively. The attempt is to draw conclusions that aim at answering the research questions and presenting new knowledge that was uncovered by the data produced above. The second part of this section will be to state further research recommendations that could enrich the development of the marketing and advertising industry and also the limitations that did not allow for the full exploration of the future research recommendations stated.

6.1.2 The context into the lives of the consumer

The most crucial aspect or revelation that the data has brought to the forefront is the issue of context. Brands cannot create resonance without any knowledge of the everyday life experiences of consumers, their stories, their perceptions, why they think and feel the way they do and why they act or behave in a particular manner as well as their triggers and pressure points. The context into the lives of the target consumer allows for a detailed insiders scoop of what can be used to draw the consumers attention to the advertisement and the brand, which creates resonance. Granted and reasonably so, there is no way all aspects of each targeted consumers life could be represented in a single advert. However, the data reveals that by looking into the life experiences of consumers, marketers and advertisers could easily map out the differences and similarities which are often shared within the targeted consumer life experiences and code them to fit into a niche that can represent the brand.

A niche creates resonance through symbolism which makes the brand identifiable to those who are targeted for brand consumption. This level of relatedness is achieved through the process of the consumer identifying parts of their self-concept in the messaging that makes up the brand narrative. Context is thus vital in shedding light on what people are feeling and going through is a great insight that allows for the understanding of emotions, feelings and different self-concepts that people might be negotiating with at the time. Context is the building blocks of creating a resonance that if communicated and coded correctly through advertising, would work as an advertising appeal that would be an indicator that assists with maintaining brand loyalty.

6.1.3   Brand Messaging and the power of narration

Another critical factor to mention is that all the respondents had this in common; they all had moments in their lives that were profoundly scaring and they looked to society, friends, family, peers, media etcetera, as a means of comparison and as a way of processing the different changes in their lives. It can be argued as their way of coping with the challenges in their lives and trying to figure out whether they are alone or part of a group in their struggle.

Truthfully so, individuals always have to look to some form of cultural symbolism to see if there is any reference to what it is they are going through and in finding these references which could be symbolically synonymous to their friends, family members and society at large. They then choose to either attempt what they are being presented with or chose to carve a different path, and that is where brand preference becomes extremely important. These brands help the consumer make their statement of life.

"I am, therefore I chose to use said the brand". Within the data presented above, it clearly shows that each of the respondents was communicating who they are to the world by the brands they have chosen to support. Based on the data reported above, it can be argued that the individual is communicating their self-identity every day through brand preference. So if the data shows that consumers need brands to communicate their self to the world the messaging narrated through the storytelling that is then presented to consumers in the form of advertising appeals, then the brand story needs to match the story the consumer wants to tell, and that is resonance.

To bring in the context back to the data as a means of solidifying the argument above is there is an otherness (I do not belong), associated a lot with isolation and loneliness when an individual is going through a challenge that based on the responses from the interviews none of the respondents wants to experience. Beauty, self-identity, although challenging to define they have all somehow created a definition. To each, it is a very unattainable standard that each of the respondents strives to attain and not just to attain but to be worthy of attaining it, and they will use any product of any brand to strive to fit in and have a shared experience with one or many all to make a statement of self and to curate their self-identity.

There is an importance that people attach to being seen by others as if they are worthy of love, being functional, beautiful or just being of some value. This also alludes to the fact that people act upon and make actionable behavioural brand purchases based on information that they are currently in possession of. The knowledge of life as highlighted by the data is that life has to be experienced so that a lesson can be learnt so that an individual could understand what to do and what not to do if the same or similar situation arises going forward and that does not translate into their life experiences only but the brands they buy into as well. *The sketches*[23] video triggered a lot of different emotions for the respondents because for each of them at some point in their lives each of the respondents have reacted or adjusted their lives in response to unhealthy perceptions or comparisons about themselves based on what someone else had to say or what they assumed someone might be thinking about them.

Some respondents while telling their stories came to realise the above truth during the interview while others had made the realisation a long time ago, *the sketches* video touches a part of each of these individuals in a way that makes them pause and looks at their life choices differently, and that includes products they buy and brands they support. *The sketches* video is a great

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[23] See Appendix E

juxtaposition of healthy perceptions of others made by another individual versus the unhealthy perceptions that an individual place on their self.

Interestingly, the argument is that if we are going to say that an advert is grounded within the specificities of advertising and the advertising appeals used, that would, later on, fade out as more and more people are moving towards being knowledgeable about their self, identity, and thus they own who they are more and more. Inherently people are sophisticated and in that complexity that is interlaced with a traumatically tender past or history, their values, morals, beliefs, their understanding of being, life experiences that carry so much of whom they are while facilitating who they inherently choose to become in the future.

Embodying all of the above is part and parcel of embracing the human cultural experience. Thus, that should be symbolic in the body of work presented to them in the form of advertising and while brands cannot always feature everything about individuals and who they are it is essential to structure the narrative around foundations that they are not willing to break. Nevertheless, continuously develop in the name of making sure that the brands, messaging promoted through advertising resonate with the consumer culturally.

The human cultural experience will evolve and change with people's growth, and so too will they adjust their self-identities with the shifting lifestyle. A brand that cannot keep up with that could eventually cease to exist. The consumerist traits and behaviours that individuals will gravitate towards are those that incorporate every part of the cultural experience. The cultural climate of the times, what is going on in their lifestyles would determine the types of messaging through advertising they resonate with, the lifestyle they also choose to buy into. They cannot only work within the parameters of the cultural hemisphere of the time to ensure that they are not excluded.

6.1.4   Successful Branding that resonates culturally

The complexity of creating a successful brand that transcends the ideation phases of its creators, marketers and advertisers is the fact that it is difficult to divorce the skills and sensitivity of being able to create a brand and send a message that the brand is part of the individual's personal life experiences. Skill and sensitivity of the creation versus skill and sensitivity of being the consumer are vital when executed correctly; people can connect with it mainly because there is an indicator that would ground and resonate with them to make sure that the

brand is a part of their life. Collaboration with consumers is essential for the development of the brand; ultimately, the consumers are co-creators of the brand.

 Connection and resonance are the rewards for the consumers' investment in the collaboration. A brand that is developed and grounded in the collaboration ecosystem develops the groundwork needed to create a brand message that becomes the story of the consumers' life. By assessing some of the most successful brands that are upcoming and receiving all the support from consumers, it is evident that they do not clash with the consumers' self-identity and they are curated to resonate and fit into the daily lifestyle of the consumer. The brands that take on this stance are well-loved, and there is a maintained relationship of brand loyalty because the brand is linked and associated with the duration of the target consumers' lifestyle as opposed to showing or reminding the consumer their lack of perfection or opulence.

The data also shows that all of the respondent's self-identity journeys are linked with self-love. There came a time in each of the respondents' lives where they had to accept part of their self that they may not particularly like every day, so when a brand is reminding them of all of these imperfections and how they cannot attain any semblance of perfection or beauty, they quickly have filtered out the noise and not supported the brand at all. Evolution of brands in this day and age includes the voice of the consumer, and that evolution requires listening and paying attention to what is being said, what the consumers are communicating through their everyday life.

6.1.5   Creating Culturally Resonate Advertising Appeals

The data revealed that there needs to be collaborative work that strengthens the synergy between the consumers and the marketers and advertisers to create culturally resonate advertising messaging that is symbolic and that consumers can use to communicate their self-identity. The dilemma, however, is who holds the power of advertising messages; the consumer (whom the brand has to work for) or the creators of the brand (marketers and advertisers).

When power is given and leans on the side of the marketer, there is a lack of understanding of people and their self-identity and thus the loss of congruency with the targeted consumers. On the other end of the spectrum, too much power given and leaning towards the consumer results in too many demands that would result in the relentless struggle of trying to meet each request and with globalisation that is virtually impossible to do.

A brand can never meet every need and want on a global scale that would be too strenuous. So, by analysing the data it is evident that the solution would be to create a niche for the brand, the niche allows for the clear communication of what the brand stands for, what they can accommodate and what the brand specialises in offering. This allows the consumer who is buying into the brand to carefully evaluate whether the brand serves the purpose that they need for. A niche brand allows for a collaboration between the creators and the consumers, and there is still enough room for the development of the brand, maintaining the brand and establishing brand loyalty.

A Niche Framework provides the structure which is needed by people to assert control but also allow for the consumers to be themselves and be presented with advertising messaging the resonates with them, and that is common amongst the consumers in the niche, the inclusion of the malleability of the consumers self-identity which would be a part of the niche ecosystem. This is the solution that can facilitate the give and take required between marketers and consumers.

The niche framework is the gatekeeper that is missing in the advertisements that the respondents saw from Dove, by creating a niche most of the suggestions that the respondents had made would have been known and adverts that were considered to have missed the mark or racist could all be easily averted. Niches can grow to attract people who are outside of the niche but want to buy into a niche brand. Niches have to be acknowledged by the marketing industry as fragments of the various consumers' self-concept, and also marketers need to take into consideration from a theoretical standpoint that people's self-identities are fragmented. However, they have identifiable core values that centre them.

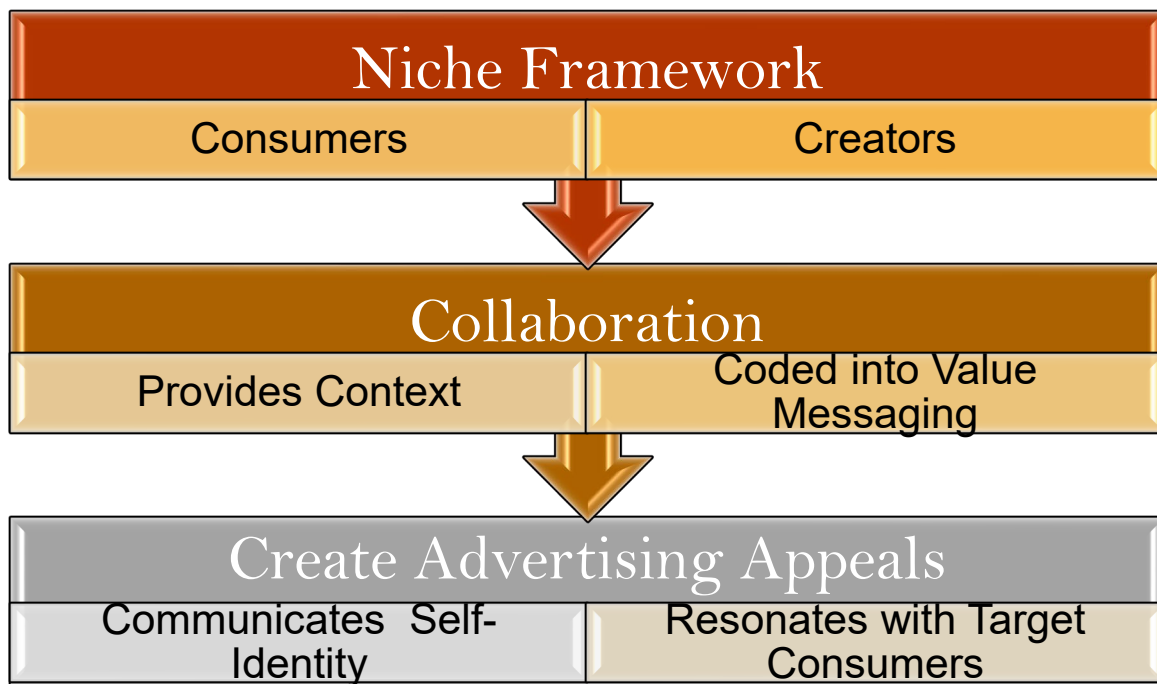### 6.1.6   Structuring a Niche Framework

Figure 5. 8: Niche Framework

After analysing the results of the data collected, it became clear that brands that include both the creators' knowledge of the brand. The target consumers knowledge into the coded value-adding message (knowledge of consumers self-concept alone is not enough, brands that bring value or advertise based on what their target consumer needs have a better chance of creating brands that appeal to consumers.

 Providing everyday utility without any value does not draw the consumer to see the brand as exclusive or a brand that can stand out). The context provided by the consumer is then coded into an advertisement which will attract the consumers' attention through the connection between what they know about themselves and what the brand communicates through brand messaging in the advertisements. That link serves as an advertising appeal that links the consumers' self-identity to what the brand can provide. The diagram above serves as a process that can be followed to achieve resonance and improve the effectiveness of advertising appeals used to communicate a brands message.

A niche framework is straightforward in structure in that it serves the purpose of bridging the gap between consumers and brand managers and the messaging they advertise to them. This allows for a beneficial co-existence that would add significantly towards brand development but will also work towards establishing brand loyalty, understanding the target consumer within the niche.

The reason behind there being a niche is that although Dove for an example is a global brand, if they need to have effective advertisements, it is important not to generalise their target audience all women are not the same and that has been proven by the results above based on each of the respondents lived experiences. Their understanding of self and their identity and the impact of their upbringing, societal background and overall interpretation of beauty thus it would not be economically viable to promote a brand that generalises a part of women's wellbeing that is so sensitive and personal. Hence when a brand is created for a specific niche, those individuals who are a part of that niche can genuinely connect with what is being advertised.

6.2 Factors to consider when creating a niche

Based on the data retrieved from the interview's, individuals want to be:

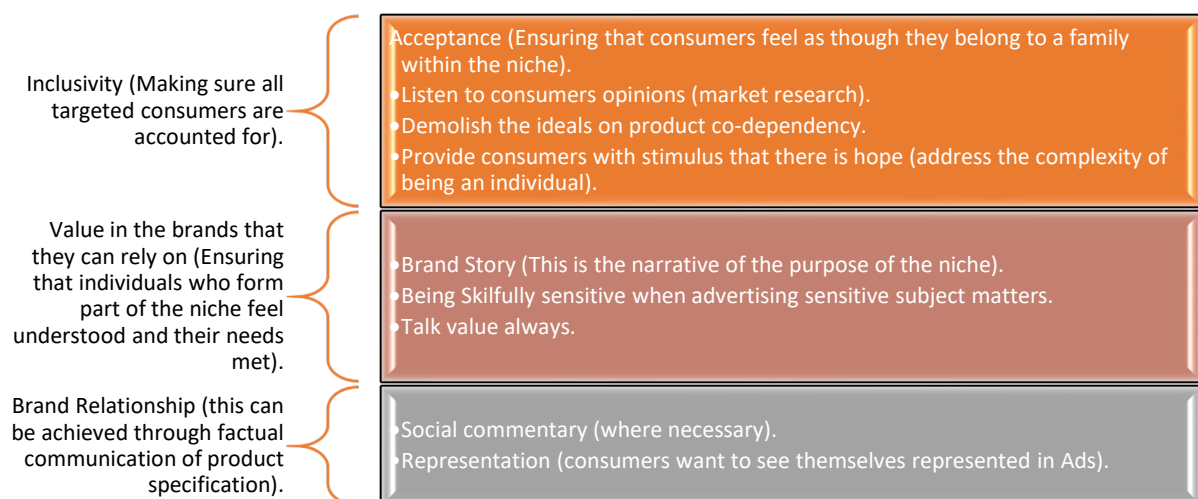| Inclusivity (Making sure all targeted consumers are accounted for).	Acceptance (Ensuring that consumers feel as though they belong to a family within the niche). • Listen to consumers opinions (market research). • Demolish the ideals on product co-dependency. • Provide consumers with stimulus that there is hope (address the complexity of being an individual).
Value in the brands that they can rely on (Ensuring that individuals who form part of the niche feel understood and their needs met).	• Brand Story (This is the narrative of the purpose of the niche). • Being Skilfully sensitive when advertising sensitive subject matters. • Talk value always.
Brand Relationship (this can be achieved through factual communication of product specification).	• Social commentary (where necessary). • Representation (consumers want to see themselves represented in Ads).

Figure 5. 9: Factors for Niche Creation

6.3 Recommendations

One of the crucial factors to note is that this study is interdisciplinary, and there are multiple ways in which the study could lend itself to different disciplines. Marketing is ever evolving, and it is vital for the survival of the discipline that more ways to study and know more about the discipline are updated as well. For further research, it is vital that more research is done around the Niche Framework and how it can be taught academically and how the skillset of following all the processes to create successful niche brands can be executed.

The study also looked into the complexities of beauty and how beauty is defined within societies and within the global hemisphere thus affecting a billion-dollar industry of individuals

who are not satisfied with whom they are born as and who they natural self is as well as whom they feel society and everyone around them expect them to be. In the discipline of gender studies, further research can be conducted to look into the shift in the mindset of people about the concept of beauty versus how that can or has affected the beauty industry.

Studies on the profitability of the pressures that women feel would also be interesting to investigate, particularly learning whether the beauty industry would be open to assisting towards changes. Further research could also be conducted on the further collaboration of the cultural studies discipline and the marketing disciplines and how collaborative academic work can affect business and economic industries. These studies could give access to valuable information to the marketing industry and the cultural studies industry and disciplines respectively.

Within the field of psychology, further studies could be done to look into the pressure's women feel and how that has or can affect their outlook on work, life and relationships. Studies of the opinion's men have regarding beauty regarding themselves as men and how they peruse women.

6.4 Limitations

There were many limitations to this study, and the first one is enough time to thoroughly go through all opinions of the respondents and report on how they affect the study. Only eight women of four races were selected, and the diversity of the selection process could transcend beyond just race. There were issues with getting a hold of Unilever staff, executives to comment on Dove, and there were also difficulties in getting in contact with Ogilvy the advertising agency that handles the advertising of the Dove brand. Thus, the perspective of both marketers and advertisers is not included in the study as well.

Conclusion

In this study, a detailed account of the importance of the creation of symbolic cultural resonance is needed for the survival of the individual consumers' self-identity as well as the brand development and brand loyalty. The survival of marketing rests on the creation of authentic niches that represent and understand the consumer so that the consumer could buy into a narrative that depicts their life experiences but also communicates the life they are building. There will be no marketing without the consumer, so the collaboration of both brand creators and brand consumers is the only way both parties could co-exist harmoniously without one antagonising the other.

The study further reiterated the lack of knowledge of what the consumers want out of their brands and how consumers only pick the brands that resonate with their self-identity. This knowledge is the foundational academic work that can improve how brands are created, how marketing and advertising are taught and how the synergy between creators and consumers is maintained. They also brought into the forefront a deep understanding of what beauty means to each of the eight women interviewed, and there was a correlation in their belief that there an external pressure that comes with being viewed as a beautiful woman. There was further agreement that a lot of their upbringing shaped how they all viewed themselves within the context of beauty.

 While some of the women have learned to live with whom they are and have learned to accept themselves, they all concurred that at times they find themselves still believe in the standards set out in society. They further brought up the notion that there is a double standard between what women go through to maintain their beauty and what men have to endure. This understanding shines a light on the sensitivity of and importance of understanding a woman's perspective of their beauty and brings in an in-depth understanding of what women want, what they are willing to accept and how they are willing to adjust their purchasing power if their needs are not met. From a business standpoint, adopting a niche framework would allow for the marketing managers to get valuable information that has the potential to improve brand relationships and satisfy consumer needs at the same time.

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Appendix A: Questionnaire
INSTRUCTIONS:

1. Kindly respond to all questions.

2. The interview schedule consists of 5 sections.

3. Mark with an "X" where relevant.

4. All participants will watch each of the three campaign videos prior to being interviewed.

NB: All information gathered will be kept confidential.

SECTION A: BIOGRAPHICAL DATA

Please tick the box representing the most appropriate responses to the following questions below.

1. Age Group:

a) 18-23	
b) 24-29	
c) 30-35	
d) 36-41	
e) +42	

2. Education:

a) Post-Matric Diploma	
b) Degree	
c) Postgraduate Degree	

3. Occupation:

a) Professional	
b) Self-employed	
c) Unemployed	
d) Student	
e) Other	

4. Marital Status:

a) Single	
b) Married	
c) Divorced	
d) Widowed	

5. Population Group:

a) Black	
b) Coloured	
c) Indian	
d) White	
e) Asian	

Appendix B: Advertising and Diversity

1. **Heineken**
   https://www.youtube.com/watch?v=etIqln7vT4w

2. **Apple**
   https://www.youtube.com/watch?v=cvb49-Csq1o

3. **Coca Cola**
   https://www.youtube.com/watch?v=4-KxPRptu_Y

Appendix C: Consumer vs Prosumer

https://medium.com/@aditya.vikram/the-rise-of-prosumers-and-what-it-means-for-consumer-companies-26d408325934
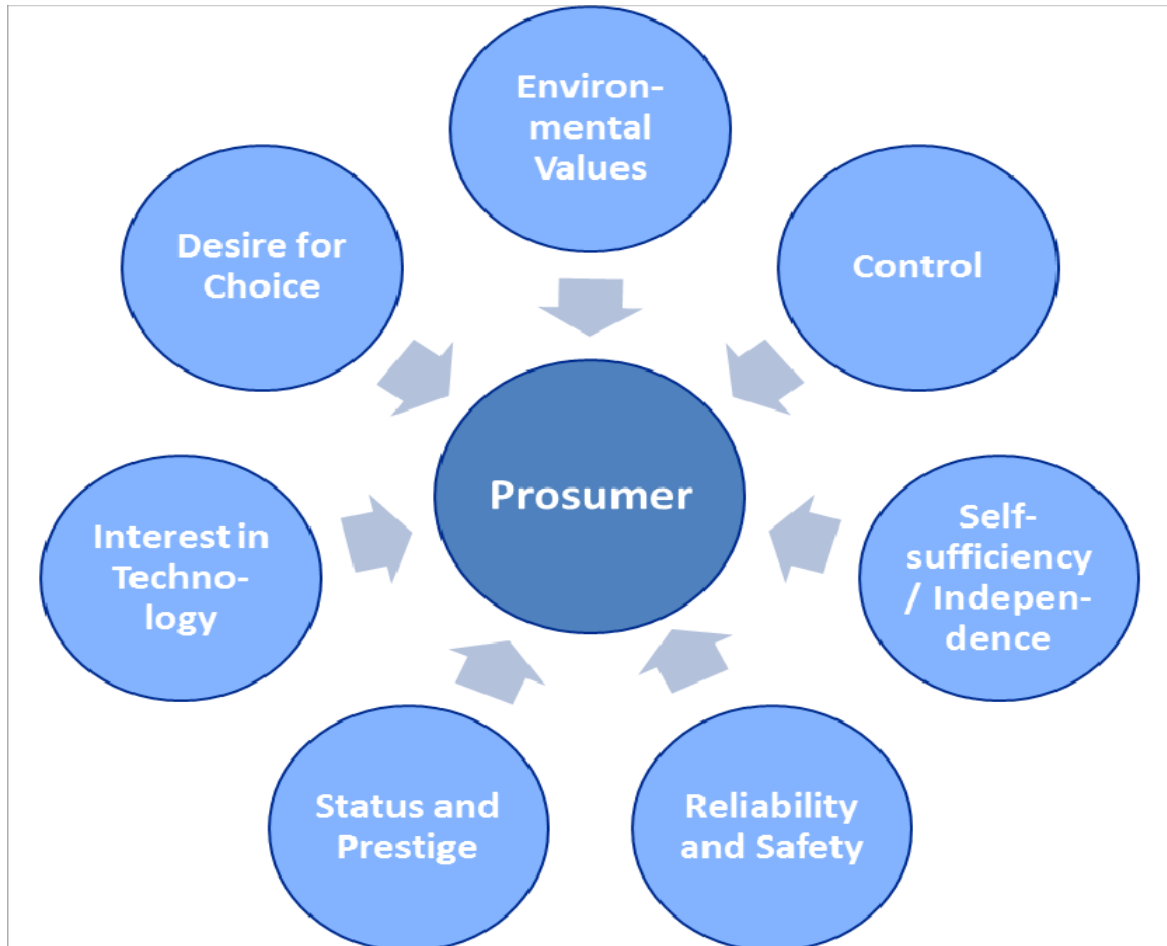
Appendix D: Interview Guide

SECTION B: Drawing a link between the self-identity and brand preference and the associative brand personality traits of the Dove Personal Care brand.

After watching the campaign videos:

1. What attracted you to the Dove brand?

2. Is this the first time you have seen these Dove campaign videos?

3. With so many brands to choose from why do you choose Dove, would you encourage other woman to try Dove as well?

4. In your own words please explain what you understand the term self-identity to be. What would you say your self-identity is?

5. How are your self-identity and the type of brands you choose linked?

6. What do you understand about the term brand personality? Can you tell me a specific story that you can relate to what you just saw on video?

7. How does using Dove products make you feel?

8. Does your confidence levels change when you use any of the Dove products?

9. Is there a particular moment or memory that stands out for you about the first time you used any Dove product?

10. How has Dove as a brand changed your life?

11. Do you think you have a personal relationship with the Dove Brand? If so how?

SECTION C: Are consumers able to see the link between their self-identity with the brand personality in Dove advertisements?

1. Having seen the Dove advertisements which, one is your favourite and why?

2. What in their advertisements has drawn you to liking them?

3. How Dove adverts make you feel?

4. What improvements would you suggest Dove uses when they advertise to females?

5. Do you think Dove adverts have addressed any issues you might have with their self-esteem project campaign?

6. Do you buy a new Dove product based on the advert you have seen or your relationship with the brand?

7. How do the Dove brand adverts resonate with you culturally?

8. Do you feel that Dove adverts have any cultural meaning that associates with your life?

9. Have you seen the latest Dove advert that was considered to be racist? (If not, the video will be played for the participant). What do you think they did wrong?

10. As a woman how would you have wanted the advertisers and marketing managers to represent you in that advert? (appeal to you in that advert).

11. Do you feel that the advert was intentionally meant to be racist? Do you think its marketing and advertising gone wrong?

12. What would you have the advertisers and marketers do better?

13. Is there anything you would like to share with me?

14. Is there any question I should I have asked you, but did not?

THANK YOU FOR YOUR PARTICIPATION

Appendix E: Case Study Videos

Dove Sketches Video

https://www.youtube.com/watch?v=litXW91UauE&t=30s

Dove Choose Beautiful Video

https://www.youtube.com/watch?v=W07P3i5Yaak&t=62s

Dove Parody Video

https://www.youtube.com/watch?v=bRXe7KUQxYI

Dove Accused of Racism

https://www.youtube.com/watch?v=zkIrbVycAeM

Appendix F: Ethical Clearance Approval Letter

Appendix G: Turnitin Report