

Exploring the theoretical relationship between brand innovation and brand authenticity: a case study of a South African brand, Joe Public United

By

Wendy Mahoney
(16016364)

Submitted in fulfilment of the requirements for the degree
Master of Arts in Creative Brand Leadership

for

Vega School

A brand of

The Independent Institute of Education

Supervised by

Doctor Corné Davis

December 2019

DECLARATION

I hereby declare that this Dissertation submitted for the degree MA Creative Brand Leadership at Vega is my own work and has not been previously submitted for any other degree at another university or higher education institution.

ABSTRACT

Rapid changes in the global business landscape over recent years has changed the way business is done and understood, necessitating a new approach to brand innovation. Current theorising on brand innovation and brand authenticity implies that there is a theoretical relationship between brand innovation and brand authenticity although this relationship is, at present, not clearly defined nor discussed. Brand authenticity is embodied through consistent action evidenced in the brand's communication with its stakeholders. By exploring the relationship between brand innovation and brand authenticity a new and novel approach to innovation is proposed in this study. Against the backdrop of the Fourth Industrial Revolution, innovation has become critical and hence, it is relevant and important to contribute to the understanding of brand innovation at present. For this purpose, a case study was conducted on a known innovative South African brand, Joe Public United (JPU), who won agency of the year for the second year in a row in 2019 at the Loeries. This study critically assesses the brand's communication of its purpose and values as the vehicle of its authenticity driven by its leadership.

The results show a clear alignment amongst the brand's leadership with respect to its purpose and values, indicating evidence of authentic communication and thus establishing the existence of a relationship between brand innovation and brand authenticity. What was of greater insight though was more The kinds of values emphasised were even more significant as it was found that the brand's focus was on self-excellence achieved through respect and integrity. The values focused on simultaneously encapsulate authenticity, indicating a clear link between brand innovation and brand authenticity. This link becomes clear in the display of the value of authenticity in service, rather than the communication of the brand's purpose and values.

In the case of JPU the key value in this regard was respect in that is seen to be the fuel that ignites innovation in this case study. Since servanthood alone is not enough, JPU is committed operate at their best so that their service can be the best. Furthermore, the values of respect and the corresponding focus on excellence is governed by the value of integrity and the upward mobility of all stakeholders in the ecosystem. These insights are of great value to the subject of brand innovation. This study shows that the value set is more significant than individuals' values. The findings in this study show how a focus on all three values contribute to brand innovation.

ACKNOWLEDGEMENTS

This journey began nearly 5 years ago in 2015 when I exited my executive position in a dramatic fashion and began a long overdue journey of self-discovery. I never thought it would take me this long to peel back the layers of who I wasn't, to discover who I was, beyond the layers that society places on us.

The journey took me to Vega in 2016 where I started lecturing Brand Innovation and commenced my Masters in Creative Brand Leadership. When I began my research, into exploring the relationship between Brand Authenticity and Brand Innovation, simultaneous to a personal journey into who I authentically was, I never expected to discover that a brand operates as a persona and what lay at the core of me was not dissimilar to what lay at the core of a brand.

To transform and innovate myself, I needed to understand what my purpose was, and the values that drove me in the pursuit of my purpose. I discovered during my research, that this holds as much truth for the individual as for the brand. I found myself during this research and I am very grateful to every single person who was a part of my journey.

Thank you, to Mary Robinson who first encouraged me to enroll in the Master's program and to Naretha Pretorius who remains an inspiration, supporter and encourager. To Amy, Siobhan, Alice and Ashen, I could not have survived my lecturing years without you. To the friends and family who helped me pick up the pieces as I put myself back together again, after pulling myself apart to discover who I truly was, thank you. To Mom and Dad, I am forever grateful for your steadfast belief in me, thank you.

Finally, to my supervisor Doctor Corné Davis, for your incredible support and ongoing counsel after my many break downs, thank you. No-one can ever prepare you for a full academic masters, though I know I could not have done it without you graciously walking beside me, I am forever grateful. This Masters in Creative Brand Leadership, is as much yours as it is mine.

And to Doctor David Davis, for your generous assistance with the graphical representation of my findings as well as the technical editing of this document, I thank you from the bottom of my heart.

I cannot believe we are done, though this feels like we are just beginning.

Table of Contents	p.
1.1 INTRODUCTION	1
1.2 PROBLEM STATEMENT	5
1.3 RESEARCH PURPOSE	5
1.4 RESEARCH QUESTION / PROBLEM	5
1.5 RESEARCH SUB-QUESTIONS	5
1.6 THEORETICAL CONTEXT OF THE STUDY	5
1.7 RESEARCH METHODOLOGY	10
1.8 LAYOUT OF THE CHAPTERS	12
Chapter 2: Brand Authenticity	12
Chapter 3: Brand Innovation	12
Chapter 4: Research Methodology	13
Chapter 5: Data Collection, Interpretation of Findings and Conclusions	13
2.1 INTRODUCTION TO BRAND INNOVATION	14
2.2 THE CONCEPTUAL EVOLUTION OF BRANDING	15
2.2.1 Brand Equity	15
2.2.2 Brand Associations	15
2.2.3 Brand Awareness	16
2.2.4 Brand Identity	17
2.2.5 Brand Image	18
2.2.6 Brand Differentiation	18
2.2.7 Brand Architecture	19
2.2.8 Brand Trust and Brand Loyalty	19
2.3 THE COMMUNICATIVE CO-CONSTITUTION OF BRAND MEANING(S)	20
2.3.1 The Semiotic Tradition: The Brand is Both a Sign and a Symbol	20
2.3.2 The Cybernetic Tradition: Meaning from a Social Systems Perspective	21
2.3.3 The Sociocultural Tradition: The Creation of Social Value	22
2.3.4 The Phenomenological Tradition: Brand Experience as a Key Driver in Brand Innovation	23
2.4 OVERVIEW OF EXISTING THEORISING ON BRAND INNOVATION	23
3.1 INTRODUCTION	45
3.2 BRAND AUTHENTICITY AND ITS CONSTITUENTS DEFINED	46
3.3 EXPLORING THE SOCIAL CONSTRUCTION OF BRAND TRUST	51

3.4	BRAND TRUST AND ITS LINK TO BRAND UNIQUENESS OR RARITY	52
3.5	CONSUMER WELLBEING AND THE BRAND EXPERIENCE	52
3.6	SELF-CONSTRUCTION THROUGH BRAND ACQUISITION	53
3.7	CRITICAL THINKING AND SOVEREIGNTY THROUGH BRAND ACQUISITION	56
3.8	THE CONSTITUENTS OF BRAND STABILITY AND BRAND CONSISTENCY	57
3.9	THE ROLE OF AUTHENTICITY IN DELIVERING BRAND VALUE	59
3.10	ATTRIBUTION THEORY AND CONSUMER PERCEPTION	61
3.11	VALUES, BRAND VALUES AND AUTHENTICITY	61
3.12	COMMUNICATION AS A VEHICLE OF BRAND AUTHENTICITY	65
3.13	CONCLUSION	68
4.1	INTRODUCTION.....	70
4.2	A BRIEF OVERVIEW OF THE PHILOSOPHICAL ORIENTATION OF THE STUDY.....	71
4.3	RESEARCH QUESTION.....	72
4.4	RESEARCH AIM	72
4.5	RESEARCH SUB-QUESTIONS	72
4.6	THEORETICAL STATEMENTS.....	72
4.7	METHODOLOGICAL ORIENTATION.....	74
4.7.1	QUALITATIVE METHODOLOGY.....	74
4.7.1.1	Questions addressed in qualitative studies:	74
4.7.1.2	Advantages of a qualitative study:	75
4.7.1.3	Disadvantages of a qualitative study.....	75
4.7.2	QUANTITATIVE METHODOLOGY	75
4.7.2.1	Questions addressed in quantitative studies:	75
4.7.2.2	Advantages of a quantitative study:	76
4.7.2.3	Disadvantages of a Quantitative Study:	76
4.8	RESEARCH STRATEGY	76
4.9	POPULATION AND SAMPLING.....	79
4.10	DATA COLLECTION	80
4.11	DATA ANALYSIS	81
4.12	VALIDITY AND RELIABILITY	83
4.13	CONCLUSION	84
5.1	INTRODUCTION.....	85
5.2	DEMOGRAPHIC AND PSYCHOGRAPHIC INFORMATION OF PARTICIPANTS.....	85

5.3 QUANTITATIVE CONTENT ANALYSIS OF RESPONSES TO VALUE TEST	89
5.3.1 The participants' alignment with the company purpose expressed in the frequency of purpose word matches:	89
5.3.2 The participants' alignment with the company purpose expressed by how compelling out of 10 participants found the purpose:.....	92
5.3.3 Exploring the brands stated values and the participants ranked career values:	95
5.3.4 Exploring the most frequently mentioned value in each category:.....	98
5.3.5 Exploring the top 10 values listed under most important:	100
5.3.6 Exploring the top 10 values listed under extremely important:	100
5.3.7 Exploring the top 10 values listed under very important:	101
5.3.8 Exploring the top 10 values listed under somewhat important.....	102
5.3.9 Exploring the top 10 values listed under not so important	103
5.3.11 Exploring the top 10 values listed under most, extremely, very and somewhat important:	105
5.3.12 Exploring the top 10 values listed under not so and not at all important:	107
5.4 ANALYSIS OF BRAND VALUE CONSTRUCT	109
5.4.1 Exploring the number of JPU value construct word mentions per value:	110
5.4.2 Exploring the number of JPU value construct word mentions collectively for all values:	111
5.4.3 Exploring the highest number of JPU value construct word matches by management level:.....	112
5.4.4 Exploring the lowest number of JPU value construct word matches by management level:.....	113
5.4.5 Exploring the order of values provided by jpu and the order of value construct mentions provided by participants:.....	115
5.4.6 Summary of key findings in quantitative analysis (frequency distributions):	116
5.5 QUALITATIVE CONTENT ANALYSIS OF JPU VALUES (WITH FREQUENCIES): BRAND VALUE BEHAVIOURAL PERSPECTIVE.....	117
5.5.1 The analysis of participants' responses to the values test in relation to the behaviours listed for each brand value:.....	118
5.6 ANSWERING THE RESEARCH QUESTIONS	123
5.6.1 What are the key components of brand innovation?	123
5.6.2 What are the key components of brand authenticity?.....	126
5.6.3 What is the theoretical relationship between brand innovation and brand authenticity?	129
5.7 ASSESSING THE THEORETICAL STATEMENTS.....	130

5.8 LIMITATIONS	133
5.9 RECOMMENDATIONS FOR FUTURE STUDIES	133
5.10 CONCLUSION	134
SOURCE LIST	137
APPENDIX A:	147
APPENDIX B:	148
APPENDIX C:	151
APPENDIX D:	152

List of Figures

Figure 5.1 Years of experience of the participants in the industry	86
Figure 5.2 Years of experience of the participants at JPU	86
Figure 5.3 Gender distribution of participants at JPU	87
Figure 5.4 Equity distribution of participants at JPU	88
Figure 5.5 Female equity distribution at JPU	88
Figure 5.6 Male equity distribution at JPU	89
Figure 5.7 Participants response to the articulation of the company purpose	91
Figure 5.8 Participants' alignment to the companies' purpose	93
Figure 5.9 Participants alignment as a percentage to the company's purpose	94
Figure 5.10 Participants alignment as a percentage to the companies' purpose	95
Figure 5.11 Participants ranking of six career values in order of importance	99
Figure 5.12 Participants score of the most frequently listed under the most important category	100
Figure 5.13 Participants score of the most frequently listed under the most extremely important category	101
Figure 5.14 Participants score of the most frequently listed under the very important category	102
Figure 5.15 Participants score of the most frequently listed under the somewhat important category	103
Figure 5.16 Participants score of the most frequently listed under the not so important category	103
Figure 5.17 Participants score of the most frequently listed under the not at all important category	104
Figure 5.18 Participants score of the most frequently listed under the most extremely, very and somewhat important categories	106
Figure 5.19 Participants score of the most frequently listed under the not so and not at all important categories	108
Figure 5.20 Values in order of the number of matched mentions	110
Figure 5.21 Values constructs in order of the number of mentions	111
Figure 5.22 Values construct score 4 and above	113
Figure 5.23 Values construct score 3 and below	114
Figure 5.24 Participant value construct mentions versus JPU provided mentions	115
Figure 5.25 Value behaviors – self-focused or other focused	119
Figure 5.26 Value behaviors female – self-focused or other focused	120
Figure 5.27 Value behaviors male – self-focused or other focused	120
Figure 5.28 Value behaviors male and female – self-focused	121
Figure 5.29 Value behaviors male and female – other focused	121

CHAPTER 1

BACKGROUND AND ORIENTATION

1.1 INTRODUCTION

Rapid changes in the global business landscape over recent years, such as the increasing emphasis on global sustainability and its key drivers articulated in the United Nations (UN) Global Compact initiative, and also accelerated technological innovations have changed the way business is conducted and understood (Taminiau, Nyangon, Lewis & Byrne, 2017). The rate of change is only going to increase and “dealing with change [is] becoming an increasingly important skill for people not only at the top of organisations, but up and down hierarchies” (Kotter & Rathgeber, 2016). Diamandis (2017) adds that the present is the Exponential Age, and this has far-reaching effects on society in that what is scarce today may be abundant tomorrow given the rapid rate of advancement.

The UN Global compact themes have propelled the evolution and hence reassessment of constructs such as brand innovation and brand authenticity to enable not only business, but society, to function optimally. From this perspective, brand innovation has been articulated as the process of conceptualising an idea to become a product or service of value. More recent theorising on sustainable brand-based innovation (SBBI) by Nedergaard and Gyrd-Jones (2013) argues that innovation is a key driver of brand growth and proposes that corporate brands can contribute to driving and guiding innovation processes. The brand innovation process is human-centred, the creation of an idea by a human by observing a human, as Brown (2008:92) observes:

The need for transformation is, if anything, greater now than ever before. No matter where we look, we see problems that can be solved only through innovation: unaffordable or unavailable health care, billions of people trying to live on just a few dollars a day, energy usage that outpaces the planet’s ability to support it, education systems that fail many students, companies whose traditional markets are disrupted by new technologies or demographic shifts. These problems all have people at their heart. They require a human-centred, creative, iterative, and practical approach to finding the best ideas and ultimate solutions. Design thinking is just such an approach to innovation.

Being human-centred means that brand innovation includes empathy, a deep understanding of the individual that encompasses honesty, integrity and sincerity that also characterises authenticity, as it is shown later in this study. Brand authenticity is “a consumer perception that occurs through a filter of one’s personal experiences” (Leigh, Peters & Shelton, 2006:482). Empathy means to feel the pain of another, the unveiling of oneself through authenticity by means of congruence between communication and action (Ladkin, 2010) to remove possible barriers that may prevent such a connection. Correspondingly, the brand authenticity of a corporate brand should have the same type of strength as a personal brand. In a similar vein, Napoli, Dickinson-Delaporte and Beverland (2016:1202) argue that the concept of brand positioning needs to be replaced with “authentic brand positioning”. Nedergaard and Gyrd-Jones (2013:763) further argue that there is “a significant knowledge gap in the role of brand positioning in facilitating innovative processes”, and that “simply approaching innovation without consideration of the strategic fit to the corporate brand strategy may lead to outcomes impairing rather than building brand equity”. The key consideration in design thinking and radical brand innovation is “people first” (Brown, 2008:87).

From this perspective it is understandable that consumers currently demand brands to become more transparent, authentic and pertinent. In this regard, Ferrier (2016) observes that the greater the authenticity of the agents involved, the greater the platform for brand innovation

Fritz, Schoenmueller and Bruhn (2017:325) remark that despite the longstanding emphasis on brand authenticity, organisational brands have “little indication of the influencing factors that might be used to promote brand authenticity nor do they know how brand authenticity affects consumer behaviour and, in particular, the relational bonds between consumers and their brands”. If this observation is believed to be true, it suggests it presents a challenge for organisational brands to create value, in other words, to innovate. It is therefore imperative, for the purposes of this study, to assess how brand innovation and brand authenticity are communicated from different disciplinary perspectives. Fritz et al. (2017) show, for example, that the concept of brand authenticity has evolved from disciplines such as philosophy, sociology, anthropology, psychology and marketing research. Similarly, Brown (2008:87) indicates that design thinking, and radical innovation involve interdisciplinary teams, including, for example, “marketers, anthropologists and industrial designers, architects and psychologists”.

Both brand innovation and brand authenticity are constructed through communication as Fritz et al. (2017:328) state: "...the consistency and comprehensibility of a brand's communication activities seem to be a relevant aspect in determining its authenticity, whereas inconsistent brand behaviour "... undermines brand authenticity perceptions". Perceptions, on the other hand, are generally based on the point of observation.

For the purpose of this study, self-observation and "other" observation are viewed as the only ways to understand brand authenticity, which is defined as a social construct not based on morality but rather on an alignment between communication and action (Ladkin, 2010). Communication, on the other hand, is viewed as a pluralist construct that needs to be defined inter-referentially (Davis, 2011), meaning that it obtains specific meanings in terms of other constructs used in a particular context. Therefore, for the purposes of this study, communication needs to be viewed in multiple ways. First, communication will be viewed as a process of selections that create social systems that cannot be attributed to individual human beings, based on the theorising of Luhmann (1995). From this perspective, communication is not seen as the interactions that occur between individual human beings, but rather as meanings created by function systems such as the economy and electronic media. At the same time, the approach of this study has to include a definition of communication that acknowledges human agency insofar as brand authenticity has been evolving and shifting from a person-centred to an organisation- or brand-centred construct. Communication has been defined in multiple ways for decades and encompasses many forms that are considered relevant. Therefore, for the purposes of this study, both process-focused and agency-focused definitions of communication will be used to argue that a relationship between brand innovation and brand authenticity can be identified and further developed to enable a shift to SBBI, as proposed by Nedergaard and Gyrd-Jones (2013).

With reference to its person-centred origins, brand authenticity has been embodied by personal brands such as Bill Gates, Oprah Winfrey, Nelson Mandela, Donald Trump and the Kardashians. All of these personal brands embody an alignment between communication and action that is not necessarily based on shared moral grounding but rather on what is perceived to be 'real' or realistic; not perfect, but outstanding in terms of the criteria applied in the perception of each personal brand. Concerning corporate brands, the personality of the Chief Executive Officer and/or leadership team becomes the personality of the organisation or brand and this is where the emphasis shifts from management to leadership. This shift has been noted in recent strategic communication theorising by sources such as Overton-De Klerk and Verwey (2013), who highlight

the impact of disintermediation that necessitates transparency and bottom-up thinking. It follows that for organisations or brands to create shared value for all their stakeholders they need to reassess their purpose so that they present themselves as purpose-led or purpose-driven with a key purpose being the wellbeing and thriving of employees.

Creating shared value (CSV) as theorised by Porter and Kramer (2011) is to care for the wellbeing of stakeholders and as such this intent should be evident in the organisation's communication. An organisation's communication creates perceptions of its brand authenticity and brand innovation in the minds of all stakeholders and thus perceptions of its human-centeredness and its focus on stakeholder wellbeing. This marked shift towards CSV characterises authentic leadership as person-centric and hence employee-focused, placing the emphasis on people rather than on profit. If leaders do not step up to meet this expectation, the current generation will be underused and unsatisfied. The recent addition of "purposefulness" to the triple bottom line (people, planet, profit) and the development of micro-corporate social responsibility (MCSR) all contribute towards thinking differently about employees and achieving the fit between their wellbeing and happiness and the success of the organisation (Rupp & Mallory, 2015).

The reality is that when an organisation's top priority is to take care of its people, its people will take care of the organisation (Sinek, 2016). Alhouti, Johnson and Holloway (2016) suggest that when there is an alignment between an organisation's offering, its brand concepts and market needs, and its corporate social responsibility (CSR) efforts and communication the organisation is deemed to be authentic. It seems that the more passionately companies communicate their purpose, the higher stakeholders' perceptions of their brand authenticity become.

Varga and Guignon (2014:1) observe that "to say that something is authentic is to say that it is what it professes to be, or what it is reputed to be". This definition suggests that what the brand says and what is known about it (its reputation) co-constitutes its authenticity. Brown (2009:3) summarises the key necessity for a study such as this one when he says: "What we need is an approach to innovation that is powerful, effective, and broadly accessible, that can be integrated into all aspects of business and society, and that individuals and teams can use to generate breakthrough ideas that can be implemented and that therefore can have impact". This imperative guides the formulation of the problem statement, research questions and methodology.

1.2 PROBLEM STATEMENT

Current theorising on brand innovation and brand authenticity implies that there is a theoretical relationship between brand innovation and brand authenticity although at present this relationship is not defined or discussed. In terms of design thinking as a key approach towards brand innovation, the buy-in for solutions proposed by a brand have to depend, to some extent, on the credibility and thus the authenticity of the brand. However, at present this relationship is not theorised. Therefore, this study aims to explore how a theoretical relationship between brand innovation and brand authenticity can be theorised.

1.3 RESEARCH PURPOSE

The research purpose proposed for this study is to explore how the relationship between brand innovation and brand authenticity can be theorised by conducting a case study of an innovative South African brand.

1.4 RESEARCH QUESTION / PROBLEM

What is the theoretical relationship between brand innovation and brand authenticity?

1.5 RESEARCH SUB-QUESTIONS

Sub-question 1: What are the key components of brand innovation?

Sub-question 2: What are the key components of brand authenticity?

Sub-question 3: Can the theoretical relationship between brand innovation and brand authenticity be explored?

1.6 THEORETICAL CONTEXT OF THE STUDY

Investigating the relationship between brand innovation and brand authenticity; brand innovation can be understood as the creation of something new in the form of a product or service of perceived value. At its simplest, brand innovation is the process of creating ideas that are best articulated as 'design thinking'. Design thinking is a three-step process starting with inspiration, (which is normally gathered from ethnographic research), followed by ideation (forms of brainstorming), and ending with implementation (the actual testing of ideas). Ideas are the roots of brand innovation and it is generally agreed that people's ability to generate ideas will define their success. Brown (2016) says that ownership rests with the company to create conditions in

which brand ideas are conceptualised with ease and implemented, this being the greatest differential in a competitive global space.

Successful brand innovation can be described as the generation of ideas for humans and by humans (Brown, 2008), which means that both brand innovation and achieving many kinds of success are essentially human-centred activities. If a deeper human connection occurs when people are authentic, the platform for idea generation and brand innovation is heightened, leading to the understanding that brand authenticity is also an essential component of success as it is defined as “being one true or real self and acting in congruence with oneself and values” [sic] (Me’nard & Brunet, 2011). It can be argued that a brand that commits to its customers has to commit to all stakeholders in the same manner in order to be authentic, as observed by Enslin and De Beer (2015). They state that: “It should be noted, however, that ‘being authentic’ and ‘committing to all stakeholders in the same manner’ do not refer to categorical imperatives since these criteria are based on brand truth (what the brand authentically stands for) not the truth of society at large”. Implicitly, the brand’s spoken truth must be congruent with its action truth in order to be considered authentic. The relatively novel understanding of the close relationship between corporate brand authenticity and corporate brand accountability has been proposed in Holmström’s (1997) reflective paradigm for public relations and in more recent discussions on sociocybernetics (Verwey & Davis, 2011; Nothaft & Wehmeier, 2007) and strategic communication (Overton-De Klerk & Verwey, 2013). This relationship is interpreted in this study in terms of the necessity for authentic relationships between organisations or brands and all their stakeholders, including society at large, as it is implicitly understood in theorising related to CSR and creating shared value (CSV) by sources such as Porter and Kramer (2011), for example.

Regarding the relationship between brand authenticity and truth, it should be explicated that it is created subjectively, based on human perception, as it is a self-referential construct from a constructivist stance. Hence, evaluating the truth of another implies engagement between human beings with the purpose of finding common ground first. To find common ground corporate brands need to act authentically, to connect authentically with stakeholders, and to ensure congruence between their spoken truth and their action truth. The increasing emphasis on both brand innovation and brand authenticity seems to suggest that there is a growing societal need for authentic connection as shown by Frederick (2017). The loss of communal connection or *Ubuntu* has resulted in individuals seeing themselves as separate from other individuals and thus resulting in increased stress. The greater the human connection, the greater the ability to

innovate. Design thinking or the generation of ideas is not as effective without a genuine understanding of customer needs and pains, which requires an authentic connection between the observer and the observed (Ferrier, 2016).

Another link between brand authenticity and brand innovation is that it takes all kinds of people with different skills to innovate and therefore all communication must be perceived by stakeholders as inclusive. Self-assessment, self-understanding and then self-authenticity are essential to effective innovation as is the consistency of the authenticity displayed. In this regard, Ferrier (2016:1) states: "Principles of authenticity and innovation don't work well when done in piecemeal fashion". This observation corresponds with Brown's (2008) emphasis on collaboration and interdisciplinarity.

The McKinsey Seven-S Framework developed in the late 1970s focuses on strategy, skills, staff, structure, systems, and style and, at its centre, shared values (McKinsey & Company, 2017). The model was considered revolutionary in its time, what remains relevant is, according to the Seven-S Framework, a focus on an organisation's core (what an organisation is trying to achieve) and how authentically that is communicated through its brand and is understood by stakeholders. This study aims to offer insight into the authentic communication of a brand's core and its relationship to the brand's ability to innovate.

As brand authenticity is not a reflection of the true self (the actual brand) but rather the embodiment of the true self (the embodied brand) through consistent action (Ladkin, 2010), it can, therefore, be observed through an organisation/brand's action, which is a selection of communication (information or utterance, for example). A well-known anecdote that captures this sentiment is Jung's claim that we are our action and not our language, although our language drives behaviour which drives action as will be discussed. According to Luhmann (2002:157) communication "comes about through a synthesis of three different selections, namely the selection of information, the selection of the utterance (*mitteilung*) of this information, and selective understanding or misunderstanding of this utterance and its information". In terms of Luhmann's theorising, these processes of selection are unique to every individual and since no two individuals can select the exact same understanding, meaning is self-referential. In a similar way, authenticity comes about through the process of communication, which creates perceptions of authenticity in the minds of stakeholders. These perceptions become visible through further processes of communication such as consumer purchase behaviour or brand loyalty.

While authentic communication speaks to the individual and facilitates a greater connection with a brand, a phenomenon such as consumer behaviour illustrates the extent to which brands serve emotions and to which products serve needs (Joseph, 2017). This focus on the individual has shown positive results in employee output. Authentic communication, authentic emotional connection by means of communication, alleviates fear and is a catalyst for change and thus innovation. A platform for corporate brand innovation can, therefore, be understood to be the alignment of personal and brand purpose, purpose being the actual authentic intent for which a brand was created.

The concept of brand authenticity is not novel; Maslow (1943) developed a five-level hierarchy of needs based on an understanding of what motivates people, which was later expanded to a seven-stage model to include cognitive and aesthetic needs and transcendence needs (Maslow, Frager & Fadiman, 1970). Given the current age where basic needs are being met at quicker rates, more individuals are striving for self-actualisation and transcendence. In eighteen apparently “self-actualized” individuals, including Lincoln and Einstein, Maslow et al. (1970) discussed fifteen characteristics that represented these eighteen individuals. Thirty percent of Maslow’s noted characteristics referenced authenticity, congruency between communication and action, being comfortable with who one is and being true to oneself, and free from any systems placed upon oneself whether societal or belief (McLeod, 2007). In other words, employees must be authentically aligned to the positions they hold for a corporate brand to be projected or perceived as authentic. The authenticity of the individual within a system should therefore be in congruence with the system as conveyed by that brand’s purpose through its communication. Barnard (1938), in his seminal work, *The Functions of the Executive*, looks at the contributions made by each member towards the brand’s purpose and the innovativeness of the individual and organisation in exchange. It is therefore understandable that sources such as Napoli et al. (2016) and Fritz et al. (2017) insist that brand authenticity generates emotional bonds between consumers and brands, while Nedergaard and Gyrð-Jones (2013:764), whose concept of situational intelligence links brand innovation to “management domains of intuitive (proactive) customer orientation and resource-based considerations”. One of their key arguments is that current theorising on brand innovation is reactive rather than proactive, hence their proposal of a SBBI approach. A point of critique against their conceptual model is that it does not represent the complexity of brand innovation and brand authenticity, while the conceptual model for brand authenticity in Fritz et al. (2017) does not show the link between brand innovation and brand authenticity. A Nexus search conducted on 10 January 2018 indicated no published research on

the relationship between brand innovation and brand authenticity. The closest match was a study conducted at the University of the Witwatersrand in 2017, titled The role of brand authenticity in the development of brand trust (Portal, 2017), which is not yet publicly available.

Brand authenticity and the alignment of self-purpose to brand purpose and its theoretical relationship to brand innovation is an area that requires further investigation. It is clear that both brand authenticity and brand innovation co-create value, but the exact relationships between these constructs is unclear in current theorising. The key argument in this study is that there is a need to establish whether and to what extent brand authenticity is created in the communication of Joe Public United (JPU) as a case study, and how the components of brand authenticity can be related to the brand's ability to innovate. In other words, how a theoretical relationship between brand authenticity and brand innovation can be theorised. The reason for the selection of this brand will be provided in the discussion on the methodology below.

The answers to these questions are relevant because, as Peck (2017) says, people desire meaning in the work they do, in that they are contributing towards the corporate brand's purpose or reason for being. Since brand innovation is human centred (Brown, 2008), the vulnerability which enables true empathy that is facilitated through authentic communication, could be seen as a root to brand innovation and should be demonstrated in the brand's communication. However, effective authentic communication does not occur unless it is received and perceived; both the sending and receiving of such messages are subject to individual filters and without understanding, communication does not occur (Luhmann, 1996). People communicate to understand and to be understood they must communicate in the manner preferred by the recipient and not in the manner preferred by the party communicating. It is therefore required to observe how this empathy and vulnerability is communicated by companies. This study aims to deconstruct authenticity and innovation to identify their constitutive elements and to determine if and how they are linked to develop new theoretical principles to reconceptualise these constructs and to determine how value creation can be optimised.

In summary, brand authenticity is conceptualised at present in terms of "perceived genuineness of a brand that is manifested in terms of its stability and consistency, uniqueness, ability to keep its promises and unaffectedness, as indicated by Fritz et al. (2017:327). They add that "the operationalizations demonstrate substantial similarities, insofar as they all cover the aspects of consistency (i.e. continuity, heritage), honesty (i.e. reliability, quality, commitment, credibility) and

genuineness (i.e. naturalness, sincerity, integrity)". In essence, it follows that brand authenticity is represented by the consistency of a brand's behaviour and how such behaviour represents the brand's core values and norms. A key insight deduced from Nedergaard and Gyrd-Jones's (2013) arguments relating to a proactive approach towards innovation is that it is the authenticity of the corporate brand that should be seen as the key driver of brand innovation.

Brand innovation, for the purposes, of this study, is conceptualised as a brand's human centred and empathetic pursuit of novel solutions for societal and social challenges, while brand authenticity is characterised by sincerity, credibility, honesty and trust, among other characteristics that will be discovered in the study.

1.7 RESEARCH METHODOLOGY

The study adopts the epistemological position of interpretivism, as discussed by Du Plooy-Cilliers (2014), as it is the researcher's intention to analyse and interpret existing theorising on brand innovation and brand authenticity. The purpose is to identify the relationship between these constructs, using a case study of a specific innovative organisation's communication. The purpose of the study is not to generalise the findings. The study also adopts the ontological position of interpretivism, as it supports the notion that reality is socially constructed and that meaning is deduced from people's experience, as Du Plooy-Cilliers (2014) further explains. The objective of this study is to investigate what the relationship between brand innovation and brand authenticity is, since brand concepts are interrelated to some extent, as the theoretical chapters following aim to show. The study will adopt a qualitative approach to identify the key components of brand authenticity and brand innovation to identify how these constructs are related to each other.

A thorough exploration of the methodological options yielded the conclusion that an exploratory case study would best enable a study of the relationship between the constructs discussed in the literature review. As Stake (2005) shows, "case studies are a common way to do qualitative inquiry", he points out that it is not a methodology but a choice of what will be studied, using several methodologies that may be required to understand the case. As indicated earlier, brand innovation involves systems and systemic thinking, among others. Case study methodology also seeks to recognise systems features, functions or boundaries, for example. Strydom and Bezuidenhout (2014:178-179) elaborate further that the case study approach enables a thick description of a real-world context and it "recounts a real-life situation by rigorously describing the scenario in which the phenomenon occurs". Against the theoretical background provided so far,

the study therefore proposes to investigate the relationship between the brand innovation and brand authenticity of a specific innovative brand. The reason for choosing an innovative brand is because both 1) brand innovation will necessarily be a requirement for such an organisation, and 2) the brand's authenticity can be observed, investigated and theorised in relation to the brand's innovation. Stake (2005) further shows that case end of case studies usually focuses on the product of the research, focusing on the uncommon, and drawing all at once from the nature of the case, its historical background, its physical setting, other contexts (economic, political, legal, and aesthetic), other cases, and the individuals who participate in the case knowledge formation. Stake (2005) also points out that case studies typically start with cases already identified.

JPU was selected as a case study because of its recent accolades and alignment with the research purpose. Its validity is further validated by the fact that it is the largest independent South African-owned advertising group, with a turnover exceeding R700 million per annum. It is an innovative South African brand, which as an advertising agency, specialises in brand communication making it of exceptional value in the exploration of the relationship between brand innovation and brand authenticity through the evaluation of brand communication.

JPU won eight Gold Loeries, plus the coveted Agency of the Year award at the 2019 Loeries. This is attributed to its innovative growth mindset, which focuses more on process than results, meaning it always seeks to better its best achievement. In addition, the founding partners of JPU, Gareth Leck and Pepe Marais, were awarded the Medium Business Entrepreneurs of the Year award in 2018 at The Entrepreneur of the Year® (EOY) competition that commends authentic innovators.

Authentic innovation involves the creation of ecological value in exchange for commercial value, meaning the value created must take into consideration all stakeholders, putting clients and people above profits. This echoes the group's purpose which is growth for its clients and its country. The agency strives to challenge the status quo, which is the purpose of brand innovation and it creates meaning in all its work. It believes brands can transform lives.

The purpose of the research is to investigate what the relationship is between brand innovation success and its brand authenticity for the purpose of developing a conceptual model that can be tested in following research. The data gathering will include the observation and analysis of

stakeholder engagement for the purpose of recognising indicators of brand authenticity in the brand's communication.

According to Miles, Huberman and Saldana (2014) there are two sets of criteria that form part of a constructivist interpretive paradigm that parallel validity and reliability in qualitative research, namely trustworthiness and authenticity. Trustworthiness is determined by four indicators, namely credibility, transferability, dependability and confirmability. All the necessary steps will be taken to ensure the trustworthiness and authenticity of the qualitative thematic analysis, such as keeping detailed records and transcripts. The quantitative content analysis of the ranking of values by the leaders' at JPU will be analysed in terms of frequency distributions that will be presented in graphs and figures.

1.8 LAYOUT OF THE CHAPTERS

The content of the chapters throughout the rest of this dissertation can be briefly summarised as follows:

Chapter 2: Brand Authenticity

This chapter introduces and identifies the key themes and arguments in the most recent literature on the topic. The researcher explores the conceptual evolution of branding, more specifically; brand equity, brand associations, brand awareness, brand identity, brand image, brand differentiations, brand architecture, brand trust and brand loyalty. The literature on the evolution of branding leads into the communicative co-constitution of brand meaning through; the semiotic tradition: the brand is both a sign and a symbol, the semiotic tradition: the brand is both a sign and a symbol, the cybernetic tradition: meaning from a social systems perspective, the sociocultural tradition: the creation of social value and the phenomenological tradition: brand experience as a key driver in brand innovation. The chapter concludes with; an overview of existing theorising on brand innovation, the evolution of design thinking in brand innovation and the evolution of design and systems thinking in brand innovation.

Chapter 3: Brand Innovation

This chapter introduces and identifies the key themes and arguments in the most recent literature on the topic. The researcher begins by identifying the constituents that define brand authenticity. this leads into; exploring the social construction of brand trust, brand trust and its link to brand

uniqueness or rarity, consumer wellbeing and the brand experience, self-construction through brand acquisition, critical thinking and sovereignty through brand acquisition, and the constituents of brand stability and brand consistency. The Chapter concludes with a view on; the role of authenticity in delivering brand value, attribution theory and consumer perception, brand values and authenticity and communication as a vehicle of brand authenticity.

Chapter 4: Research Methodology

In this chapter the researcher begins by providing a brief overview of the philosophical orientation of the study before reviewing the research question, the research aims, the research sub-questions and the theoretical statements. The chapter then considers, methodological orientation, qualitative methodology and quantitative methodology, before describing the research strategy, population and sampling, data collection and data analysis. the chapter concludes with exploring validity and reliability.

Chapter 5: Data Collection, Interpretation of Findings and Conclusions

This chapter begins by considering the demographic and psychographic information of the participants before commencing the quantitative content analysis of the responses to the value test. The quantitative content analysis interrogates; the participants' alignment with the company purpose expressed, in the frequency of purpose word matches, and by how compelling out of 10 participants found the purpose. this section further explores the brands stated values and the participants ranked career values as well as analyses the participants constructs of the brand values. The qualitative content analysis explores; the participants' responses to the values test in relation to the behaviours listed for each brand value as provided by the brand. The chapter concludes with the limitations of the study after ensuring all research questions have been answered; what are the key components of brand innovation, what are the key components of brand authenticity and what as the theoretical relationship between brand innovation and brand authenticity?

CHAPTER 2

BRAND INNOVATION

2.1 INTRODUCTION TO BRAND INNOVATION

Brand innovation can be understood as the creation of something new in the form of a product or service of perceived value. At its simplest, brand innovation is the process of creating ideas that is best articulated as 'design thinking'. Design thinking is a three-step process starting with inspiration (which is normally gathered from ethnographic research), followed by ideation (forms of brainstorming), and ending with implementation (the actual testing of ideas). Ideas are the roots of brand innovation and it is generally agreed that people's ability to generate ideas will define their success. Brown (2016) says that the ownership rests with the company to create conditions in which brand ideas are conceptualised with ease and implemented, this being the greatest differential in a competitive global space.

Successful brand innovation can be described as the generation of ideas for humans by humans (Brown, 2008), which means that both brand innovation and achieving many kinds of success are essentially human-centred activities. If a deeper human connection occurs when people are authentic, the platform for idea generation and brand innovation is heightened, leading to the understanding that brand authenticity is also an essential component of success as it is defined as "being one true or real self and acting in congruence with oneself and values" [*sic*] (Me'nard & Brunet, 2011).

Brand innovation, for the purposes of this study, is conceptualised as a brand's human centred and empathetic pursuit of novel solutions for societal and social challenges. Brand authenticity is characterised by sincerity, credibility, honesty and trust, among other characteristics that will be discovered in the study. The literature review in this chapter will focus on the construct of brand innovation and its evolution to create a conceptual map that clearly identifies all of its constitutive elements as discussed by key sources in this field. The most recent theorising pertaining to systems thinking, systemic thinking, design thinking, critical thinking and the theory of sustainable brand-based innovation (SBBI) create the theoretical framework of this chapter.

2.2 THE CONCEPTUAL EVOLUTION OF BRANDING

Branding is a well-established discipline and has evolved significantly over the past few decades to the degree that reference has been made to the “social brandscape” rather than the social landscape (Roper & Parker, 2006:55). In a similar vein, Bastos and Levy (2012:347) show how the brand has been evolving from “a simple entity with limited application and whose creation, interpretation, and controls are mostly enacted by one actor (i.e. its creator), to the brand as a complex entity that is multi-dimensional and multi-functional, and that receives influences from a variety of actors, (e.g. the brand manager, the consumer, the media, the marketing researcher, technology).” Given that Stern (2006) observes the field of branding has specialised and has developed its own language within major corporations, advertising agencies, business schools and consulting firms, the following sections identify and define some of the concepts that co-constitute what a brand is.

2.2.1 Brand Equity

Feldwick (1996) defines brand equity as being comprised of three components; “*brand value* - the total value of the brand as a separable asset, *brand strength* - a measure of a consumer’s attachment to a brand and *brand description* - a description of the associations and beliefs the consumer has about the brand”. What is interesting to note in this definition is the vast social construct of the word “value”. This definition refers to the brand value as an asset and yet brand strength and description pertain to the customer’s perception of the brand value, meaning that the brand’s asset value is equal to the consumer’s perceived brand value. Beverland, Wilner and Micheli (2015) observe that brand equity is built through brand awareness and brand image, reiterating that the latter requires the development of strong, favourable and unique brand associations that must be defended and preserved to increase the brand’s equity against a backdrop of rapidly changing market environments and contexts. Brand equity is thus closely linked to brand associations, as discussed below.

2.2.2 Brand Associations

It is noted by Cheng-Hsui Chen (2001) that the higher the volume of brand associations the higher the brand equity, with brand associations being any brand experience that links to the brand neurologically in memory. It is for this reason that celebrity brand associations increase brand equity as in the case of celebrity endorsements. We assume that this positive cause and effect relationship between brand associations and brand equity exists when brand associations have

positive neurological associations for the consumer. This does not necessarily mean the brand associations are indeed as positive as perceived by the consumer; for instance, a rebellious celebrity being aspirational for a teenager. According to Ilicic and Webster (2015), the consumer subconsciously links the corporate brand and celebrity brand and once linked neurologically when either is recalled the memory of the other is accessed in unison.

Consumers see value in a brand that resonates with them on some level and then exchange the relevant level of value in return for acquiring or associating with that brand. Thus, the higher the number of relevant value brand associations, the higher the equity and thus the following of the brand and its purchase price. In terms of corporate and celebrity brands, Ilicic and Webster (2015) note that consumers place a high value on the projection of success be it from a corporate brand or celebrity brand. And that brand authenticity plays an important role in establishing security and connection. The topic of brand authenticity is one that must therefore be explored.

With substantial shifts in the current age from product branding to corporate branding, as noted by Ilicic and Webster (2015), the role of the employee and specifically senior management is becoming more pronounced in respect to organisational culture and the personality of the corporate brand through the adoption and authentic communication of the brand's values to all stakeholders.

The topic of corporate values is one that needs to be further explored in relation to understanding the meaning consumers gain from brands in respect of their personal values given the strength of values in motivating consumers cross-contextually. How aware consumers are of a brand, its values and the shared understanding and value placed on these values would elevate the brands desirability and equity.

2.2.3 Brand Awareness

Holden and Lutz (1992) observe that a number of researchers demonstrate that brand awareness can predict and explain brand choice and highlight the value of noting the difference between a brand's awareness driven by conscious recognition or by subconscious recall. With recognition relying on external stimuli and recall relying on internal memory, no single purchase occurs in the absence of recall. Internal memory is the domain of the consumer's personal values and the filter through which brand value is perceived as being either in or out of cohesion with the consumer's own subconscious values. Meaning that the perception of brand value is subjective and linked to

the consumer's unique perception of that value. This link between a consumer's values and a brand's values implies a link between the identity of the brand and the consumer's self-identity as it will be explored further under a brand authenticity.

2.2.4 Brand Identity

Ghodeswar (2008) stated in the findings of his research that brand-building efforts have to create cohesion between what a brand promises (brand identity) and what a brand delivers through its internal systems and across all touch points. It was noted that these all play a significant role in the brand experience and thus perceived value. It is interesting to note that these findings echo the concept of brand authenticity as operating in a consistent manner in accordance with brand values to all stakeholders, with the sum of this activity being referred to as brand identity.

Aaker (2004) defines the corporate brand as one that articulates the organisation behind the product brand or service and that delivers the consumer will purchase and utilise. Aaker (2004) further references the emotional connection between a consumer and an organisation as a valued relationship. This emotional connection is based on the brand's promise or its identity, a breach of this promise or any misalignment between a communicated and experience brand value would constitute a breach of trust and corrosion of the brand relationship and the brand equity.

Da Silveira, Lages and Simões (2013) argue that brand identity is no longer that which emanates solely from the organisation and what the organisation chooses to present itself as or aspire to. Rather it is a living process constructed over time through a consumer's observation and experience with the brand across all brand touch points as conveyed by all stakeholders, implicitly or explicitly, human and non-human. This is a radical shift in the understanding of what brand identity is and that the locus of control of this no longer lies solely with the organisation. This concept mirrors the advent of social media and the role the public plays in news curation. The brand image itself is therefore in the current age a social construct, with the authority for the construction of the brand image resting with the collective consumer.

2.2.5 Brand Image

Levy (1999) states that while a consumer may purchase a product for its attributes and usability, they also purchase it because of the meanings associated with the brand that are relevant to them even if they are not consciously aware of this. Levy (1999) goes on to debate that imagery is largely an illusion geared on influencing the consumer's belief in the value of the product. This results in a consumer selecting one item over another due to an emotional response to the brand's perceived value as a match with their own or aspirational values.

If brand purchase rests on the brand's image as a derivative of the brand's identity or promise, in alignment with the brand's values or image in resonance with the consumer's consciously or mostly subconsciously held values and self-image, would this constitute brand differentiation? The value to a brand of understanding what differentiates it and what this link is to innovation is vital to success in the Exponential Age.

2.2.6 Brand Differentiation

Srivastava (2011), speaks of the brand (perception) as being the primary differentiator guiding a consumer to purchase. Srivastava (2011), further mentions brand differentiation as how specifically a brand intends to deliver values in exchange for profit and how aligned this intent is with actual delivery. This again references the company value proposition with the consumer's perceived understanding or acceptance of that value as a match within them on an emotional memory recall level and thus a company's ability to profit.

We again return to the repeating theme of brand value or brand equity moving away from the brand and to the customer with the nucleus or domain of differentiation resting within the consumer's personal identity and values. If these personal values resonate with the brand's values in a consistent and authentic manner and the brand's attributes and use are in accordance with the needs of the consumer, a purchase is made. If brand innovation is the conversion of an idea into a product or service of consumer value (Brown, 2008) in exchange for profit and if the consumer values self-identity and resonance of their values, then value exchange would appear to be the new domain of brand innovation. What does the consumer value? What does the company value? How can the brand deliver this value, as a constantly evolving process? These are the questions brand innovators ask constantly.

With this in mind, it is argued that an organisation would need to not only differentiate a brand in alignment with the consumer to create a brand persona or personality, but also understand how to differentiate each individual brand persona in the portfolio while unifying them under the corporate brand.

2.2.7 Brand Architecture

According to Aaker and Joachimsthaler (2000), due to increasing complexity as a result of market fragmentation, globalisation and the dissolution of existing channels through the advent of technology, the role of the brand manager has changed, and the need has arisen for brand architecture.

Brand architecture refers to the structure of the brand(s) in the brand portfolio and details the role of each brand and its relationships. In the context of brand innovation as an exchange of value as defined in the preceding text as being a cohesion between what the consumer values and what the brand values, this becomes complex in a global world where social constructs in markets differ. In classical brand architecture, once defined, the corporate values would create synergy between the brand personas or brand values in the portfolio and be communicated as such. In the modern age of globalisation and market fragmentation, each market would need to be critically evaluated by the brand manager, differences in social constructs noted and brand value communication altered accordingly to ensure brand resonance, trust and loyalty.

2.2.8 Brand Trust and Brand Loyalty

Chaudhuri and Holbrook (2001) — explore two aspects of brand loyalty - purchase loyalty and attitudinal loyalty as two variables when evaluating brand trust and brand effect. Their findings indicate that purchase loyalty increases market share, whereas attitudinal loyalty increases price. Brand loyal customers will pay more for a brand they perceive has unique value and is not available elsewhere.

Brand associations and consumer value perceptions of a brand's uniqueness positively influences trust and loyalty thus increasing or adding value to a brand's equity (Chaudhuri & Holbrook, 2001). This value added to a brand's equity through trust and loyalty translates into value derived by the company by means of price and market share and value obtained by the consumer, which at its core is a psychological association with the brand, resulting in increased market share. Given the

influence of the consumer's psychological association with the brand on brand equity and brand innovation, this area requires further study.

In evaluating the various aspects of a brand and reviewing past and current literature there seems to be an increased amount of attention placed on brand value as perceived by the customer psychologically. The concept of brand value is one that needs to be explored further as we evaluate the essence of brand authenticity and brand innovation. A brand must mean something to a consumer, it must touch some aspect of the consumer subconsciously even if this particular aspect is not yet understood by the consumer.

2.3 THE COMMUNICATIVE CO-CONSTITUTION OF BRAND MEANING(S)

Stern (2006) provides a historical analysis of brand meaning and directions for research, arguing that orderly usage and consistent terminology is essential for scientific inquiry, particularly with reference to a brand, because this term has become over defined with many variable meanings and connotations. As Bastos and Levy (2012:359) observe, "the branding literature tells us that brands have become learning and communication devices through which we define and convey aspects of ourselves, of our national identity [...], and of the groups we desire to be associated with and those we wish to be disassociated from". It is therefore essential to consider some of the traditions of communication theory identified by Craig (1999) to trace the concept of meaning as it is deeply imbedded in brands and branding. In this regard, Bastos and Levy (2012) concur that there is an interplay between sign and symbol, which illustrate the meanings imbedded in the concept of branding and inadvertently highlight the significance of the semiotic tradition. The cybernetic tradition is relevant because of the social systems insights that are required to understand the systemic properties of meaning, while the sociocultural tradition sheds some light on how meaningful social values are co-created through communication. Further, the discussion in this section also aims to show that given the ubiquity of branding that transcends cultural boundaries in many instances, the phenomenological tradition of communication theory provides further caveats to a more comprehensive conceptualisation of brand innovation.

2.3.1 The Semiotic Tradition: The Brand is Both a Sign and a Symbol

The semiotic tradition "explains and cultivates the use of language and other sign systems to mediate between different perspectives" (Craig, 1999:136). Theories pertaining to any and all forms of communication verbal and non-verbal and the modes thereof fall within this tradition.

Craig (1999:136) highlights how this tradition is applied by stating: “Problems of communication in the semiotic tradition are primarily problems of (re)presentation and transmission of meaning, of gaps between subjectivities that can be bridged, if only imperfectly, by the use of shared systems of signs”. From the same lens, Bastos and Levy (2012:349) also observe, “At the root of all branding activity is the human desire to be someone of consequence, to create a personal and social identity, to present oneself as both like other people (i.e. to belong) and unlike other people (e.g. to stand out), and to have a good reputation”.

Whilst language acts as a medium for identifying and consciously labeling meanings, brands use symbols that are either consciously or unconsciously recognised in the minds of consumers and the collective societies within which the consumer reside. These symbols reflect to consumers and collective societies certain values and ideologies as well as represent to them assumed ideas and value. This is the reason why different theories, on the creation of these reflections and representations, are important.

McLuhan (1964), affirms that theories held under the semiotic tradition highlight that “codes and media of communication are not merely neutral structures or channels for the transmission of meanings, but have sign-like properties of their own (the code shapes the content and the medium itself becomes a message, or even *the* message” (Craig, 1999:137). Griffin (2009:48) confirms language as the vessel for the creation of an individual’s view on reality and thus collective societies view on reality, this is echoed by Littlejohn and Foss (2008:34) who consider semiotics as a means of viewing communication and the vast power of signs on all perspectives contained under the banner of communication theory.

2.3.2 The Cybernetic Tradition: Meaning from a Social Systems Perspective

The core of cybernetics is noted by Craig (1999:141), who viewed it as the origin of current communication theorising. Cybernetics considers the differences between matter and the mind as merely functional, in much the same manner as the differences between hardware and software. Thought, contained in the mind is merely the processing of information or communication within the mind otherwise known as “intrapersonal” communication. This same concept can be applied to any collective of persons or units, such as organisations, groups and societies as well as artificial organisms in the future.

Cybernetics may also then be considered from a purely logical perspective as it draws a comparison between how nonliving and living systems operate which challenges current beliefs on the role of emotion and consciousness. It further questions our known understanding of the differences between matter and the mind, content and its form, the “artificial” and the “real”. How does a brand become anthropomorphised, embodying a persona and “communicating” meaning that either resonates or not, with the consumer?

The multiplex nature of the communication process and how it occurs beyond the conscious mind, unconsciously, was noted by Littlejohn and Foss (2008) under cognitive dissonance theory. Cognitive dissonance theory is central to any theorising on persuasion, as opposed to theories falling within the socio psychological tradition. Cognitive dissonance theory is further contained within consistency theory based on the concept of balance in the cognitive system or “homeostasis”, this concept of balance is found within cybernetics (Littlejohn & Foss, 2008:78).

Applying complexity theory to the individual’s cognitive systems resonates with the application of cognitive dissonance to the cybernetic tradition (Davis, 2011). Systems thinking is particularly relevant to brand innovation and brand authenticity because it provides a clear insight into how meaning is self-referential in different meaning systems. The sociocultural tradition discussed below offers insight into the creation of social value which is a key theme in this study.

2.3.3 The Sociocultural Tradition: The Creation of Social Value

The sociocultural tradition highlights interaction among and between people and the patterns noted as opposed to focusing on the individual (Littlejohn & Foss, 2008:43). It considers these interactions as processes that convey meanings, rules and roles, and create cultural identities and social values. In this context the focus is on the process and not the individual, viewing the individual system (mental and biological) rather as a co-creator of social systems representing shared meanings.

Communication under the socio psychological tradition is theorised as influencing or persuading, arguing that the sociocultural tradition is considered too vague and lacking in empirical verification as it overlooks the foundational psychological processes of all that is considered social order (Craig, 1999:134).

This observation reiterates that communication theories can never be reviewed in isolation, and that differing theoretical views across the dialogical-dialectical domain of communication do support theorising developed across the scope of communication theory. These communication theories are considered interlinked to varying degrees. From this view, the socio psychological tradition contributes greatly to explaining and applying symbolic convergence theory.

2.3.4 The Phenomenological Tradition: Brand Experience as a Key Driver in Brand Innovation

The individual appreciates their world through experiences, concentrated on conscious experience as their means of deducing reality. Phenomenology is described by Griffin (2009:49) as the “intentional analysis of everyday experience from the standpoint of the person who is living it; explores the possibility of understanding the experience of self and others”.

Craig (1999:139) highlights that “phenomenology challenges the semiotic notion that intersubjective understanding can be mediated only by signs, as well as the rhetorical notion that communication involves artful or strategic uses of signs”. Littlejohn and Foss (2008:38) consider Stanley Deetz studies in organisational communication and his summary of the three foundational principles of phenomenology: 1) knowledge is obtained through conscious experience and unconscious recollections); 2) the meaning or abstract concept of an object is compiled by the individual by considering its potential in the life of the individual; and 3) language is considered the vessel of meaning. Interpretation, is therefore considered an active process of assigning meaning unique to the individual to an experience and pivotal phenomenological thought. Reality and interpretation or perspective, are thus interlinked, much as the observer is interlinked with the observation, as positioned within second-order cybernetics. The philosophical foundations of this tradition fall beyond the scope of this study and are therefore not discussed in more detail.

2.4 OVERVIEW OF EXISTING THEORISING ON BRAND INNOVATION

Pappu and Quester (2016) characterise brand loyalty as a deep-seated commitment to re-purchase and support a preferential product or service in a manner that is consistent over a period of time, as a significant indicator of a brand’s success and of the value a consumer attributes to a brand or consumer-based brand equity.

This concept is further noted by Pappu and Quester (2016), in that brand innovativeness is referred to as how innovative the consumer perceives the brand to be. Thus, meaning that the

brand cannot unilaterally state it is innovative much as one cannot state themselves as being authentic. The label of being innovative is one bestowed on a brand by the consumer. The label is defined by how able the brand is to meet a need in a novel or different and exciting manner (Pappu & Quester, 2016)

Shams, Brown and Alpert (2017) note that brands perceived as innovative are seen as more desirable by consumers and are thus more likely to be purchased and able to charge a higher purchase price. Perceived innovativeness can be a competitor advantage. Innovativeness without the consumer's perception of its innovativeness is not a determinant of success.

Brand innovativeness positively affects loyalty in that it implies higher perceived quality, a key variable in the quantification of consumer-based brand equity and brand loyalty (Pappu & Quester, 2016). However, in the absence of perceived quality, innovativeness shows no significant impact on brand loyalty. It is further noted that brand innovativeness is not viewed as being the same as product innovativeness or firm innovativeness. A product that is seen as innovative is seen as capable of fulfilling a need and customers reciprocate with increased commitment to and involvement with the product, increasing brand loyalty.

It would appear then that brand quality perception and brand innovativeness cannot be seen as mutually exclusive. Brand innovation investments must be matched by brand quality investments and effectively communicated to the consumer in order to influence brand loyalty positively and thus enhance consumer-based brand equity. A prelude to brand loyalty is brand awareness, the likelihood that the brand's name will be recalled by the consumer at the time of need or purchase (Pappu & Quester, 2016).

Shams et al. (2017) define brand innovativeness similarly in terms of perceived brand creativity, though they add in time as a measure, in terms of the consumer perceptions of previous brand innovations and the consumer's perception of future brand innovations. Shams et al. (2017) further highlight that the brand must be concerned with its specific target market in that the brand may be perceived as innovative by one and not another as the perceptions, needs and values of target markets differ. This again places attention on the fact that brand innovation is not necessarily brand advancement in terms of technology, rather it is the meeting of the needs of the consumer or the providing of value that resonates in exchange for value (profit).

This type of brand innovativeness is noted by Pappu and Quester (2016), as being mentally and emotionally satisfying for the consumer. This requires further study to understand how specifically the exchange of value is perceived and received by the consumer consciously and unconsciously. Shams et al. (2017), identify two broad aspects of consumer viewed product innovativeness, the newness of the product offering “and meaningfulness (value, usefulness, utility or advantage) of the offering” (Sham et al., 2017:3). The former being more conscious and the latter more unconscious. This meaningfulness pertains to the consumer’s perceived value of the product as felt, understood or communicated and how it meets their values. How innovative a product is increases its credibility in that the product provides the consumer with the increased assurance that their conscious and unconscious needs will be met.

Brexendorf and Keller (2017), and Shams et al. (2017:10), prove “a direct and positive relationship between brand innovativeness and brand credibility”, as well as purchase intention resulting in increased sales. This highlights how crucial it is for a brand to be perceived as innovative, “innovation strategies are fundamental to many brands that need to grow sales” (Shams et al., 2017:11). What required further study is the fact that this is consumer perceived innovativeness. What makes a consumer perceive a product as innovative as perception is not necessarily based on reality. How does a brand cultivate and communicate an image of innovativeness when it is the consumer’s perception that is the deciding factor, given every consumer segment is based on differing meta programmes have differing perceptions (James, 2017)?

Shams et al. (2017) partially answer the question by advising that brands must develop innovations that meet consumer expectations and that highlight the importance of explicitly communicating innovation achievements. The process of communication and subconscious value exchange raised throughout the text sheds light on insufficient clarity about how the consumer’s perception of innovation is formulated as a gauge or measure of innovation value and how specifically this expectation is communicated?

It must also be clarified that though brand loyalty does share a positive relationship with brand innovation, it does not necessarily, according to Shams et al. (2017), influence purchase intent, whereas brand credibility (expertise) does. This is an extremely interesting insight and speaks again to the fact that you don't necessarily need to prefer one brand over another to influence your purchase, though you do need to believe it is more innovative than another and can better meet your needs. Provided that the brand communicates its propensity towards innovation

explicitly to the consumer, and provided that this communication is not being influenced by how innovative the individual customer is within the target market, it may mean “that the costs of communicating with these distinct segments could therefore be reduced” (Shams et al., 2017: 11).

What adds complexity to the picture is that innovation is a social construct, meaning that what one market segment views as innovative may not be viewed by another market segment similarly. An illustration of this would be a brand providing products to pensioners, a simple change like home delivery may seem innovative to this market though not to a younger market. The key is simply to innovate for the brand’s specific target market and ensure it communicates this innovation explicitly.

This aspect of brand innovation communication is viewed from a different perspective by Brexendorf and Keller (2017), in that they note an increased focus on corporate branding as embodying the corporate strategy and as the overall umbrella for all brand communication. A shift away from product-focused branding to corporate branding and a product brand as a subset of the corporate brand. This brand hierarchy ensures a mutual exchange of brand equity from the corporate brand to the product brand and conversely. This strategy, according to Brexendorf and Keller (2017), enables greater product brand differentiation.

What is of interest in respect to the current shifts in branding is that a product brand is assessed based on what it does as opposed to a corporate brand which is viewed more as a persona than exclusively what it does. The current theory speaks to the value of brand innovation communication as a means of brand loyalty, thus increasing purchase intent. With brand innovation being perceived by the individual consumer based on their subconscious or conscious values in respect to the product category. As a product is predominantly functional, this could explain the trend in increased corporate branding conceptualising corporate branding as more concerned with who the brand is and not what a specific product brand does. Therefore, there is a higher probability of creating brand innovation resonance through the corporate brand than the product brand, though as a persona with clear values explicit in all areas of communication to all stakeholders as values underpin the behaviour on which we evaluate a personality. This innovation equity can then be transferred from the corporate brand to the product brand (Brexendorf & Keller, 2017).

This equity transfer, according to Brexendorf and Keller, (2017), is only activated when the corporate brand is clearly visible and dominates all forms of communication to all stakeholders. It is clear through this communication who the brand is, what it stands for and what its values are. The corporate brand becomes a personality with behaviour indicating its values. Corporate brand communication in terms of who the corporate brand is then becomes a higher influencer of the customer's perception of a brand's innovativeness.

Corporate brands accumulate more meaning through corporate brand associations, product portfolio attributes, employees, stakeholder relationships, specifically customer relationship management, credible action and displays of explicit values (Brexendorf & Keller, 2017) thereby creating a stronger perception of perceived brand innovation. In the absence of specific product information, the consumer will draw inferences from the perception of the corporate brand and thus this adds further value to corporate brand innovation communication. The degree to which a corporate brand is viewed to be unique (authentic) and of value (product or service that meets a need), the more innovative the company is perceived to be and the higher the brand's market differentiation and success (Brexendorf & Keller, 2017). We return to Brown's (2008) description of innovation as a product or service of value with the addition of the value of authenticity.

Tucker (2016), references the importance of brands following an authentic innovation direction and not innovating for the sake of innovating (Peck, 2017), in order to be seen as relevant in the marketplace or focusing energies on product innovation neglecting the brand innovation perception. Tucker (2016) concurs that innovation is a greatly misunderstood social construct, complex in nature and pervasive. It cannot be isolated to any one department, individual or act, it is a way of being that is observed over time, viewed and labelled only by the consumer through a subjective lens filtered by bias.

Tucker (2016) debates the various constructs underpinning innovation, in that what is new and novel to one may not be to another. He further touches on the paradox of strategic brand innovation in that innovation should not be a how or a what focus for a company but rather a why. What is the purpose for the brand innovating? The challenge highlighted is that each individual executive governing a segment of the strategic brand innovation journey will govern based on their perceptions of innovation. It is therefore essential that executives must first truly understand the theory of innovation and why they are innovating in order to ensure a common place from which to conceptualise the innovation strategy.

This may differ from corporate brand to corporate brand and thus each will possibly present a vastly differing innovation strategy that from the onset may not be viewed as innovative, though within that particular segment and to that particular target market is absolutely innovative. If innovation is the solving of a consumer pain or enabling a consumer gain (Brown, 2008), then it would be logical that the innovation outputs would differ per sector though all will provide solutions through products or services of value. The process of brand innovation thus commences not on the innovation output but on the input - why and for what purpose are we innovating and what specifically is innovation. This then needs to be supported by robust and transparent communication as clear communication values are fundamental to shifting the behaviour of an organisation in executing the innovation strategy.

As previously mentioned, the theory leads one to summarise innovation as a value exchange, $V(\text{value}) = (\text{exchange}) V(\text{value})$. In the text referred to earlier the company reviews the why behind its innovation strategy and then what it specifically has to provide. The company then needs to look to the consumer, what does the consumer value and how does the consumer feel about the company. How the consumer feels about a brand directly influences purchasing behaviour. Behind the logic and rationale to purchase Apple lies a feeling that resonates with consumers on a somewhat subconscious level (Tucker, 2016).

This insight into how the consumer feels and what the consumer values may then require the company wanting to innovate to go back and review its why and what. This is a fluid and not a static process; each completion of the sequence may require adjustments, so the company is able to maintain relevancy and withstand market turbulence. The process further ensures the company maintains an unselfish focus on innovation, that it is always focused outward on the consumer before going inward. That it does not seek innovation for innovation's sake and is creating meaningful value (Tucker, 2016).

This match between what the corporate brand thinks about innovation as a persona and what the consumer thinks about innovation form the foundation of the company's brand innovation strategy. This, in its simplest form is a process of matching what it values to what the consumer values with its compass always being the consumer. This is a fundamental shift in branding, a move away from the legacy system of promoting a product's features and a move towards focusing on the consumers' needs, values and feelings. After the conscious mind processes the relevant information, the subconscious mind buys what it feels is the best fit for the needs of the

consumer. Humans in any segment make purchase decisions for personal self-serving emotional reasons.

With this radical shift in branding, Tucker (2016), advises it is essential that brands evaluate all their communication touchpoints and evaluate how they are taking a consumer on an emotional journey and communicating their brand story. How is a brand truly connecting with and speaking the language of the consumer and how is the brand enabling the consumer to co-create their brand story if innovation is all about the consumer's needs.

In the technological age of the 4th Industrial Revolution, the brands that share a story with the consumer will be the brands that stand out. Stern (2006) notes that the word "brand" is a social construct and thus has many meanings though perhaps what has propelled its recent evolution is the information age we are now in. In the past, brand perception was created by information projected by the company holding the brand. In the current age, brand perception is created by the stakeholders pulling of the brand information. The creation of the brand information used to create the brand perception is no longer the sole domain of the company and now rests with all stakeholders as co-creators. This is a fundamental shift in branding and thus creates a new platform for the reconceptualisation of the definition of a brand.

As the brand has evolved, we note the increasing emergence of this concept of co-creation (Liedtka, 2015). Due to the rate at which the environment is evolving and the ensuing level of uncertainty there is a need for users to form part of the offering's design process, adding another dimension to the concept of consumer collaboration, especially given that solutions are being designed for these same users. Therefore, brands need to incorporate the views of these users when rapid-prototyping solutions for them as a means of testing the viability of the solutions.

The brand is both an identity and a process, though both are mental representations held through the processing of metaphors and information (Stern, 2006). New brand theory may rest not in terms of information processing but rather through how specifically metaphors are processed, how they fix a brand's identity in the mind of the consumer and what the relationship between metaphor and information processing is and their behavioural outcomes.

While understanding this new emerging system of innovation, the process of outward consumer perceived innovation need and value and the inward perceived view on company innovation drive

and creation, we evaluate in conjunction with this existing theories on value creation, namely design thinking.

Liedtka (2015) notes this fundamental shift in current brand strategy theory to incorporate not only the diverse skills of design and science, but also the considerations of the user, speaking to the emergence of empathy in new literature, empathising the concept of design thinking as being human and user centric. Another dimension of this is that a user is more invested in a solution and a brand when they are a co-creator of that brand, this speaks to a deeper subconscious drive to have that brand form a part of their existence.

2.5 THE EVOLUTION OF DESIGN THINKING IN BRAND INNOVATION

The most commonly practiced and widely known system of value creation in innovation theory is Design Thinking. While design thinking has been referred to throughout the chapter, a closer look at its evolution can add further clarity, as this section aims to show.

Beverland, Wilner and Micheli (2015) raise the interesting balance between brand consistency (brand authenticity) and brand relevance (brand innovation) required for brand success and the role of design thinking in this balance. For a brand to maintain its relevance over time it must innovate and at the same time it must remain consistent (Beverland et al., 2015). This requires a balance between two paradoxical terms, an imbalance of either being of detrimental effect to the brand.

Beverland et al. (2015:4), cite Simons (1969) who referred to Design Thinking as transforming what exists into what is preferred. It is argued that Design Thinking is not solutions orientated as this implies the solving of a problem, but it is rather impossibilities related in that it asks the “What if” questions required to explore new frontiers of choice never thought possible before. Quantum thinking is to question the status quo, to create new value by focusing on the unknown world of all possibilities, this is the domain of innovation, a shift away from the known, the world of limited possibilities (Dispenza, 2008).

Beverland et al. (2015) defined design thinking as a process that is both creative and strategic and noted that it includes the ability to draw a hypothesis from observations (abductive reasoning),

to reiterate and experiment (prototype), to view the whole and not the part (systems thinking) and to focus on what best serves humanity or humankind (human-centeredness).

Meyer (2015) references three ways of knowing to better understanding design thinking: science, humanities and design. 1) Science concerning natural phenomena focusing on inductive reasoning or rather the rational truth, the neutral or objective; 2) Humanities concerning the human experience focusing on deductive reasoning or rather the subjective understanding, commitment and concern for the moral code; and 3) Design concerning a created artificial world focusing on abductive reasoning or the ingenious, practical, empathetic and situational. This concept is not dissimilar to Sterns' (2006) findings on the evolution of the brand in that metaphorical processing refers to the human experience, information processing refers to science and design thinking is the synthesis of both in terms of the visualisations or prototyping of an envisioned future. The text indicates sufficient understanding of the science but insufficient understanding of the humanities in terms of how analogies and metaphors play a role in forming representations. A deep understanding is required of both to apply abductive reasoning effectively.

What is of further interest is the link to the Myers Briggs assessment derived from the works of Carl Jung in that people are either more detail oriented or inductive, meaning a focus on the sciences and information or more abstract oriented or deductive, meaning a focus on analogy and metaphor. Therefore, how best does one harness abductive reasoning if a person is biased and when abductive reasoning requires a synthesis of both styles. The concept of collaboration in this regard would need to be further explored as well as more study into the humanities.

Meyer (2015) infers that design thinking is a social construct in that though it involves a type of thinking and that no one specific definition of design thinking exists nor should there be one as with more complexity comes the need for greater complexity in thinking. The complexity of thinking was studied greatly by Graves (1965), who noted that more evolved companies operating from higher value levels were more successful and were thus assumed better able to innovate. By this same concept, it would be correct to say that branding within the context of innovation is in need of evolution underpinned by a higher level of values.

Design thinking as a complex thinking system, once isolated to product and service design, is now being used to design business models, introduce new concepts and expedite the acceptance

of change. This is achieved through combining the practical or technical requirements of the company with its strategic intent through the lens of emotions and conceptual thinking. Design thinking is used in creating “agile” teams where people interact with systems, products and technology in such a manner as to elevate the interactions to simple, fluid, responsive and empathetic living systems.

This intimates a whole new way of doing business, a paradigm shift between what was considered the soft brand and design side of business and the hard business and finance side of business to the merging of both.

The question posed indirectly by Meyer (2015) in respect to design thinking’s Reflective Practice, of mastery through doing or “Knowing in-Action”, is whether infinite answers exist. With the pace of innovation and the current evolution of brand theory, we appear to be operating in a world of rapid brand theory prototyping whereby all brand theories need to be revisited with no definitive superior theory, merely the testing thereof for the most viable for the specific situation. This implies a world that paradoxically in the Exponential Age calls for a heightened level of authentic being through constantly evolving and less staging as well as an increased need for inclusive diversity given the vast new skills sets required to ensure the success of design thinking throughout the organisation.

This process of reviewing the details of the problem at hand and envisioning and testing the most viable solution requires a range of diverse skills and forms a problem-solving cycle. If one were to juxtapose the concept of the problem-solving cycle, namely abductive reasoning as ideas and solution generation, deductive reasoning as the visualisation of these ideas and solutions and inductive reasoning as the detail and testing of ideas and solutions with the process of Design Thinking as formalised by Brown (2008), one would see deductive reasoning falling more under inspiration, abductive falling under ideation and inductive falling under implementation. All three areas require differing human cognitive processing skills.

The process of design thinking is both focused on the future of possibilities through assumption and abductive reasoning as well as on the past through the observation of past data and conclusions and then returning to the present to synthesise and prototype solutions (Meyer, 2015). This would require extensive future study in terms of the individual cognitive skill sets required to review past detail (induction) as well as to view the abstract future or big picture

(deduction) and then to bring that all back to now and synthesise it to create and prototype (abduction). Carl Jung's research into the differing cognitive processing styles of individuals contributed greatly to the Myers Briggs assessment tool and in the context of innovation highlights the value of knowing thyself (authenticity), in order to best understand value addition to the process of innovation through design thinking. The nucleus of the design thinking process is pulling together on the one end inductive thinking and on the other end deductive thinking, being abductive reasoning.

Empathy for the user, a review of the detail of the present state, a visualisation of the desired state, ideation of viable ideas and solutions and the detail or testing as to how to get there. In understanding each of these elements abductive reasoning may well be the collective social construct for the individual skills that fall under Design Thinking. A greater understanding of the value of collaboration is now understood, especially with regards to the fact that each individual sees a situation differently due to different meta programmes, values, beliefs, environments and cultures (James & Woodsmall, 2017). When operating authentically in accordance with one's uniqueness one is able to add great value to each stage of the design thinking process. The more heterogeneous the skill set the richer the process for a more holistic solution.

A further element to design thinking that requires more in-depth understanding is that design thinking is fundamentally solution orientated as opposed to problem orientated, it focuses on finding a solution and not on explaining a problem. Problems are reviewed purely from the perspective of gaining information for solutions (Meyer, 2015). The question would be if one innovates at a faster rate when positive as opposed to negative is there a place for both views? The literature would imply this is so in that a focus on the problem provides the detail required for the solution, meaning there may well be value in both the negative and positive views.

According to Liedtka (2015), Design Thinking was conceptualised or labelled by the innovation consulting firm IDEO, namely, founder D. Kelley, and chief executive officer, T. Brown, as merging designer concepts with problem solving thus reconceptualising problem solving.

Cooper, Junginger and Lockwood (2009) had a more elaborate view, defining design thinking as an empathetic innovation process focused on observing, collaborating, ideating, rapid learning and rapid prototyping while concurrently analysing the business.

This new design thinking system came about because most designers found design problems to be somewhat complex or “wicked”. Conventional approaches did not adequately serve this complexity. A new way of thinking had to emerge and thus Design Thinking became that new way of thinking, which became synonymous with innovation. The foundation of Design Thinking is collaboration, and this speaks to the unique skills and neurology required to solve complexity. This evolution also seems to match and mirror cross-contextual societal evolution in that companies are now using Design Thinking for all types of strategy, including brand strategy, as past methods are no longer sufficient in an increasingly complex world.

Linear standard approaches are no longer serving to resolve current complex “wicked” problems. Collaboration powered by inclusive diversity enables a variety of probable solutions for experimentation, this approach is coined as Design Thinking, though is it not the new way of being for the innovation age (Sevaldson, 2017). To avoid unconscious bias, Liedtka (2015) advocates against assuming and choices, promoting rather a learn and test approach, which to the standard traditional brand management approaches appears very high risk as there is a no longer a set proven formula. This approach is, in fact, the merger, as Liedtka (2015) notes, of two vastly contrasting disciplines that each require a completely different set of skills hence building again the value of collaboration. The disciplines being science and design, scientists explain what exists and designers visualise what does not yet exist (Liedtka, 2015).

Design Thinking is more complex than assumed when each element is truly understood in the correct context. While the merging of the concrete or scientific detail thinkers needed for understanding a problem and prototyping with the abstract or designer big thinkers needed for ideation and visualising solutions, made stronger by empathy and co-creation, may not seem so radical, the underlying shift in perspective is.

As Liedtka (2015) notes, the function of prototyping in Design Thinking is not to show, coerce or trial but rather to enable learning to make the design better for the user. So, while one may think how is prototyping a radical shift in branding theory, the thinking is a complete shift away from the strategy towards the user and the strategist as merely a vessel.

Design Thinking alone has created a complete shift in the history of branding with its three broad focuses of truly understanding the needs of the user through ethnography otherwise known as the study of human behaviour enhanced by systems thinking in terms of how the elements

observed are connected. This phase is followed by the ideation phase, which then applies systemic thinking, or the analysis and synthesis of the information obtained. The final phase looks at the visualisation and testing or prototyping and implementation of solutions to meet human needs by a team of humans incorporating the user as a co-creator.

Both the concrete or detail and abstract or big picture views are required in varying degrees throughout the process and thus we see the emergence of the value of all types of diversity of function, thought and experience collaborating for the purpose of richer learning through inclusion (Liedtka, 2015).

By examining the various elements underpinning Design Thinking, we gain a deeper understanding of the role of brand values in the mind of the specific target market in that Design Thinking creates a distinct brand value proposition by default that speaks directly and intimately to the user. To understand this, we need to understand the elements that underpin Design Thinking and how a rich value proposition is created. In reviewing these elements, it becomes abundantly clear that this is a vast topic that requires far greater study.

The aspects of Design Thinking, as highlighted by Liedtka (2015), commence with visualisation, storytelling and ethnography as means of gaining a deeper understanding of the user. This is followed by collaboration techniques using inclusion and assumption to test the avoidance of judgement to achieve higher levels of thinking and problem solving and prototyping in order to make the abstract concrete. The process concludes with co-creating with the user in order to learn at a faster rate how better to serve their needs and to conduct field experiments to verify live the creation of value.

The elements of Design Thinking highlight the importance of understanding one's fixed mind in order to understand the vast degree of bias each individual uniquely has and how this impacts on innovation as you are creating for another not yourself. Innovation operates in the realm of the unknown (Dispenza, 2008; James & Woodsmall, 2017) and thus knowledge of known mental patterns of thinking are essential to navigating unknown possibilities for another. This speaks again to the fact that due to these powerful subconscious biases; each individual will place different values on different things. It is crucial to understand this as it affects both the role each individual plays in innovation value creation and the role of creating innovation value.

Innovation value is the value proposition of a brand wanting to innovate and this value proposition is then placed into a business model. As the value proposition is created for the consumer it must be focused on what the consumer values and thus in steps must be taken to avoid unconscious bias. Liedtka (2015) advocates that during the stage of ethnography one simply observes and interacts without judgement, noting the various systems at play and truly understanding the user's needs and concerns through a deep level of empathy that moves beyond not only the observer's bias, though also the user's own bias. This, in turn, enables the discovery of the actual problem that needs to be solved and not an assumed problem on the part of both the user and designer. Throughout all stages of Design Thinking one should work in as diverse a group as possible to avoid the weighting of bias and include the user as co-creator of the solutions, observing their experience of the solutions without designer bias. Learnings should then be applied to these solutions and re-tested until the desired outcome is achieved and the solution taken to market.

This first stage of the Design Thinking process described thus far concerns invention through the communication of signs and words, then "judging" through the construction of things and "deciding" through the strategic planning of action and, finally, the systematic integration of thought. The thinking moves from abstract to concrete, involving two differing cognitive skills (James & Woodsmall, 2017) rarely present in one individual; again, speaking to the value of diversity.

Design Thinking is thus in its approach rather radical and cross-contextual in that it addresses the human cognitive bias that avoids rich, sustainable, truly innovative value propositions insofar as it addresses the fact that one human view does not equal another. This is due to unique neurology acquired through experience and therefore any solution without design thinking is fundamentally weak in that it is by its nature thin in solution and breakable.

As one values their own view and seeks to confirm their view this, in turn, speaks to the need for innovation governance to uphold the Design Thinking methodology. If one truly seeks innovation of value it is apparent from the literature thus far that employing Design Thinking is essential and requires the merging of science, design and psychology.

What is of further interest in reviewing Verganti (2008, 2011) and Beverland et al. (2015) is that if brand relevance is linked to brand innovation, which is considered as the creation of brand value, and as this is linked to brand concept and design then value would be the domain of the designer.

The brand manager, therefore, is not involved with brand value but with brand image, including brand consistency and brand authenticity. The designer and the marketer being of equal value to brand success.

The approach taken by Beverland et al. (2015) does not, however, focus on the role or collaboration and multidisciplinary teams in Design Thinking as noted by Le Roux (2016), who speaks of Design Thinking as a human and user-centred, multidisciplinary collaboration, a holistic solutions approach, using abductive reasoning, including deductive and inductive reasoning.

Le Roux (2016) describes collaboration as the link connecting all stakeholders to the impossibilities creation process. Ideas underpin Design Thinking and the richness of these ideas is greatly enhanced by inclusive diversity or collaborative multidisciplinary teams. If this is the case, should Design Thinking or brand innovation and relevance be the domain of designers and brand image or brand authenticity and consistency be the domain of marketers. This speaks to the dissolution of a segmented approach and a term or concept that unites the two paradoxical concepts of brand relevance and brand consistency.

The realm of impossibilities creation is the neocortex, which functions optimally within an environment of positively held values as Dispenza (2008) highlights that negative states reduce one to the known and contracted world of possibilities held by the limbic system. This opens a new area of study in relation to brand innovation theory as current brand innovation theory, which includes Design Thinking, does not yet go into the role of neuroscience in thinking for innovation.

Cooper, Junginger, and Lockwood (2009) examine the social construct of the word “thinking” in Design Thinking in reviewing the three aspects of thinking; ‘thinking of’, ‘thinking about’ and ‘thinking through’. ‘Thinking of’ speaks to more visualisation, ‘thinking about’ to reflection and ‘thinking through’ speaks to analysing. It goes without saying that a deeper understanding of what it means to receive and process information is required in that it raises the question of whether an individual have the cognitive ability to visualise, reflect and analyse and whether this build the case further for multidisciplinary collaboration or is a new consciousness required as to the process and art of thinking. The focus on Design Thinking, according to Cooper et al. (2009), is therefore less on design and more on thinking. meaning that the word “design” can be removed and thus the art of thinking can be applied to any problem faced by any individual or collective. This new way of thinking has been coined ‘Design Thinking’ as its origin rests with design though

when the components are broken down and understood the process merely describes and breaks down a better way of thinking. This is revolutionary and speaks to a wide area of study, the art and practice of thinking about thinking.

Design Thinking involves uncovering new possibilities of meeting unmet needs, through ways not yet realised, focused on the needs of those served (Cooper et al., 2009). This speaks to a way of thinking that transcends the design of a particular item, product or service to a new way of approaching all stakeholders. Stakeholders are any human touchpoint, namely shareholders, government, employees, consumers and suppliers. If this is the case, and the first stage is ethnography to truly understand the needs of another or what they value then more focus would need to be placed on value creation. With design meaning action in terms of doing or making something, thinking no matter how thorough is of little value in value creation without action. Design Thinking with this understanding would be the art of thinking and applying that thinking in a valuable specific and tangible way. The emphasis on valuable means that value must be attributed to one or more stakeholders. This is a very insightful and new shift in the understanding of Design Thinking in relation to brand innovation and what the gaps in literature are. Design Thinking is a radical shift in the way an organisation functions requiring a shift in the behaviour and thus beliefs and values of the organisation (Cooper et al., 2009). If Design Thinking is broken down into the art of thinking and the art of acting then it goes without saying that, thinking without action is meaningless and action without thinking is meaningless in that both must be present.

Cooper et al., (2009), state that for Design Thinking to be effective in an organisation its value must be clearly articulated and understood by all stakeholders and a space must be created within the organisation. Space refers to both the physical and figurative in that people must be mobilised literally and roles defined in order to harness Design Thinking as a means of navigating the complexities of the Exponential Age to address issues from strategic corporate innovation to social innovation (Cooper et al., 2009).

The evolution of Design Thinking theory and its application over time parallels society's movement from the 1st Industrial Revolution to the current 4th Industrial Revolution. The three clear stages of Design Thinking evolution have been noted and are present in most markets (Cooper et al., 2009).

Stage 1 deals mainly with product-specific design in largely manufacturing companies. This stage deals with all aspects of the product development process in relation to maximising the product's competitiveness in the marketplace. With the dissolution of the manufacturing sector in many markets, new applications have emerged for the Design Thinking process, namely within marketing and branding. This stage is noted as the second stage and focuses on a product for sale and ensuring that product is competitive. The emergence of the third stage of Design Thinking occurs in stage 2 when the sale of a product is influenced by the target market's experience and perception of the product or service. In this stage, we begin to see the emergence of perception and experience and their link to subconscious drivers and see the process of Design Thinking switching from the designer view to the user view and moving from a product or service focus to a holistic cross-contextual problem-solving focus. More specifically, stage 3 deals with the organisation and society at large or, more specifically, all stakeholders.

This shift from a manufacturing focus to a marketing and branding focus and now to an organisation and societal focus is occurring globally pending the economic focus of a country or company. Design Thinking is largely seen as a practice in its own right separate from the product, and serving to solve social, environmental, political, and economic problems (Cooper et al., 2009). This shifts the role of Design Thinking in brand innovation to a larger scale as not only serving brand innovation but also humanitarian innovation, requiring far greater understanding and research, in that it would appear that it cannot be examined in isolation from societal systems.

2.6 THE EVOLUTION OF DESIGN AND SYSTEMS THINKING IN BRAND INNOVATION

Walker (2018), refers to design as a verb, an action, a means of transforming information into an experience facilitated by design. This allows one to move away from the purely assumed artistic meaning of the word to a more "scientific" method or process of solving problems.

Bennett (2010), takes this concept and further adds to it by highlighting that as human beings are part of the same system as all other matter both dull and vibrant, we are a part of all things in the system and thus by not focusing outside of humans we in turn possibly harm humans. All matter consumed directly or indirectly whether vibrant or dull affects humans directly and humans in turn affect the same vibrant and dull matter in the system. A poor word consumed affects one and another biologically as much as a fruit consumed, derived from poor soil as a result of environmental damage. This focus on the system humans form a part of leads one to question

the validity of a “human-centred” system such as Design Thinking as being possibly counterproductive to humans unless all in the system are considered.

The views of Walker (2018) are more cynical in that even though Design Thinking is largely a human science that serves a human purpose, it is also a means of fuelling capitalism through the stimulation of economic growth through deliberate design and that perhaps Design Thinking should extend past the sole needs of humans as a means of serving humans beyond the purpose of profit. This insight adds significantly to our understanding of brand innovation needs in the current age. If Design Thinking is human centred and supports a material world or capitalist system focused on consumption, the lack of focus on the system surrounding those materials may harm humans. This requires revisiting the practices underpinning modern day brand innovation that best serves all elements of the system, particularly human beings.

The question to ask is whether the solution to a problem truly serves humans at all levels. Before considering brand innovation or new brand purposes, one needs to fully understand the systems that surround all elements of the design problem. From a micro and macro system perspective with the micro focusing more on the human elements and the macro focusing more on the societal elements, being demographic, political, economic, social, technological, environmental and legal.

Furthermore, to be understood Bennett (2010) highlights that human assumptions likewise need to be taken into consideration. How one individual understands a problem is distorted by their cognitive biases, true understanding is to be aware of such assumptions and to ensure the right questions are asked, “who, what, where, when, how and most importantly why”. With the emphasis being on all human and nonhuman systems and the connections between these, the solution must serve all as to not serve all is to harm the humans that form part of the system.

Bennett (2010) delves further into the materiality of design by considering its links to stories, memories and ideas, and how this in itself is a system and he reiterates that designers design systems not only actual things. There are loops that all include as part of the system, the human psyche where these stories, memories and ideas emanate from. Bennett (2010), advocates that design should focus on the systems it is a part of, its relations and should view human beings as interfaces at the micro and macro level. Schon’s (1984) reflection in and on action as a separate function is echoed by Bennett’s (2010) view on the value of prototyping or learning from failure

during the process of design and as part of the process of design while observing this relationship to the systems the design is a part of.

Bennett (2010) views design as programming that through the process of design the world is programmed and thus the people in that world are programmed. If Design Thinking is the key process underpinning brand innovation, then brand innovation also forms part of this process of programming or response to a programme and thus influences that programme. If Design Thinking is a process by which humans are programmed and by default this is brand innovation, this places heightened responsibility on the designer to consider the ramifications of this programming on all within the system, human and non-human, introducing a need to focus on morals and ethics in design in addressing and not inadvertently creating problems. If, as Jones (2014) states, systems theory provides insight into understanding social and individual behaviour, then one would be inclined to assume that with the understanding of that system and its accompanying behaviours, it can be changed.

As all systems are interconnected, whether they are economic, social or cultural systems, the wellness of the entire ecosystem is essential. Systemic Design enables an enhanced understanding of living systems and people become “ecoliterate” (Dominici, 2017). This new transdisciplinary approach reframes all learning processes from linear to systemic, to a collaborative learning in practice movement that is cross-contextual. Where the living system is observed, segmented, synthesised and changed by means of real-world prototyping.

The system can be analysed to consider all inter-relations with and between system components and then diving deeper into relevant subsystems. For this reason, Jones (2014) states that design theories do not build knowledge levels in the same way as Systems Theory and Systemic Design theories do. They provide a richer source of new value and a wider application of knowledge upon which to build in addressing cross-contextual problems. This leads to the assumption that Systemic Design may include Design Theory and address its shortfalls. Systemic Design further postulates that as the world gets more complex in the pending Exponential Age that more complex systems will be required to understand and resolve problems.

Systems and Design Thinking have failed to merge in the past, partly due to the foundational origins of both in that systems are based more in science, whereas design is based more in art (Sevaldson, 2017). In an increasingly complex world, the model needs to be reviewed and not

discarded. What are the values that underpin science and art and how can these values be best aligned in a model used to understand and solve complex modern problems? Sevaldson (2017) takes the concept of creating synergies between Systems and Design Thinking and explores more deeply Systems Oriented Design (SOD), which he views as the values of design incorporated into System Thinking and a form of Systemic Design. Systems Thinking runs through the values of Design Thinking (Brown, 2008). Sevaldson (2017) believes this merger will contribute significantly to brand innovation. A system enabling the understanding of human behaviour driven by human values (James & Woodsmall, 2017) and Systems Oriented Design is Systems Thinking incorporating design values. It would be of value to further study the correlation between design values, human values and brand values.

As SOD is considered a more design and practice-oriented form of Systemic Design, one assumes that it contains more art or design values, this makes sense when Sevaldson (2017) refers to visual and systems thinking as part of the design process with design being the whole of which systems thinking is a part of. Visual thinking alone is a paradox of sorts with the visual being viewed as more based in art and thinking more based in science, yet humans think in narrative based on visuals. Perhaps there is no separation between art and science other than what has been socially constructed and thus the merging of the two disciplines is, in fact, more closely aligned to human thinking and operating. This serves as a fundamental shift in understanding the principles and practices behind brand innovation in the current age; that systems thinking is a natural element of design and not isolated from it.

Systemic Thinking is a subset of Systems Thinking focused on the analyses or breaking down into parts and the synthesis or the coming together of the parts by commonalities. Synthesis being content, purpose or values and parts being the frame or the meta programme (James & Woodsmall, 2017). The synthesis of the parts forms a whole, how aligned the parts are creates a harmonious or disharmonious whole, which is part of the environment and thus is impacted by and impacts the environment. Incorporating Systemic Thinking into design is to design holistically, which is more befitting in the current age. Where Systemic Thinking focuses understanding on informing action, incorporating design turns what is linear into something more creative or generative. Something that can change the system itself. Given that the Exponential Age is driving globalisation it creates a more compelling drive to incorporate systems thinking into design practice as a means of more deeply understanding a growing melting pot of cultures.

Given the increasing importance of Systems Thinking there is value in drawing a link between Systems Thinking and Gestalt Theory (Sevaldson, 2017) in that the entire system is not more than but rather different from its sum. Boeree (2000) highlights the value of Gestalt Theory in insight learning. This postulates that the solving of a problem would be made easier by identifying the gestalt of unifying principle. That all experienced senses are in part unified into a whole through connections between the parts. Solving the problem does not require the understanding then of each element but rather the patterns connecting the elements. This leads us to consider what is the unifying element, which when understood in the system hastens the resolution of the problem. Dominici (2017) advises that designers should learn more about various global cultures in order to better collaborate and resolve problems. If the gestalt was able to be identified, then this may serve as a faster route to collaboration and resolutions. In a complex world when addressing complex problems new methods and methodologies are needed that reflect on the roots of patterns that unite as a simpler means of resolution.

Further to this, Sevaldson (2017) indicates that Systems Thinking may not be quantitative or scientific though rather qualitative as the whole could be changed if its sums are changed. The system is fluid and evolving as parts are being adjusted. Systems Thinking may then be more based on art than science. This art is expressed as SOD, in that design practice is the means of learning through insight, analysis, provocation, generation and synthesis of systems. Art, in this sense, produces science, the key being the human means of unifying the parts.

The greatest value this humanistic view on science delivers is a more ecological approach to problems through critical thinking, a focus on relations and interactions between different disciplines without considering the limitations of constructed theory boundaries (Dominici, 2017). Systemic Design is a holistic view on a complex scenario; identifying, understanding and making new connections that replicate living systems that can be reproduced for society (Dominici, 2017).

2.7 CONCLUSION

Brand theory has evolved significantly over time and more specifically in recent times as change is happening at an exponentially faster rate. Brand theory is now moving from the domain of solely the marketing department to the domain of all within the company as an imperative to business success with the corporate brand persona emerging as more dominant than product brands. The corporate brand persona is increasingly evaluated as a “breathing entity” with values evidenced

in its behaviour towards all stakeholders that either does or does not resonate with those of the consumer. Only those brands innovating will differentiate themselves and survive the Exponential Age. Brand innovation theory concurrently evolves from the isolated use of Design Thinking to the systemic practice of Systems Oriented Design Thinking.

These developments have shifted not only the way a company operates but also how it operates as these new operating imperatives impose a new way of being that requires diverse views, skills and as such inter-departmental collaboration through commonly held and communicated values. A move away from separation to unity and a concurrent shift in focus away from the company, product and/or service as the domain or custodian of innovation and a move toward the consumer in need as the custodian of innovation

This can be synthesised into a living design process of value exchange from the corporate brand to the customer and back to the corporate brand that permanently seeks to re-evaluate and adjust itself through deep insight into the systems that govern all parts of the value exchange equation, including all its stakeholders. The company or brand has to be seen as part of a complex ecosystem and not separate to, and the recipient of, all cause of ill or actions within that ecosystem.

In the current age, consumers are constructing culture as opposed to being a part of culture and are less inclined to the marketing practices of old. The marketing paradigm has changed and only those that embrace and adapt will remain profitable in the years to come. The new paradigm is a focus on value and values. The values of the corporate brand persona and what value is created for its consumer in exchange for profit as a default.

CHAPTER 3

BRAND AUTHENTICITY

3.1 INTRODUCTION

Globalisation and commodification expedited by the Exponential Age or the 4th Industrial Revolution has corroded authenticity due to its capitalistic nature. Consumers want to know if the commercially communicated brand intent is more than a marketing facade geared at coercing them into consumption. This loss of meaning felt largely by millennials is fuelling the desire to seek out the authentic and the original. Are we real? Am I real? Is the brand I consume real? (Portal, 2017). To regain a sense of self, consumers are seeking brands that provide value. There is no more relevant time than now for a brand to be authentic for commercial gain as a default as opposed to its sole pursuit.

Brand authenticity is conceptualised at present in terms of “perceived genuineness of a brand that is manifested in terms of its stability and consistency, uniqueness, ability to keep its promises and unaffectedness, as indicated by Fritz et al. (2017:327). In essence, it follows that brand authenticity is represented by the consistency of its behaviour as evidenced by its employees and how such behaviour represents the brand’s core values and norms.

In other words, employees must be authentically aligned to the values held by the corporate brand to be projected or perceived as authentic. The authenticity of the individual within a system should therefore be in congruence with the system as conveyed by that brand’s purpose through its communication.

This chapter will focus on the construct of brand authenticity, its evolution and its link to communication and innovation to create a conceptual map that clearly identifies all of its constitutive elements as discussed by key sources in this field. The most recent theories pertaining to brand authenticity will be identified and discussed for creating a comprehensive conceptual map of brand authenticity.

3.2 BRAND AUTHENTICITY AND ITS CONSTITUENTS DEFINED

“The term authentic comes from the Latin word *Authenticus* and Greek *Authentikos*, meaning worthy of acceptance, authoritative, trustworthy, not imaginary, false or imitation and conforming to an original” (Napoli et al., 2016:1202). A multifaceted construct, where what is genuine is, “entitled to acceptance or belief, as being in accordance with fact, or as stating fact; reliable, trustworthy, of established credit” (Carù, Ostilio & Leone, 2017:33).

Authenticity dimensions include originality or heritage, continuity or values, credibility or brand promise and integrity or morality (Portal, 2017). Kernis and Goldman (2006) describe authenticity as being limited by language, which explains the vast number of academic definitions found among seminal sources. Kernis and Goldman (2006), imply that perhaps its definition could simply be what is noted as missing from its opposite. If what is fake is the opposite of what is genuine, what constitutes the item to be concluded as fake is then what genuine is not.

What is seen as the opposite of what is authentic is not original nor individual. What is authentic is “genuine, real and/or true” (Caru et al., 2017), “an honourable set of values” (Portal, 2017: v). One may dispute that what one views as honourable may not be what another views as honourable and even honour itself may be a construct as is it not honourable to be truthful even about ill doing? “[B]rand authenticity is highly contextual and subjective – its meaning is dependent on the consumer’s personal experiences and their unique understanding of what is authentic” (Portal, 2017; Caru et al., 2017; Pattuglia & Mingione, 2017).

Kelley (1973) developed attribution theory that explained how perceptions are established and changed systematically within the scope of cognitive behaviour theorising. Following the premises that recipients assign causes to behaviours, this theorising can be extended to the concept of authenticity insofar as it encapsulated the recipient’s encompassing experience of three key concepts, namely distinctiveness, consensus and consistency. If a response is directly associated to a specific stimulus then it is valid or distinct, if that response aligns with the response of others when facing the same stimulus or consensus is achieved and if that response is the same or consistent over a period of time when faced with the same stimulus and/or in different contexts. The answering of the question by these three variables may be a means of a consumer to evaluate a brand’s authenticity effectively. With the brand having a degree of control in the “between-entity distinctions” and the consumer having control over the “within-entity variance among his own responses and those of other persons” (Kelley, 1973).

Pending the nature of the product, the environment and the individual this means of noting authenticity may vary. Though across the varying views and even if the ultimate guide is what the consumer chooses to see, the common thread in gauging authenticity remains in assessing how real, genuine or true a brand is in accordance with who it claims to be. Under this light, it becomes even more important for brand managers to understand the language of their specific consumer segment(s) in relation to authenticity and ensure they communicate in that specific language in order to be classified as authentic. This increasing search for authentic unique brands is a symptom of the current age and as such is a “cornerstone of contemporary marketing” and “a core component of a successful brand” (Caru et al., 2017:32). Consumer needs are met more easily than ever before and are thus less focused on brand consumption as opposed to consuming products that are “original, innovative and unique” (Yildiz & Ülker-Demirel, 2017:122). The original or real is often exchanged for the social construct of “authentic”, the new marketplace differential.

On the brand authenticity (differential) continuum cues can be literal or inferential and judgement is centred on three attributes, “good leadership, heritage and sincerity” (Caru et al., 2017:33), the judgement of which rests with the brand community that lives outside of the brand. Pattuglia and Mingione (2017) describe brand authenticity as the co-creation of brand communities in determining a brand’s meaning or authenticity. If deemed inauthentic the community can launch an anti-brand campaign. In this regard, millennials have become most influential in the consumer market, rendering brand authenticity and perceived sincerity even more imperative.

To gain insight into what brand communities consider to be sincere, literature on personal branding can shed some more light. Illicic and Webster (2016), view celebrity brand authenticity as being true in behaviour and interaction with what is claimed or projected. In other words, how closely aligned behaviour is to the individual’s perceived values. The projection of values then being the means of assessing authenticity. Kernis and Goldman (2006:285) reference Nietzsche and Kierkegaard as man being an organism seeking specific values over others, namely “prestige, power, tenderness and love”, over survival and pleasure. It is noted that the focus in this study is to understand the link between authenticity and the values associated with it, rather than to understand the values themselves. In other words, the research aims to explore which values construe authenticity in the minds of consumers or recipients of brand messages”. Aristotle viewed this as a connection, “between people’s self-knowledge and behavioral self-regulation” (Kernis & Goldman, 2006:285).

When the public accepts that a celebrity's behaviour in public is consistent with the values the celebrity proclaims, the celebrity is viewed as authentic (Ilicic & Webster, 2016). This analysis has no basis on whether or not what the celebrity stands for is "good" or "bad" nor whether the celebrity in "private" differs from their "public persona". It merely suggests that there is optimum congruency between the claimed self and presented self. This same concept may also be applied to a product brand in that a public product is as it claims from both observation and experience. The prime mode being communication, how the brand communicates its essence through the projection of thoughts, emotions and behaviours or "integrated values", which should all be in alignment with that brand essence (Ilicic & Webster, 2016). The more a brand understands itself and what it stands for, and the more it remains true to itself in a transparent manner the better able it is to project its essence.

Cultural context must be taken into consideration as it impacts on "people's perceptions of their own and others' authenticity" (Kernis & Goldman, 2006:287). This adds a new area of study under the theme of authenticity as we understand that when one's behaviour is in alignment with one's perceived values then they are deemed true to whom they claim to be. How does the cultural context influence this in an increasingly globalised world? How does this impact global brands? A global brand is required to operate authentically and consistently, thus necessitating operating outside of cultural norms while simultaneously adhering to cultural norms where relevant, especially in the case of conflicting cultural social constructs.

Kernis and Goldman (2006) note behaviour consistent with values as one of four dimensions that combine to give an authenticity score in conjunction with "awareness", "unbiased processing" and "relational orientation". The opposite of which is that when one behaves in a manner opposite to one's values one is seen as fake and thus is not trusted, trust is given to those whose behaviour aligns with their values. What is interesting to note then, is trust based on morality? The findings imply that trust may be one element of morality though not pivotal to it, whereas values are pivotal to trust.

An area that can benefit from further exploration is the relationship between brands and their values. More specifically, how autonomously and authentically a brand's values are evidenced through its actions and behaviours, and to what extent these values include ecology is of primary importance. This insight into what underpins authenticity specifically is of increasing importance in the current age, according to Holt (2002), as brands race to project this perceived authenticity

and struggle in the process. This push to create authenticity is highlighting and thus raising the bar on what authenticity truly is, how does it work as a means of connection and how is it projected. This movement is being further propelled by counterproductive modern branding efforts to project authenticity in that they are seen “as (a) crass commercial technique” (Holt, 2002:86).

In contrast to “commercially projected brand authenticity”, consumer perceived authenticity is heightened by how rare or unique and stable the brand is. This brand stability, reliability and predictability, accordingly to Ilicic and Webster (2016), engenders loyalty and attachment. Kermis and Goldman (2006) relate stability to how aligned the brand is with its values and how observed behaviour reflects these values in all interactions in a stable manner.

The challenge for brands pursuing “commercially projected stability” is that as most brand associations have some form of commercial history, marketers are battling to find truly authentic representations “[a]uthenticity is becoming an endangered species” (Holt, 2002:86). The public reaction to the 1950s “cultural engineering” approach mirrors commercial displays of authenticity. The paradox is that this leaves companies to project themselves as they are, “the good, the bad and the ugly”. As authenticity can no longer be manufactured, in this age of authenticity extinction the struggle is to understand how to do this. This points to a return to truly original brand values and in so doing brand value will increase, the more creatively this “originality” is projected. While corporates navigate this return to the original, they are finding themselves with little choice given consumers are ready to highlight “contradictions between the brand's espoused ideals and (its) real world activities” (Holt, 2002:86). This process has become increasingly easier for consumers with the advent of the Internet. In the Exponential Age the desire for the consumption of authentic products is increasing and it serves as a means of expressing the consumer's authentic self, supplementing and driving personal identity (Napoli et al., 2016). This presents an important opportunity for some and a danger for others.

Holt (2002), suggests this desire for authentic products is shifting the meaning of brand authenticity to brands that contribute to society as a cultural resource. Brands that inspire and help consumers to “interpret the world that surrounds them, will earn kudos and profits” (Holt, 2002:87). Consumers want to see beyond the facade that marketing projects to the actual company at its core and when no one is watching. Is it the corporate citizens it claims to be and are its brand values projected purely through marketing or actually lived and communicated through action to all stakeholders, especially those from which they derive no profit?

Napoli et al. (2016) notes this as a return to traditional values. A brand's commitment to quality to quality, followed by its heritage and connection with societal traditions as enabling a distinct identity and sincerity in that integrity is assured through a genuine love for the brand as its custodians first and monetary gain as a consequence. These brand cues and traditional values cultivate a more personalised consumer relationship and underpin the perception of a brand's level of authenticity and its accompanying consumption value (Napoli et al., 2016).

These traditional values, sincerity, integrity and authenticity, are what you do when you think no one is watching you. In the electronic age this is now virtually nonexistent, meaning you are forced to be authentic all the time in all interactions or not claim to be so and thus corrode consumer trust. "What consumers will want to touch, soon enough, is the way in which companies treat people when they are not customers" (Holt, 2002:88).

These brands provide different experiences due to their unique or authentic nature, they are honest, and this truth can be relied on and shared. In a commercial world offerings of value are being increasingly categorised into what is real or genuine and what is fake or phony. Consumers choose to buy what is perceived to be a real offering, "authenticity has become the new consumer sensibility" (Pine & Gilmore, 2007:29).

The modern consumer is more inclined than ever to communicate their preferred authentic brands to their community, predominantly on social platforms. Marketing control is shifting from the domain of the brand to the domain of the consumer (Yildiz & Ülker-Demirel, 2017:121).

What this translates to for companies is that they now need to understand how consumers perceive authenticity and to "understand, manage and excel at rendering authenticity", as "the primary new source of competitive advantage – the new business imperative" (Pine & Gilmore, 2007:29).

It was earlier noted that when one behaves in a manner opposite to one's values one is seen as fake and thus not trusted, trust is given to those in alignment with their values. This posed the question of whether trust is based on morality as the literature implies that trust may be one element of morality though not pivotal to it, whereas values are pivotal to trust.

3.3 EXPLORING THE SOCIAL CONSTRUCTION OF BRAND TRUST

Brand trust is a “two-dimensional construct comprising brand intentions and brand reliability” (Portal, 2017:16). A brand’s intention is what lies behind the marketing facade, consumption for profit or consumption for the benefit of the consumer. Brand reliability is the distance between what a brand promises and what it actually delivers. Over time, consumers have seen through the brand promises made through clever marketing and noted inconsistencies with the delivery of the claimed brand promises. This has resulted in the loss of brand trust and an increase in the value placed on brand authenticity (Portal, 2017).

“Millennials attribute authenticity when the brand shows coherency over time, coherency between brand promise and its actual delivery and coherency between the brand identity and the consumer’s identity” (Pattuglia & Mingione, 2017:471-472). Brand trust and thus brand growth is greatly enhanced by an organisation displaying authentic values; these being sincerity, commitment to quality and true to heritage (Napoli et al., 2016). Pattuglia and Mingione (2017) linked high and low perceptions of a brand’s authenticity with high and low scoring of a brand’s image, trust and premium price.

When a consumer trusts a brand, they are assured of the brand promise and support in the event of any problem and are thus more inclined to purchase with less regard for ramifications. This brand trust is further cemented by the belief that the brand’s passion ensures it focuses more on product delivery and the consumer and society than on profit, in a cynical age this is no easy feat (Napoli et al., 2016).

The base on which an authentic brand relationship is built, according to Pattuglia and Mingione (2017), is the delivery of the brand promise, not from an individual perspective but from a community perspective. Millennials rely on the comments of others to validate a brand’s authenticity, and if the community is not happy due to the viral nature and use of social media within this segment, the results can be catastrophic (Pattuglia & Mingione, 2017).

For brands to remain relevant for purchase consideration it is vital that their authenticity is understood and projected. According to Portal (2017), brands succeeding when brand trust is at a historical low are those brands that connect in a meaningful way with consumers and come across as human. In other words, brands that are unique, personal and develop relationships with consumers create the most resonance with their proponents.

3.4 BRAND TRUST AND ITS LINK TO BRAND UNIQUENESS OR RARITY

Moulard, Raggio and Folse (2016) propose a model of brand authenticity evaluation that hinges on two elements, namely 1) how rare the brand's behaviour is, and 2) how stable the brand is. The rarity of the brand or behaviour unique to that brand implies a product orientation as opposed to a customer orientation. In an age where the focus is on the consumer this is indeed very interesting and when related to the celebrity brand views, parallels are noted that provide clarity as to why this is so. If a brand is seen to be customer focused, this external focus detracts from the autonomous or independent nature of the brand, removing its identity or uniqueness or rareness that comes from within.

There seems to be a call for brands that in a sea of homogeneous commercial marketing are seen as heterogeneous, being different, thinking differently and acting differently. Holt (2002), references Earnest Elmo Calkins' views that brands should be expressions of the ideals that society values and at the moment that is authenticity, being "true to oneself" (Moulard et al., 2016). This intrinsically motivated or self-determined behaviour enables a brand's behaviour to reflect its views and emotions.

This uniqueness being "the extent to which consumers perceive that a brand is unusual or atypical compared to the competition" (Moulard et al., 2016). Uniqueness is linked to scarcity, "the extent to which consumers perceive that the brand's goods or service outlets are not widely available or accessible" (Moulard et al., 2016). This references the intrinsic motivation of a brand away from being solely for economic gain as brands that focus on a few products that are not widely available are viewed as not aggressively pursuing financial gain as a sole focus but rather as a byproduct.

The behaviour displayed by a unique and scarce brand not pursuing financial gain as its sole focus is thus deemed "real" or as being "true to oneself". Many seek wellbeing through being "true to oneself" though the how remains a mystery to most and is projected onto the brand experience derived from products and services purchased.

3.5 CONSUMER WELLBEING AND THE BRAND EXPERIENCE

The desire of the market is what fuels the economy and therefore drives the economic output of a company or that value a consumer buys in exchange for revenue the company receives (Pine & Gilmore, 2013). This is the meaning of brand innovation, according to Tim Brown (2016), to

provide the market desired value in exchange for value in respect to profit. The primary economic offering of companies over time has moved through various stages in response to the market, from commodities to products, then services and now experiences that transform as experiences themselves are becoming commoditised (Pine & Gilmore, 2013).

Furthermore, the purchase of an experience of value provides the consumer “with a greater sense of wellbeing” (Pine & Gilmore, 2013:26) than the actual good or service. As a result of this trend, experience is becoming “the predominant economic offering in terms of GDP, employment and especially actual value” (Pine & Gilmore, 2013:26). As experience becomes commoditised, economic value is progressing towards the provision of customised experiences where customers are treated as being unique (Pine & Gilmore, 2013).

According to Kernis and Goldman (2006), wellbeing is desired from self-realisation or authentically aligning oneself inwardly and outwardly to which brand association and brand experience become key. Those companies continuing to follow a path of commoditisation will see economic value corrode and those able to innovate through authentic customised experiences will differentiate themselves markedly and flourish (Pine & Gilmore, 2013). The brand offering must be unlike any other offering - it must be unique (authentic) and tailored specifically to the individual consumer as a means of increasing the value received by both the company and consumer (Pine & Gilmore, 2013).

The company may charge a premium and the consumer will gladly see the value and pay for the transformative experience derived from their purchase if it aids their sense of self and their wellbeing. The following section explores self-construction through brand acquisition as it co-constitutes brand authenticity.

3.6 SELF-CONSTRUCTION THROUGH BRAND ACQUISITION

Portal (2017) references three types of authenticity; the objective authenticity of the brand in that it delivers what it promises, the subjective or constructive authenticity of the brand based on the consumer’s expectations and beliefs and, lastly, existential or self-referential authenticity in terms of how the brand represents the consumer. Similarly, Pattuglia and Mingione (2017) evaluate the complexity of brand authenticity through three dimensions, brand objectivity, brand subjectivity and self-reference. The objective dimensions focus on brand attributes and history. The subjective dimensions focus more on cultivated meanings projected, mainly through marketing. Napoli et al.

(2016) blend these three elements of authentic experience into “object-based” cues connected to lived experience and subjective aspirations that are more fantastical.

The self-referential dimensions focus on how consumers cultivate identities through brands. Brands represent the consumer’s true self by mirroring a part of the consumer seen in a brand. Millennials seek an alignment between the perceived brand identity and their own perceived identity. “In particular, consumers seek moral authenticity when they want to feel virtuous, looking for the brand connection with personal moral values. Freedom and excellence are two examples of self-authenticating cues” (Pattuglia & Mingione, 2017:468). Consumers authenticate themselves through the consumption of authentic products away from the “phoniness, shallowness and artificiality of modern-day life” (Napoli et al., 2016:1202). Whether the market desires a transformative experience, good, service or a commodity, it is wise to note that “customers will judge it based on whether or not they view it as authentic, whether or not it conforms to their own self- image” (Pine & Gilmore, 2013:42).

This does not discredit a consumer’s desire for quality, price and availability, though it does highlight the increasing importance of understanding how a consumer perceives the entirety of an offering as authentic as the converse would result in a decline in value received, not trump quality (Pine & Gilmore, 2013).

Caru et al. (2017) describe a loss of these traditional modes of meaning as propelling a renewed search for meaning driving consumers to prefer brands that reinforce their own identity in alignment with their chosen goals. Not only do authentic products provide utilitarian value, they also provide sensory value to consumers through self-authentication (Napoli et al., 2016). This desire for authenticity or search for meaning is attributed to different forces described by different authors. Caru et al. (2017:33) describe this as a “response to standardization and homogenization in the marketplace”. “(T)he postmodern economy sees consumers seeking out connections with brands that allow them to express their authentic selves and social affiliations, whilst satisfying their practical and hedonistic needs and desires” (Napoli et al., 2016:1217).

Consumers will select brands that reflect what they consciously or unconsciously stand for. If they seek morality, they will choose products they see as moral and reject those they see as immoral. If a consumer seeks freedom and the immoral product represents freedom, it will be selected. “Thus, choosing or rejecting brands becomes part of an authenticating act (a self-referential act)”

(Napoli et al., 2016:1205). Consumers will seek different things and value different things to different degrees, more emphasis will also be placed on high-value products versus low-value products. It is for this reason that Napoli et al. (2016) suggest an authenticity scale or “continuum”.

A consumer, when purchasing an item of value, looks at how consistent the offering is with the entirety of the brand, including the brand owner and whether the offering fulfils the purpose it was purchased for. It, therefore, becomes vital for the brand owner to know its own identity, what defines it in the market, the defining of which that is unique to them globally. “What is the self to which we and our offerings must be true? What is the essence from which all our values flow, and how have our values evolved(?)” (Pine & Gilmore, 2013:29). Only once this exercise has been done is a company able to fulfil the consumer requirement of presenting an alignment with the offering.

It can be said of brands and individuals that authentic wellbeing relies on how well aligned one is inwardly and outwardly, the origins of which lie in self-knowledge: “authentic functioning is the result of sustained activity in concert with a deeply informed sense of purpose” (Kernis & Goldman, 2006:285). People are vastly complex and are driven to pursue a life in accordance with their deepest potentials, which are often unknown to them as they reside at a subconscious level, weighted down by the current systems we operate in (Kernis & Goldman, 2006).

It is largely noted that individual authenticity is one's ability to be autonomous or self-directing, which is to reflect one's true nature and in doing so enhances wellbeing (Kernis & Goldman, 2006). Highly evolved and thus fully functioning individuals who have reflected fully on who the self is and who the self is not are “open to experience”, “adaptable and flexible” seeing the self as fluid, meaning that they have a strong sense of inner trust, owning their freedom of choice and creativity (Kernis & Goldman, 2006:294). The consciousness of these elements of authenticity lead one to believe that authenticity is thus not a definitive social language construct but rather a fluid process of becoming and aligning more closely to the core self, or perhaps the process of personal evolution.

Holt (2002) implies that the personal revolution is a movement we are now in the midst of. A movement that focuses on “the self as a work under construction, the authenticity of which was premised upon making thoughtful sovereign choices rather than obeying market dictates” (Holt,

2002:82). How one goes about constructing oneself and making sovereign choices away from influence is an area requiring further insight and is not dissimilar to the concept of critical thinking.

3.7 CRITICAL THINKING AND SOVEREIGNTY THROUGH BRAND ACQUISITION

Brand authenticity, according to Napoli et al. (2016), is a subjective evaluation of a brand's "genuineness" by a consumer. This implies that a consumer does not see reality per se but rather their reality. Consumers select cues specific to them relating to "time, place, culture, self and others" (Napoli et al., 2016:1203). Brand authenticity as a construct is not easily defined due largely in part to it being a label placed on it by those outside of it and as such is based on unique subjective perception. When an offering conforms with "my" view of authenticity then it is authentic. Brands perceived as authentic are therefore "[e]conomic offerings that correspond in both depiction and perception to one's self-image" (Pine & Gilmore, 2013:29). Those that do not correspond are deemed inauthentic.

This makes the consumer sovereign in selecting a product that conforms to their perception of themselves now and in the future. This also leads one to consider that an offering is authentic if it is congruent with the brand's values and with its claim and must resonate with the consumer's self-image. What then if the consumer is not aware of themselves and does not yet fully possess the ability to think critically? If we purchase what we are and we do not know who we are then we may purchase what is not us and thereby fuel an inauthentic economy. Perhaps this is how individuals came to manifest a capitalistic world and now, to reverse it, means to reflect in order to determine their identity and to be truly sovereign and to think critically to bring about an authentic marketplace.

Individuals are a collective of the choices they make through free will and therefore their brand choices are an intrinsic part of shaping our existence and a means of self-regulation externally of internal self-regulation, that is, "people's conscious decisions and their responsibility for their actions" (Kernis & Goldman, 2006:291). This is to be truly authentic and for individuals to own the power to be as they are; that they are sovereign over who they say they are. "How does a person know that their perceptions, judgments, and evaluations of the world are correct or true?" (Kelley, 1973:112).

Kernis and Goldman (2006) recognise four drivers underpinning this process of authenticity; "awareness", "unbiased processing", "behaviour" and "relational orientation". The process of

becoming is not necessarily pleasant as one may not be comfortable with who they are and may need to first unbecome who they thought they are while maintaining a balance between going against societal norms and operating in a socially acceptable manner. It leads one to believe that to be authentic takes courage, that it is all right to be who you are when your inner self may have been denied over time, removing degrees of self-esteem in the process. Therefore, if to think critically is, firstly be sovereign (with sovereignty as a construct largely similar to the construct of authenticity), then the components of authenticity may be seen as the components of sovereignty.

Kernis and Goldman (2006) describe the first of the four components of authenticity “awareness” as being knowledge of one's meta-programmes, knowledge of how one uniquely processes information and knowledge of what specifically drives individuals - what are their values, what and why do they feel or respond the way they do, what their skills are; their passions, strengths and weaknesses, their unique model of the world, their limiting decisions (James & Woodsmall, 2017) . Some would describe this level of awareness as consciousness.

The second component of authenticity is “unbiased processing” (James & Woodsmall, 2017), full knowledge of bias, how individuals deletes, distorts and generalises information that clouds their perspective of the world and to objectively accept their strengths and weaknesses without judgement of self or others. The third component highlighted by Kernis and Goldman (2006) is “behaviour”, also referred to by James and Woodsmall (2017) as congruence between what one uniquely values and how they act in accordance with those values outside of societal conformity.

The final fourth component, “relational orientation”, is described as individual's' ability to be vulnerable, transparent in key relationships about their true selves and not hiding any part of themselves even the bad.

A key determining criterion of sovereignty or authenticity is brand consistency or stability over time between that which it claims to be and that which is experienced by another (Enslin & De Beer, 2015; Fritz et al., 2017).

3.8 THE CONSTITUENTS OF BRAND STABILITY AND BRAND CONSISTENCY

Moulard et al. (2016), highlight the use of behavioural cues in assessing the internal motivation of another. Others will attribute another's behaviour as internal not external when behaviour is unique, consistent and similar in different contexts. Moulard et al. (2016) collapses these concepts

into one phrase, “similar behaviour over time”. Consistent cross-contextual brand behaviour over time is thus coined as brand stability, an essential component along with brand rarity or uniqueness as intrinsic in determining brand authenticity.

The origin of a brand’s projected stability is understood, according to Holt (2002), to be its name which projects what the brand stands for, compounding over time. This brand name conveys and communicates its “value proposition”, what value the brand serves to the consumer. The value proposition being what pains the brand serves to alleviate or how the brand enhances the life of the consumer. The brand may only be perceived as stable and labelled accordingly after a period of time has passed thus brand success can be acquired only after the stability of a its value offering is determined over time.

As Pine and Gilmore (2013) note, the economic value offering of the brand owner in the current age is experience. What that means is that work becomes a stage and employees interacting with consumers become actors on this stage whether conscious or not. The collective performances of employees therefore must be consistent over time with what the brand says about itself and what it delivers through its stakeholders in order to be deemed authentic.

The specific period in gauging a brand’s stability is determined by the individual consumer pending the value of the item to the consumer, the higher the value the longer the period of time required. Higher-end consumers, according to Moulard et al. (2016), place a high value on a brand’s authenticity as opposed to mass market consumers who focus more on a brand’s features. What is of extreme interest in the findings of Moulard et al. (2016), is the assertion that continuity is the pivotal link to a brand being true to itself or authentic, which, in turn, increases the consumer’s expectations in relation to quality and trust.

This persistence over time further serves as an indicator that a brand is managed with conviction and passion, both of which serve to enhance the perception of its authenticity if consistent over time. The brand may change certain attributes over time though the image projected must be consistent. What underpins image stability specifically is not clear though it is implied that consistently projected brand values underpin a stable brand image.

If all representatives of the brand, inside and outside of the company, play a part on the brand projection stage it is crucial that the company is aware of how it is presented on all platforms and

whether the consumer experiences are in consistent alignment with what the company states. A company should ask itself, “(h)ow do we reveal ourselves through our words and deeds and how they represent our business and its offerings?” (Pine & Gilmore, 2013: 30); or rather, how authentic are we. Do we present what we say across all touchpoints and to all stakeholders consistently? What is the value exchange between the brand and the consumer? What do we value? How do we present what we value and what does the consumer value? These are fundamental questions that need to be asked by organisations continuously. The following section explores the role of authenticity in delivering brand value.

3.9 THE ROLE OF AUTHENTICITY IN DELIVERING BRAND VALUE

Napoli et al. (2016) define “consumer-derived” value as the positive or hedonic and function or utilitarian value of a brand as well as its ability to authenticate and connect with the consumer. The brand values could be reputation, market position and share and thus profit.

Today's economic brand value rests in the consumer's experience of the product or service and the customisation of this experience is an acceleration of a brand's economic value. These customised experiences are transformational; this is the new frontier of innovative companies (Pine & Gilmore, 2013).

These innovative companies provide events that engage experiences that are new and wondrous and in so doing elicit “transformations within those who seek help in achieving their aspirations” (Pine & Gilmore, 2013:40). Innovation is the process of value creation for the consumer in exchange for economic value for the brand owner (Brown, 2009). If customers are seeking greater value through “offerings that provide them with more worth, more significance and more meaning” (Pine & Gilmore, 2013:40), then we can conclude that it would be significant for a company to understand how to provide this.

As brands are viewed as assets, their value is important and therefore so too are new means of developing brand value. Authenticity is being touted as one of the most valuable sources of brand value in the modern age, thereby becoming “a mantra for many companies” (Caru et al., 2017:32). “Authentic brands deliver the highest consumer- and brand-derived value compared to less authentic brands” (Napoli et al., 2016:1215). Low authenticity provides consumers and brands with low value, high authenticity provides consumers and brands with high value. However even moderate authenticity delivers moderate value and is worth the effort (Napoli et al, 2016).

“Companies should focus on reaching inside of the individual, making their offerings as personal and as individual as the customer” (Pine & Gilmore, 2013:40).

This evolution of consumerism dictates that what companies charge for evolves in accordance with what consumers value. What this translates to is that if customers value experience, then this is what will be of economic value and “the greater the (positive) memory created and the longer it lasts, the more value created” (Pine & Gilmore, 2013:35) and thus the more they will pay. This is the new frontier of the value exchange between consumer and brand owner - authentic brand experience in exchange for economic value. These consumers are seeing increasingly less value in mass production and are increasingly seeing more value in authenticity (Yildiz & Ülker-Demirel, 2017:122).

As a result, supply chain commoditisation is now being replaced with demand chain customisation, pushing brands to innovate the entire value chain (Pine & Gilmore, 2013). This is a reconceptualisation of value in the value chain and a renewed focus on what the individual consumer wants and doesn't want. To resist change and to fight to maintain the status quo increases and does not reduce the tension one seeks to avoid and is counterproductive to innovation and contrary to self and brand evolution (Graves, 1964). To evolve is to change and current economic value lies in experiences that transform. What does the consumer actually want and what do they settle for instead or what do they sacrifice?

“What one dimension of sacrifice, if eliminated, would create the greatest value for our customers?” (Pine & Gilmore, 2013). The answer to this question then becomes the new platform from which to innovate, a route to breaking down the item offered into every conceivable component that Moulard may be synthesised to how the consumer sees fit (Pine & Gilmore, 2013). In addition to this, Napoli et al. (2016) suggest that different aspects of authenticity (sincerity, commitment and heritage) should drive value depending on the brand stage.

Novice brands are advised to focus more on being sincere and genuinely passionate, driving word of mouth through building trust and a relationship with the consumer or “germination strategy”. Apprentice brands are advised to focus on their commitment to their heritage and quality or “cultivation strategy”. Professional brands are recommended to downplay economic aspects and emphasise their quality commitment and sincerity or “consolidation strategy”. Master brands

deliver the highest level of value to consumers and are the most authentic through their focus on all authenticity aspects with the highest weighting being quality.

The perception of the authenticity of iconic brands does not lie within the control of the brand but rather control resides within the mind of the consumer in terms of how that brand represents them or their aspirations (Napoli et al., 2016). The value is placed in how the brand makes the consumer feel.

3.10 ATTRIBUTION THEORY AND CONSUMER PERCEPTION

“Attribution Theory is a theory about how people make causal explanations, about how they answer questions beginning with ‘why?’” (Kelley, 1973:107). The value of Attribution Theory in relation to brand authenticity lies in understanding at a deeper level the social perception of brands and authenticity. If a brand is deemed inauthentic is it because of a social perception or because it has actually been inauthentic? The converse would also apply. What caused the inauthentic or authentic behaviour and what causes one to label a brand authentic or inauthentic?

The cause of the labelling of one’s observations through the lens of social and self-perception falls within the domain of Attribution Theory, according to (Kelley, 1973). “(How) man ‘knows’ his world and, more importantly, knows that he knows” (Kelley, 1973:107). Why and how a person responds to an entity determines the attributes placed on that entity. This is understood under the context of cause and effect and involves a person’s beliefs, values, judgements and biases or model of the world. What lies behind the person’s behaviour placing the attribution and what lies behind the brand entity’s behaviour being assessed? Values are our most unconscious filters containing content, driving behaviour and filtering information from experiences through the five senses (James & Woodsmall, 2017). This values filter distorts, generalises and deletes received information based on the values held in the subconscious mind (James & Woodsmall, 2017).

A person’s opinion on a cause that results in an effect is based on what is valued by that person and what matches that which is valued.

3.11 VALUES, BRAND VALUES AND AUTHENTICITY

Portal (2017) speaks of “brand anthropomorphism”, described as humanlike attributes being associated with a brand. This enables a consumer to more easily gauge a brand’s authenticity by

noting its inherent values. “Brands have become the preeminent site through which people experience and express the social world” (Holt, 2002:83). The desire for the return of the values of old or pre-capitalist values is propelling the consumer’s desire for anthropomorphised or humanlike brands (Portal, 2017). What this means for brand managers is that consumers will relate to the brand just as they relate to another human, applying the same social standards expected of another human in any and all interactions (Portal, 2017). When gauging brand interactions, Pattuglia and Mingione (2017) noted that millennials in particular are more inclined to deem a brand inauthentic when a change in brand values has been noted, especially when this change has been influenced by globalisation or profit.

Holt (2002:83) states, “To be authentic, brands must be disinterested; they must be perceived as invented and disseminated by parties without an instrumental economic agenda, by people who are intrinsically motivated by their inherent value.” Moulard et al., 2016, refer to “harmonious passion” as a strong drive towards an area of interest that is deemed important and in which time and energy are invested. This meaning of significance, “must be channeled through brands to have value” (Holt, 2002:82). This adds a further dimension to brand values as a means of unification. That when the brands values intrinsically unite with the brand managers’ values then the authenticity of the brand is intensified.

“Authentic brands are deeply committed to their values and to delivering on their promises” (Portal 2017: iii). As Portal (2017) indicated, anthropomorphised brands are more “human” and as such their values are more easily recognisable. These humanlike authentic brands, committed to and communicating their values to all stakeholders equally are gaining consumer support “[d]ue to a rebirth in traditional, wholesome values” (Portal 2017: iii) propelled by people’s desire for meaning in a cluttered world.

The question raised in this context is the following: How is the brand providing value to the consumer as a means of the consumer constructing themselves and to do so, how must they be perceived as being authentic? A change of values in accordance with this offering to match the consumer’s identity or “reason why”, then constitutes a breach of brand promise and corrodes the “connection” between the brand and the consumer. In other words, the brand perception changes from being viewed as authentic to inauthentic and rapidly risks being communicated as such to the community in a viral manner. Pattuglia and Mingione (2017) suggest brands review how they communicate innovation away from the “plastic” feel of modern-day marketing and focus on

quality manufacturing and a unique identity triggering mirror neurons or neurological resonance in the consumer. Brands must offer the consumer something different, something unique and possess “authentic values” (Yildiz & Ülker-Demirel, 2017:121). This projected authenticity is an essential element of the brand image values (Yildiz & Ülker-Demirel, 2017).

When selecting a brand on the basis of authenticity consumers look at two key dimensions, according to Pine and Gilmore (2013); is the brand offering true to itself and does it do what it claims? “Authentic brands are committed to delivering on their brand promise” (Portal, 2017:16), and to be perceived as competent to do so, brands need to have what are perceived to be the required skills and knowledge. With respect to being true to itself a brand must know itself, what are its values “(w)hat is the essence from which all our values flow” (Pine & Gilmore, 2013:29). Brand values are a key driver in this new experience economy.

Brand values lie within a brand’s offering as much as consumer values lie within them. Brands that create experiences resonate within a consumer and with what they value, and these sensations are stored as a memory. The more customised, unique and authentic the offering the more heightened the memorable event. An authentic anthropomorphised brand is further perceived to be warm and competent, creating a connection between a brand’s good intent towards the consumer and its ability to deliver on this intent. This suggests a relationship between a brand’s perceived authenticity as warm and competent and brand trust (Portal, 2017), further enhancing the memorable experience.

The consumer does not experience the same inner experience with goods, services and commodities, these are rather experienced outside of them (Pine & Gilmore, 2013). If the experience of the brand’s values in synchronicity with the consumer’s values is not transformative, a repeat experience will be less engaging and risks commoditisation unless the consumer is transformed in some manner through customization. When an experience is customised for that individual that individual is changed. “When you customize an experience, you automatically turn it into a transformation” (Pine & Gilmore, 2013:40). This leads one to conclude that customisation or transformation become a value of the brand.

Authentic experiences that transform are of particular importance in luxury sectors, where emphasis is placed on symbolism and values and where heritage plays a key role in legitimising a brand’s authenticity (Caru et al., 2017). The paradox is that while brands must retain this

heritage to legitimise their authenticity, they must also evolve and remain relevant (Caru et al., 2017). The question that remains is what constitutes a brand's authentic core element and what constitutes the part that may legitimately evolve. The assumption is that a brand has to remain true to its values and has to evolve rather than merely delivering these values in a modern, refreshing and brand relevant manner.

Graves (1965:1) quoted Mason Haire as saying, "A business cannot operate in a vacuum independent of the society in which it is imbedded 'because' business as a social institution is part of the society, and its policies and practices must reflect the values of the society 'of which it is a part.'" This leads one to understand that as a business operates in a societal ecosystem the more congruent the business' values are with societal values, the more able the business is to tap into additional energy, the velocity of which enables the quicker achievement of business goals. If society is increasing its desire for authenticity, then companies need to mirror this desire internally and externally through the individuals within the organisation. Authenticity by default is a highly evolved value present in truly innovative companies and is present at an evolved value level, as noted in the writings of Spiral Dynamics.

This would lead one to believe that the values of a company should include authenticity and this value should be lived by all employees through their actions and communicated to all stakeholders, commencing with management. "A business cannot operate viably independent of the values of the people imbedded in it" (Graves, 1965:2). Full value congruence must be present internally in order to be noted externally as authentic and valuing authenticity. This congruency, as noted previously, accelerates innovation capacity.

Gamal, Salah and Elrayyes (2011) reviewed various theories on measuring innovation capacity in organisations by evaluating the innovation value chain of idea inspiration, idea generation and idea implementation. In this evaluation, findings were summarised into five key dimensions: "Innovation strategy (why, what, where, when), Idea Generation (creativity), Selection (which), Implementation and Organisation (how)" (Gamal et al., 2011:26). The greatest impact being the Why as the starting point or foundation upon which all else is laid.

The why in a company pertains to its Vision, Mission and Values. Imp3rove was established by the European Commission (Hietikko, 2013) and evaluates a company's ability to innovate based on its strategy to innovate, how its culture supports innovation, the innovation life cycle

(inspiration, ideation, implementation) and all forms of enablers, including management and knowledge (Gamal et al., 2011). The largest influence after the strategy is the company's structure, the roles and responsibilities of those within that structure and culture demonstrated through behaviour driven by values.

Communication, implicit or explicit, is the primary means of projecting a brand's value or when seeking knowledge to validate a value. This is especially so for millennials as they are "hyper-communicators". Brand communication highlighting brand offerings should be based on core values or the expectations of millennials as their "reason why" (Pattuglia & Mingione, 2017:475). Brands, according to Holt (2002), must be expressions of a consumer's sovereignty in order to be a part of today's consumer culture. The current paradigm dictates that brand value will increase when viewed not as expressions of culture but rather as a resource for culture.

3.12 COMMUNICATION AS A VEHICLE OF BRAND AUTHENTICITY

Pine and Gilmore (2013) refer to work as "theatre" and if experience is of economic value to a company and the authenticity of that experience is key with its values resonating with a consumer's values, then all brand representatives are actors on a stage. It's imperative that these actors sing from the same brand values hymn book as a means of ensuring consistent and thus authentic behaviour. A disconnect would deem the brand inauthentic, which in the transformative experience economy is economic suicide. As all effort in the past went into producing products and services, all efforts now must be placed not just on experience, but customised and transformative experience. "In all companies, whether or not managers recognize it, well-conceived, correctly cast and convincingly (portray)ed (the) real- life drama of doing" (Pine & Gilmore, 2013:41). How are the actors in a company communicating the brand values to all stakeholders?

Consumers want accurate and clear information c not unrealistic and vague information. This is a far cry from the current marketing paradigm which often makes outlandish claims about a product. This new paradigm requires a product to state even its negative aspects and rewards it for doing so and, if satisfied, this market will inform its community about the product. Brands communicating authentically and satisfying consumers will thus "reach more consumers and sell more without incurring any costs" (Yildiz & Ülker-Demirel, 2017:131). Brand communication as a source of knowledge not aligned to its promise and its delivery is closely scrutinised, particularly by millennials who seek an alignment between their expectations of a brand and its delivery.

“Millennials conceive communication as a vehicle for transparency (of brand values, meanings and identity) and sincerity” (Pattuglia & Mingione, 2017:473). Sincerity means that even the negative must be communicated. To fail to do so would deem a company inauthentic.

The modern consumer is so passionate about knowledge and information that they will take the time to source it, mainly on the internet and through reading reviews not on the brand’s own website. Peer reviews are their first port of call when assessing a brand. They want “open and honest relationships with brands” (Yildiz & Ülker-Demirel, 2017:121), and for that they want large amounts of information that is transparent. If a brand has any known faults they must be stated as well as a means of resolution, there must be no inconsistency noted in communication on any platform and to any stakeholder.

Communication serves not only as a vehicle of transparency though but is also a means of legitimising the brand positively or negatively on social media. This weighting is increased when a brand is less known and when the community is relied on as a means of certifying authenticity (Pattuglia & Mingione, 2017). Different brands with different communication offer immense and unique value to a consumer (Yildiz & Ülker-Demirel, 2017). Brands whose real story and authentic commitment to their identity is evidenced in their communication. “[B]rands are required to be honest about who they are, what they represent (and) what they offer” (Yildiz & Ülker-Demirel, 2017:122). “[C]oherence of brand identity and values over time” (Pattuglia & Mingione, 2017:474) through the vehicle of communication to all stakeholders is critical in validating a brand’s authenticity. Millennials seek not only innovation from their brands, they also seek consistent communication of its values

What if there was a direct link between a brand’s ability to innovate and the coherence of its brand communication or the communication of its values to all stakeholders? In the value exchange between brands what will determine winning in the marketplace? Will be the forging of deep connections between consumers and brands rather than service, benefits and innovations? (Napoli et al., 2016). The foundation is authenticity perception through communication and as perception evolves so too does authenticity (Napoli et al., 2016).

Communication receptivity is heightened by brand anthropomorphism, which relates not only to qualities or values such as warmth and competence being assigned to humanlike authentic brands but also “originality, ethicality, genuineness and trust” (Portal, 2017: v-vi). Portal goes on

to further illustrate that these six dimensions work on a continuum, meaning that when one value is negatively projected, the perception of the remaining values are negatively perceived. Therefore, as all parties in a company contribute to the consumer's perception of a brand, the process of conveying an authentic brand "requires the mobilisation of every department in the organisation and the commitment of the highest levels of leadership" (Portal, 2017: v-vi)

Cowan and Todorovic (2000), highlight that no matter how profound a brand strategy based on brand values is, if the people involved in its implementation do not resonate with the brand values, the strategy will not be effective as human output is determined by the values held. Each physical manifestation of the brand must reflect the brand's authentic self to be deemed "real" (Caru et al., 2017). This implies that every brand touch point, physical and human, must be indexically authentic in that it represents that brand's identity or values in a verifiable manner in order for the collective brand to be deemed authentic or iconically authentic. "Authentic brands put their organisational values at the core of their practices and actions" (Portal, 2017:1). If an important element of authenticity is consistency between brand promise and brand delivery then "authenticity becomes apparent in the daily activities of brands, specifically through brand organisational values, and marketing and communication strategies" (Portal, 2017:15).

Given that authenticity is considered a social construct, Napoli et al. (2016) attribute a brand's authenticity to a balance between "consumer-derived" and "brand-derived value". What value then do consumers receive from consuming what they perceive to be authentic brands? What do they value that validates them if innovation at its simplest is the conversion of an idea into a product or service of value (Brown, 2016) and authentic experiences (Pine & Gilmore, 2013) are increasingly being valued by consumers? It can then be concluded that the authentic experience becomes a new means of adding value to a company's commercial offering in exchange for economic value. Thus, it is of critical value to understand how consumers gauge these authentic experiences.

An experience mindset focuses not on a service-oriented task, but rather on how that task is performed (Pine & Gilmore, 2013). What then directs an employee's actions and ensures their performance is evaluated is a clear brand value manifesto that communicates exactly how the brand's values will be brought to life on stage. Experiences that engage the consumer and transform in this manner are rewarded with a premium payment. Brand owners need to first go back to understanding their identity, conceptualising how to communicate it and engaging their

employees in such a manner that they understand the role they must play in bringing them to life (Portal, 2017). A vast amount of time needs to be invested in preparing the employee for the stages of communication and their execution. “[B]usinesses should ask: What acts of theatre would turn our workers’ functional activities into memorable events?” (Pine & Gilmore, 2013:38). How are experiences staged in order to ensure a lasting memory, “[i]t is the revisiting of a recurring theme, experienced through distinct yet unified events, that transforms” (Pine & Gilmore, 2013:40).

Pine and Gilmore (2013:22) note a new concept fueled by commoditisation and globalisation, namely the desire for experience as a catalyst for innovation representing, “a fundamental shift in the very fabric of the global economy”. Where goods and services were once the source of economic value, this value is increasingly being replaced by the value of the authentic experience. Those who note and respond to the trend will recognise new sources of economic value.

It can be argued that a brand that commits to its customers has to commit to all stakeholders in the same manner in order to be authentic. Enslin and De Beer (2015) state that a brand’s truth (what the brand authentically stands for) inadvertently implies that this truth is communicated to all stakeholders as opposed to the latter being a categorised imperative. Implicitly, the brand’s spoken truth must be congruent with the brand’s action truth to be considered authentic.

Congruence between a brand’s spoken and action truth, otherwise termed authentic communication (authentic emotional connection by means of communication), dispels uncertainty, a counter-innovative trigger for fear. Authentic communication may then be considered a catalyst for change and innovation. A platform for corporate brand innovation can, therefore, be understood to be the alignment of employee and corporate brand purpose, which is essential to the congruence between a brand’s spoken and action truth. Brand purpose being the actual authentic intent for which a brand was created.

3.13 CONCLUSION

Cacioppe and Edwards (2005), provide a comprehensive review of organisational development theory and in so doing highlight Dr Clare Graves’ (1965) value level seven companies as companies that are visionary, diverse, values led, conscious (aware/authentic) of the needs of and value of all stakeholders in the ecosystem, including the planet. These companies epitomise Brown’s (2008) definition of innovation in terms of creating value in exchange for value.

The value being sought are experiences that transform. A price cannot be placed on transforming the soul, putting the company that embraces the new business innovation paradigm into an economic category of its own as the product shifts to become the consumer reaching their highest values through brand value resonance. “[T]he change in the individual person or company changed as a result of what the offering company business does” (Pine & Gilmore, 2013:40), and with this focus on transformation, the consumer is the product and in turn does not request a product, but to be changed, to be validated.

This transformational experience relies on the communication experience by the caretakers of the brand, employees. Cacioppe and Edwards (2005) describe three broad levels of development of the individuals within an organisation - “Pre-egoic identity”, focused on the “sensory-physical” and “affective self” and the external physical world of tangible objects and likes and dislikes, the “egoic identity” focused on the “membership self”, the “mental-egoic self” and “integrated mind/body, the outside world of planning, goals and purpose, rational, norms and conformity. The third stage or “trans-egoic identity” focused on “self-actualization”, “observer” and “non-duality” and externally focused on collective values and purpose, social cohesion - pro-profit and free-enterprise though not at the cost of any stakeholder, including the planet - conscious leadership. These three stages together form the organisation’s consciousness, its culture, its ability to innovate and its behaviour, largely influenced by its systems.

Innovation involves the creation of value in exchange for value (Brown, 2013), it would therefore be of value to marketers to understand the correlation between levels of consciousness or authenticity, their underlying values and a company's ability to innovate. As the employees develop, they shift from the competitive position of how they can receive value from others to how they can give value, recognising themselves as part of the collective. Each level of development includes the level below and elevates the employee’s consciousness and that of the organisation, “is more complex, more organised and more unified”, until full unity has been realised (Cacioppe & Edwards, 2005:92). Innovation as an exchange of value occurs largely within value level 7 companies (Graves, 1965), underpinned by specific values represented by employee communication. It would be of value to explore these correlations in more detail.

CHAPTER 4

RESEARCH METHODOLOGY

4.1 INTRODUCTION

Against the backdrop of the theoretical frameworks of brand innovation and brand authenticity this chapter identifies and discusses the methodological orientation of the study and justifies the methods for data collection and analysis employed in this study. The discussion commences with a brief discussion on the philosophical orientation of the study. The reiteration of the research question, the research aim and the research sub-questions as well as the theoretical statements clarify the necessity for using both qualitative and quantitative content analysis of the content specified in the data collection section.

Case study methodology is used to study the specified communication of Joe Public United (JPU) who won agency of the year for the second year in a row at the 2019 Loeries awards in South Africa, as stated in chapter 1., in order to a) use the values test designed for the study to quantitatively identify the leaderships alignment with the brand purpose and the brand values and b) to set up the themes for the qualitative assessment of the organisational values, as determined in the qualitative thematic analysis of the organisation's communication specified for the purposes of the study.

The data analysis of the qualitative thematic analysis aims to show how the themes in the selected content of the organisation correspond with the key concepts pertaining to both brand innovation and brand authenticity, and to assess the relationship between brand innovation and brand authenticity through the qualitative and quantitative assessment of the organisation's leaders' responses to the values test developed for the purposes of the study. The qualitative data analysis is presented in terms of a discussion while the quantitative analysis is presented in terms of frequency distributions and comparative analyses. The findings of the chapter aim to show the links between the theoretical concepts and the selected communicative content of JPU to arrive at the conclusions of the study.

4.2 A BRIEF OVERVIEW OF THE PHILOSOPHICAL ORIENTATION OF THE STUDY

The five philosophical assumptions that the researcher must take a stance on that lead to qualitative research as a choice are “ontology, epistemology, axiology, rhetorical, and methodological assumptions” (Creswell, 1996:15). The stance taken shapes the research design against four evolving paradigms, “postpositivism, constructivism, advocacy/participatory, and pragmatism” (Creswell, 1996:15), all within the context of an interpretive or theoretical framework. The adoption of the quantitative method for assessing the ranking of the brand purpose and values and the comparison of these rankings resonates with the descriptive aim of the research to enable the interpretation of the relationships between theoretical concepts and the responses of the participants.

The ontological stance in this study is one of constructivism in that in the current Exponential Age the social constructs of brand innovation and brand authenticity are evolving. This study seeks to explore the reality that currently exists as a construction within the human mind of these two social constructs by exploring the relationship between brand innovation and brand authenticity.

The study adopts the epistemological position of interpretivism, as discussed by Du Plooy-Cilliers (2014), as it is the researcher’s intention to analyse and interpret existing theorising on brand innovation and brand authenticity with the purpose of identifying the relationship between these constructs, using a case study of a specific innovative organisation’s communication. Interpretivism supports the notion that reality is socially constructed and that meaning is deduced from people’s experiences (Du Plooy-Cilliers, 2014). The purpose of the study is not to generalise the findings but to draw insights that enable the theorising of the relationship between brand innovation and brand authenticity.

The objective of this study is to explore what the relationship between brand innovation and brand authenticity is, since the literature has shown possible evidence of the existence of a relationship. The study will adopt a qualitative and quantitative approach to identify the key components of brand authenticity and brand innovation and to identify how these constructs are related to each other. The problem statement for the study is as follows: to explore how a relationship between brand innovation and brand authenticity can be theorised by conducting a case study of JPU as a top innovative brand in South Africa.

4.3 RESEARCH QUESTION

How can a relationship between brand innovation and brand authenticity be theorised?

4.4 RESEARCH AIM

The aim of the research proposed for this study is to explore how the relationship between brand innovation and brand authenticity can be theorised by conducting a case study of an innovative South African brand.

4.5 RESEARCH SUB-QUESTIONS

Sub-question 1: What are the key components of brand innovation?

Sub-question 2: What are the key components of brand authenticity?

Sub-question 3: What is the theoretical relationship between brand innovation and brand authenticity?

4.6 THEORETICAL STATEMENTS

The following key theoretical statements inform the inquiry in this study:

- Brand Innovation is not necessarily brand advancement in terms of technology, rather it is the meeting of the needs of the consumer or the providing of value in exchange for economic value (Shams et al., 2017).
- Peck (2017) suggests all brands seeking innovation should first ask themselves, innovation for what purpose?
- Design Thinking (Brown, 2009) is known as the process of Innovation. It is a practice, separate from the product, and serving to solve, social, environmental, political, and economic problems and in so doing causes no further harm to any system (Cooper et al., 2009).
- Ferrier (2016) highlights empathy as a key value required to understand a customer needs and pains and that it requires an authentic connection between the observer and the observed.

- The more passionately companies communicate their purpose, the higher stakeholders' perceptions of their brand authenticity become as led by its leadership (Overton-De Klerk & Verwey, 2013).
- Employees must be authentically aligned to the brand purpose and the values that underpin it (McLeod, 2007).
- The authenticity of the corporate brand is a key driver of brand innovation (Nedergaard & Gyrd-Jones's, 2013; Ferris, 2016) or innovation equity (Brexendorf & Keller, 2017).
- Brand authenticity is represented by the consistency of a brand's behaviour as evidenced by its employees and how such behaviour represents the brand's core values and norms (Fritz et al., 2017).
- Authenticity dimensions include consistency with relation to; originality, values, brand promise and integrity or sincerity (Portal, 2017; Kernis & Goldman, 2006; Kelley, 1973; Pattuglia & Mingione, 2017; Napoli et al., 2016).
- The primary modality of assessing authenticity being communication, does the brand consistently communicate its essence via behaviours or "integrated values" and are these values in alignment with that brand essence (Ilicic & Webster, 2016; Kernis & Goldman, 2006).
- Traditional values, sincerity, integrity and authenticity, are what you do when you think no one is watching you. Authentic brands not only display the values of authenticity, they are also deeply committed to their own brand values and brand promises (Portal 2017:iii).
- "[C]ohherence of brand identity and values over time" (Pattuglia & Mingione, 2017:474) through the vehicle of communication to all stakeholders is critical in validating a brands authenticity.

4.7 METHODOLOGICAL ORIENTATION

Research is the process of inquiry, “whereby data (is) collected, analysed and interpreted” (Mackenzie & Knipe, 2006:1). The researcher’s theoretical or interpretivist framework or paradigm largely influences the nature of the research. In simple terms this could be viewed as the lens through which the researcher views the world, the sum of their beliefs and their true desire and intent behind conducting the research. Methodology refers to the science behind the method selected and how the method rules will influence and shape the research (Mackenzie & Knipe, 2006). Mackenzie and Knipe (2006), make it clear that quantitative and qualitative methods refer simply to the nature of the data being reviewed and hence how it is best that the data be analysed.

Both qualitative and quantitative methods are effective and can be used alongside each other, though the selection of the method dictates the overall research design (Scheffer, 2008). Choy (2014), implies that quantitative studies commence with a topic and an interest in that specific field, whereas qualitative studies commence with a self-assessment on behalf of the researcher. As this study reviews non-numeric data in that it is exploring the relationship between brand innovation and brand authenticity, it does not commence with a topic and has commenced with a self-assessment on behalf of the researcher, it will have a mixed methods orientation. The following sections provide a brief overview of both the qualitative and quantitative considerations taken into account for the purposes of the study.

4.7.1 QUALITATIVE METHODOLOGY

In this section we will briefly review the questions addressed in a qualitative study, the advantages of a qualitative study and the disadvantages of a qualitative study.

4.7.1.1 Questions addressed in qualitative studies:

Quantitative methods historically used in educational research have a “scientific imperial” approach that is more objective. Qualitative methods have a “naturalistic phenomenological” approach and are more subjective in nature and evolved in the 1960s as constructivism emerged (Mackenzie & Knipe, 2006). Qualitative methods concern non-numeric data sources, objects, pictures and words, and reviews relationships or themes between concepts and constructs as a means of querying the research question.

4.7.1.2 Advantages of a qualitative study:

While quantitative methods have, arguably, been favoured in the past, qualitative methods are better to handle the bias of participants (Choy, 2014). The overarching strength of a quantitative study other than the speed, is the clinical objective nature of the data being reviewed, which paradoxically makes this its greatest weakness in that it lacks the depth of understanding of human behaviour at a deeper level. The biggest strength of a qualitative study is that it is able to understand at a deeper level what drives human behaviour and allows unseen issues to arise, though through a longer process. This is its greatest weakness in that the results are subjective and are reliant on the skill of the researcher (Choy, 2014).

A case study approach is typically described as a qualitative method (Strydom & Bezuidenhout, 2014). Given the nature of this study a mixed method approach will be utilized in order to note frequency patterns in the content and to explore the behavior noted in the content, this will be discussed further under data collection.

4.7.1.3 Disadvantages of a qualitative study

The disadvantage of qualitative research is that in the past it has been viewed as less scientific in deduction than quantitative research and subject to greater degrees of bias. The researcher acknowledges this and will mitigate the disadvantage. In beginning a qualitative or “interpretive” study the researcher must commence with the philosophical assumptions before considering the research design.

The following sections provides an overview of the considerations pertaining to quantitative methodology.

4.7.2 QUANTITATIVE METHODOLOGY

In this section we will briefly review the questions addressed in a quantitative study, the advantages of a quantitative study and the disadvantages of a quantitative study.

4.7.2.1 Questions addressed in quantitative studies:

Quantitative studies typically seek to validate and generalise, whereas qualitative methods seek to credit and transfer elements with the latter being more intangible and evolutionary in nature

than the specific tangibility of the former. Quantitative methods are used when reviewing cause and effect numeric-based statistical data (Creswell, 1996).

4.7.2.2 Advantages of a quantitative study:

The advantage of a quantitative study is that it is considered more reliable than a qualitative study. A further advantage is that the nature of a quantitative study lends itself to greater speed of execution and analysis (Choy, 2014). The researcher is concerned with statistical data derived from testing a variable, applying treatment to that variable and retesting (Creswell, 1996) as a means of quantifying the research question. The method of quantitative content analysis will be used as it will provide a measure of the frequency of the ranking of the organisation's values and purpose by the organisation's leaders and it will enable graphic comparisons that can be used to observe patterns among the perceptions of different leaders. This will be discussed further under data collection and data analysis.

4.7.2.3 Disadvantages of a Quantitative Study:

A large-scale quantitative study may require significant resources to not only execute the study, but to collate, present and analyse the data. In addition to this, the data obtained is generally not as deep as qualitative data and typically void of human perception and belief (Choy, 2014).

4.8 RESEARCH STRATEGY

The aims and objectives of a study typically directs the research strategy, together with the scope of existing knowledge, time constraints and the philosophical assumptions followed in the study. The research strategy used in this study takes the form of a case study that seeks to explore how the purpose and brand values communicated by the organisation are perceived and adopted by the leaders of the organisation. As Blaikie (2009) indicates, it is important to consider the accounts of social actors by paying attention to how they perceive and utilise language and meanings attributed to it. The overall purpose of this case study is to gain insight to brand innovation and its association with brand authenticity by studying a selection of the communication of JPU and developing a unique brand values test developed for the purpose of this particular case study to establish whether a relationship between brand innovation and brand authenticity can be theorised, and if so, how this relationship can be conceptualised and clearly articulated. As it is generally known, a case study is most suitable when causal links in real-life contexts are too complex to determine through surveys or experimental strategies. In this case study, the

qualitative thematic analysis is complemented by a brand purpose and brand values test that quantifies responses so that the ranking of the brand purpose and values in terms of frequencies can be used to assess the alignment of the purpose and authenticity of the values communicated by the organisation, and hence assessing the relationship between brand communication and the attitudes and behaviour of the leaders of the organisation. As the concepts and their causal relationship are novel, the test created is thus novel in approach.

Against the theoretical background provided so far, the study proposes to investigate the relationship between brand innovation and brand authenticity by means of rigorously observing the communication of the leadership of a known innovative brand with respect to the brand purpose and the values that uphold that purpose. By selecting a known innovative brand and exploring its authenticity by means of communication as the vehicle of that authenticity and more specifically the communication of the brand's key influencers, its leadership, we can explore the relationship between brand innovation and brand authenticity. The brand's authenticity can thus be observed, investigated and theorised in relation to its innovation. Stake (2005) further shows that the case end of case studies usually focuses on the product of the research as in the case, focusing on the uncommon, and drawing all at once from the nature of the case and the individuals who participate in the formation of the case knowledge. Stake (2005) also points out that case studies typically start with cases that have already been identified.

The abovementioned stances taken by the researcher involve an interpretive or constructivist paradigm in that the stances taken deal with the multiple and deep subjective nature of differing views, contexts or social constructs on a matter, a pattern is noted through observation and evolution and a theory is conceptualised (Creswell). Qualitative research through an interpretative lens follows a "nonlinear research path" and applies "logic in practice" as opposed to quantitative research through a post positivist lens, which follows a "linear research path" and applies "reconstructed logic" (Choy, 2014:100). The interpretive approach is more outward focused than postpositivism and the researcher is aware of the role their experiences as viewer plays, hence lending itself to more qualitative methods of research (Mackenzie & Knipe, 2006).

As indicated earlier, brand innovation involves systems, case study methodology also seeks to recognise systems features, functions or boundaries. Strydom and Bezuidenhout (2014:178-179) elaborate further that the case study approach enables a thick description of a real-world context and it "recounts a real-life situation by rigorously describing the scenario in which the phenomenon

occurs". Against the theoretical background provided so far, the study therefore proposes to explore the relationship between the brand innovation and brand authenticity of a specific innovative brand. The reason for choosing an innovative brand is because 1) brand innovation will be a requirement for such an organisation; and 2) the brand's authenticity can be observed, explored and theorised in relation to its innovation. Stake (2005) further shows that case end of case studies usually focuses on the product of the research, focusing on the uncommon, and drawing all at once from the nature of the case and the individuals who participate in the case knowledge formation. The case study method, according to (Choy, 20141), would be best, given its key strengths of analysing a system, the complexity underpinning this and allow for new insights to emerge. Stake (2005) also points out that case studies typically start with cases that have already identified.

JPU has been selected as the case study because of its recent accolades and alignment with the research purpose. Its validity is confirmed by the fact that it is the largest independent South African-owned advertising group, with turnover exceeding R700 million per annum. At the 2018 Loeries, Joe Public United won eight Gold Loeries, plus the coveted Agency of the Year award, which it won again this year. This is attributed to its innovative growth mindset, which focuses more on process than results, meaning it always seeks to better its best achievement. In addition, the founding partners of Joe Public United, Gareth Leck and Pepe Marais, were awarded the Medium Business Entrepreneurs of the Year award at The Entrepreneur of the Year® (EOY) competition, which commends authentic innovators.

Authentic innovation involves the creation of ecological value in exchange for commercial value meaning the value created must take into consideration all stakeholders, putting clients and people above profits. This echoes the group's purpose, which is growth for itself, its clients and the country. The agency strives to challenge the status quo, which is the purpose of brand innovation and creates meaning in all its work. It is further noted that the theory indicates that the communication and alignment of a brand's purpose as upheld by its values is a key determining criteria for a brand to be viewed as authentic. It is evident in its online communication that it uses terminology related to brand authenticity and brand innovation and it is therefore deemed to be a suitable case study to explore the relationship between brand innovation and brand authenticity.

4.9 POPULATION AND SAMPLING

The population refers to the entire set of “organisms” or the ecosystem that the study pertains to (Creswell, 1996). The sample is the section thereof to be reviewed or a subset, a representation of that larger population (Acharya, Prakash, Saxena & Nigam, 2013). In this instance, we are reviewing the communication of the brand’s leadership as a means of ascertaining a link between authenticity and innovation, the population will therefore be Joe Public United's employees and the sample will be its leadership.

The company is proven to be innovative, it recently won agency of the year (2018) at the Loeries for the second year in a row. The communication is being reviewed as the theory notes it as the vehicle of authenticity and leadership is being used as the key influences as noted within an organisational system.

The unit of analysis will be a tailored purpose and values test sent to all JPU leadership, focused on leadership alignment to the company's purpose and values as the key indicators of authenticity, as noted in the theory (Baxter & Babbie, 2003). At the time of the research design, JPU had 262 employees, this will be noted as the population number. At the time of the leadership survey compilation, 78 leaders at Joe Public United were sent the survey. As the sample number represents approximately 30% of the total population and that this 30% comprises the most influential figures, this number meets validity and reliability requirements.

Quantitative studies tend to use both probability and non-probability methods, whereas qualitative studies such as this study tend to use non-probability sampling methods, including convenience or purposive sampling, quota sampling, snowball sampling and loosely structured open interviews (Choy, 2014; Etikan, Musa & Alkassim, 2016; Acharya et al., 2013:330).

This study will use a non-probability sampling method given the exploratory nature of the study in that descriptive sample comments are permitted as well as being more cost and time effective than probability sampling. Conversely, it is noted that non-probability methods are more susceptible to bias, and though extreme caution has been taken to select a known innovative company; this sample may not be representative of the entire innovation population. Of the non-probability methods available, this study will use the non-probability sampling method of purposive sampling in that a sample will be selected for the purpose of the study based on the knowledge of the population. The purpose of the study is to explore the relationship between brand innovation

and brand authenticity. It has been noted that communication is the vehicle of noting authenticity and more specifically how the brand's purpose upheld by its values is understood and communicated in a synergistic manner within the company, with the highest weighting going to the brand's leadership. For this reason, an innovative company has been selected, JPU, of its approximately 262 staff (the population), 78 leaders (the sample) have been selected as noted by the company, which has consented to the survey. The leaders will be evaluated with respect to their alignment and understanding of the brand's purpose and values. Purposive methods will tend to continue until no new information of value is obtained, whereas convenience methods focus on ensuring the knowledge represents the population of the sample (Etikan, Musa & Alkassim, 2016).

4.10 DATA COLLECTION

The population is proven innovative companies in South Africa, the population for the study will be the employees of Joe Public United. Joe Public United (JPU) is a proven innovative company in South Africa that won Advertising Agency of the Year for the second year in a row at the national advertising awards called the Loeries. JPU has 262 employees and for the purpose of this research, the sample will be 78 of its leaders, equating to approximately 30% of the total number of employees at the company. This is to ensure the accuracy of the communication observation as a fair representation of the population (Baxter & Babbie, 2003). This percentage deems the insights obtained to be both valid and reliable. The company representative approving the study has consented to the data being used as has each individual, though measure will be taken to protect the individual's privacy where possible.

It has been established and confirmed that JPU is an innovative brand, the study aims to explore the relationship between brand innovation and brand authenticity. As JPU is a proven innovation company, its authenticity needs to be explored in order to observe the relationship between brand innovation and brand authenticity. As communication has been noted as the vehicle for establishing authenticity, communication will be explored. More specifically the communication of brand leadership as key influencers and specifically their alignment with the brand's purpose and values as agents of authenticity as observed in communication. Since brand values define brand behaviour, how closely aligned the brand communication is to its brand values provides a means of establishing how authentic the brand is perceived to be. Should the key elements of brand authenticity be noted when assessing the communication of the participants of the study, a positive relationship may be theorised between brand innovation and brand authenticity.

The data collection process refers to the specific steps for collecting the data for the research (Creswell, 1996). In this instance, the following steps will be followed:

The data collection in the study occurs in two phases: First, the purpose and values identified and communicated by JPU on their web page and their documentation provided to the researcher, will be collated (Appendix B). Second: the researcher will compile a purpose and values test for the purposes of the study taking into account the key concepts identified in the literature review in chapters two and three (Appendix C). This value test will be utilised to collect data from the sample group. The purpose of this data is to assess how the purpose and values of JPU can be positioned in terms of the existing literature on brand innovation and brand authenticity. As the relevance and significance of purpose and values have also been articulated clearly in the literature review, and indicated in the theoretical statements, the selected communication by JPU will provide sufficient content to analyse the ranking of the themes in the value test, referred to in this chapter and discussed in detail in the following chapter.

The purpose and values test, as included in Appendix C comprises of a set of questions that will be distributed electronically to the leaders at JPU who comprise 30% of the organisation as indicated earlier in the discussion on purposive sampling. The responses collected will be quantified as indicated in Appendix D, compared to the company data in Appendix B and interpreted for insights.

The method of data collection will be quantitative and qualitative content analysis, including a standalone measurement scale to rank the participants alignment with the company purpose and values as noted in question 2 and 3 of Appendix C. The quantitative content analysis will focus on the denotative (objective) meaning of the content in relation to the brand purpose and values and the qualitative content (textual) analysis will focus on the connotative (themed) meaning (Du Plooy-Cilliers, 2014) behind the brand values that support the brand purpose. The purpose and values test (Appendix C), will be utilised to obtain the information and the information received (Appendix D), will be coded utilising the company information received (Appendix B) and verified on the company website.

4.11 DATA ANALYSIS

Quantitative data analysis is more about the interpretation of the data collected offering different perspectives as opposed to the qualitative data analysis stage, which looks more at creating new

theory while building on existing theory (Choy, 2014). Quantitative data analysis is more objective, working only with what is reported and avoiding assumption (Du Plooy-Cilliers, 2014). This study will utilise both qualitative and quantitative content analysis. A solely denotative or solely connotative analysis would not yield as reliable a result as would a mixed method approach.

The required percentage of employee representatives has been observed (Babbie, 2013). At the time of the leadership survey compilation, 78 leaders at Joe Public United were sent the survey. As the sample number represents approximately 30% of the total population and that this 30% are the most influential figures, this number meets validity and reliability requirements. In lieu of data management, all communication used will be stored in its original form as well as the raw coded data. The data interpretation will follow the concept mapping, “the graphical display of concepts and their interrelations” (Babbie, 2013). All patterns noted in the data set will be recorded and summarised for graphical display and interpretation (Appendix D).

The quantitative content analysis will represent ranked data obtained from the brand purpose and brand values test sent to the JPU leadership team and coded words in graphs displaying the numeric frequency thereof. The qualitative content analysis will represent the themes noted in the communication content and display the themes graphically by numerical frequency. The quantitative content analysis will seek to, “measure, quantify, predict and generalise” (Du Plooy-Cilliers, 2014), whereas the qualitative content analysis will seek to, “explore, understand and describe” (Du Plooy-Cilliers, 2014). Quantitative content analysis involves the numerical display of words or codes whereas qualitative content analysis looks more at the subjective themes underpinning words or codes and considers the patterns that emerge. The emergent nature of qualitative content analysis makes it more of an inductive approach allowing theories to emerge as opposed to the more deductive approach of a quantitative content analysis, focused more on existing theories. A qualitative content analysis follows an, “interpretative paradigm with the goal of providing a thick description of the social reality mirrored in the texts”. (Du Plooy-Cilliers, 2014).

Though the researcher will be utilising a mixed approach, the weight of the study will be focused on the qualitative content analysis as a means of developing new theories. In order to answer the research question, the researcher needs to consider the bigger picture above the detail noted in the literature review which lends itself to the interpretivist nature of qualitative content analysis (Du Plooy-Cilliers, 2014). Though this may be considered inductive in nature, going from specifics to general, the coding method utilised will be deductive in nature, in that the quantitative content

analysis will provide the direction for the themes to be analysed in the qualitative content analysis. The text will be grouped using “coded” themes and general patterns noted, making it reiterative in that the text will be categorized in themes and the themes observed for patterns in order to draw insights pertaining to the answering of the research question. This form of qualitative content or textual analysis may be broadly considered as discourse analysis in that it is looking at the participants language used in describing the behaviours that represent the values in their perception and thus their construct of reality.

In short, the quantitative content analysis will focus on the participants response to their alignment with the brand purpose and brand values and the qualitative content analysis will focus on the descriptive data provided by the participants to describes the behaviours that support the brand values and the brand purpose.

4.12 VALIDITY AND RELIABILITY

According to Miles et al. (2014) there are two sets of criteria that form part of a constructivist interpretive paradigm that parallel validity and reliability in qualitative research, namely trustworthiness and authenticity. Authenticity being the alignment between what is implied and what is consistently observed, and trustworthiness being determined by four indicators, namely credibility, transferability, dependability and confirmability.

The unit of analysis will be a tailored purpose and values test sent to all JPU leadership, focused on leadership aligned to the company’s purpose and values as the key indicators of authenticity, as noted in the theory (Baxter & Babbie, 2003). At the time of the research design, JPU had 262 employees, this will be noted as the population number. At the time of the leadership survey compilation, 78 leaders at Joe Public United were sent the survey. As the sample number represents approximately 30% of the total population and that this 30% comprises the most influential figures, this number meets data trustworthiness requirements for a valid and reliable study as noted by Huberman and Saldana (2014).

It is noted that the researcher or observer of the communication must take caution not to generalise, delete (selective observation) or distort (inaccurate observation, illogical reasoning) information through conscious or unconscious bias (Baxter & Babbie, 2003). For this reason, the data analysis will involve, coding, thematic analysis, data management and interpretation as these

pertain to an exploratory case study. These steps aim to meet the authenticity requirements for a valid and reliable study as noted by Huberman and Saldana (2014).

Though the participants of the purpose and values test (Appendix C) are aware the data will be utilised and thus may distort information, a content analysis does mitigate distortion as the participant is not clear as to what specific data will be analysed, this increases the reliability of the data.

It is further noted that a disadvantage of quantitative content analysis is that the study requires the coding of content and in the case of a qualitative content analysis the coding of themes. The researcher will ensure content coding is accurate and that thematic coding is exhaustive, mutually exclusive and specific. Singular coding, by one researcher, may distort the findings as coding is viewed through one lens. The researcher has further aimed to meet the disadvantage of singular coding, by means of working with two independent qualified supervisors. Furthermore, the data utilised to code the data for the quantitative content analysis was obtained from the company provided data sheet (Appendix B), thus ensuring the accuracy of the coding.

It must be noted that Du Plooy-Cilliers (2014), mentions that the validity of findings increases when a mixed method content analysis is utilised. The researcher is satisfied that the appropriate measures have been taken to ensure the study is sufficiently reliable and valid.

4.13 CONCLUSION

This chapter aimed to justify the methodological decisions made for the purposes of this study. Both quantitative and qualitative methodologies will be effective to determine how the selected group of participants at JPU rank and understand the organisation's purpose and values as these relate to and represent different dimensions of brand innovation and brand authenticity. This study adopts a case study approach and JPU has been selected because they have won several awards for being an innovative brand. The data will be collected via a value test and both quantitative and qualitative content analyses will be done. The study adhered to ethical requirements by obtaining full consent from JPU and the use of all information was authorised, as indicated in Appendix A. The quantitative and qualitative content analysis will generate the most accurate assessment of the participants' communication in relation to the brand purpose and values, against the themes noted in chapter 2. and 3. The findings and analysis of the data are presented in the following chapter.

CHAPTER 5

FINDINGS AND INTERPRETATION

5.1 INTRODUCTION

This chapter presents the findings of the research conducted according to the methodology and considerations discussed in the previous chapter. The discussion commences with a discussion on the demographic and psychographic information of the participants for the purpose of clarity and further interpretation. The second section focuses on the findings pertaining to the qualitative thematic analysis that indicates how the concepts in JPU's communication relate to the key concepts discussed in the literature review in order to assess how their communication resonates with brand innovation and brand authenticity concepts. The quantitative analysis of the brands purpose, ranking of values and other comparative analyses is presented in the following section to draw conclusions about the JPU leaders' perceptions of the brands purpose and values, indicating authenticity, and how these values translate into behaviours that facilitate both innovation and authenticity. The analyses of findings are provided in the marked appendices for ease of reference and clarification. The chapter concludes with recommendations for future research.

5.2 DEMOGRAPHIC AND PSYCHOGRAPHIC INFORMATION OF PARTICIPANTS

The discussion of findings in this section sketches a high-level profile of the participants at JPU with regard to the participants: years of experience in the industry, years of experience at JPU, gender distribution and equity distribution, as illustrated by the following histograms and pie charts. Of the seventy-eight participants in the leadership team nine declined and as such their information will be removed from the study to ensure the research remains in accordance with good ethical practices. Figure 5.1 below illustrates the work experience of the participants:

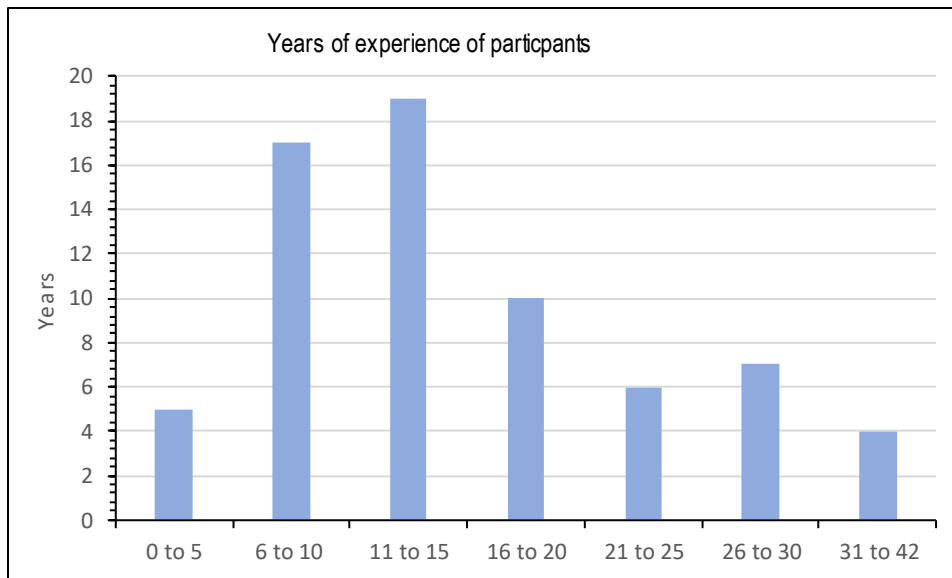


Figure 5.1 Years of experience of the participants in the industry

Of the participants surveyed, the most common number of years of experience is eleven to fifteen years, followed by six to ten years and sixteen to twenty years. This indicates that the majority of the participants are not new entrants into the working world, nor have the majority served lengthy working terms. Should a skew on either side of the spectrum be noted, it may have had needed to be taken into consideration with respect to the impact of the findings. This will not be the case in this instance.

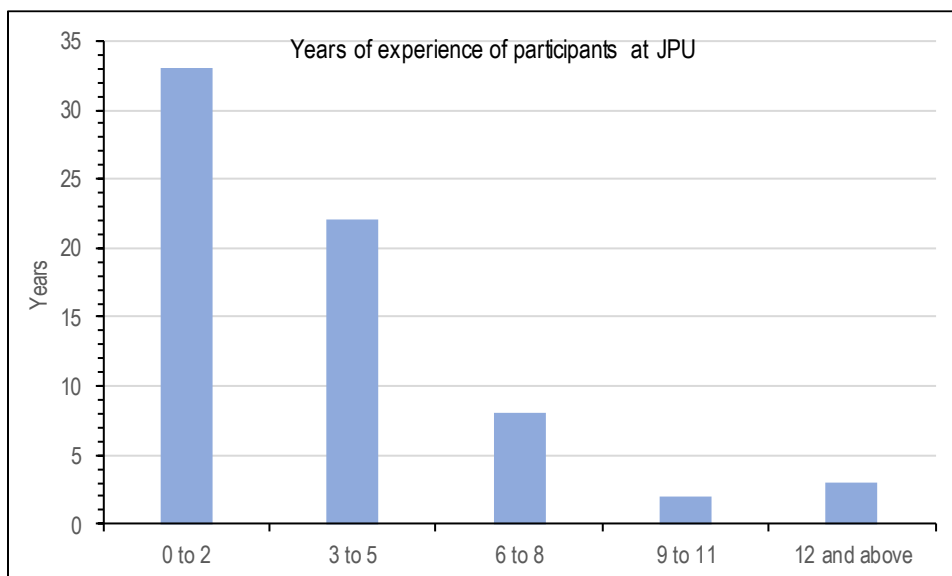


Figure 5.2 Years of experience of the participants at JPU

Figure 5.1 is in contrast with Figure 5.2 in that whilst most participants have been in the industry six to twenty years, most participants have only been with JPU for under two years. The second largest segment of participants have been with the company three to five years. It must be noted that given JPU won Agency of the Year at the Loeries for the second year in a row this year, this indicates that the majority of the staff surveyed contributed to this achievement and thus the length of service will not impact the insights in respect of exploring the relationship between authenticity and innovation.

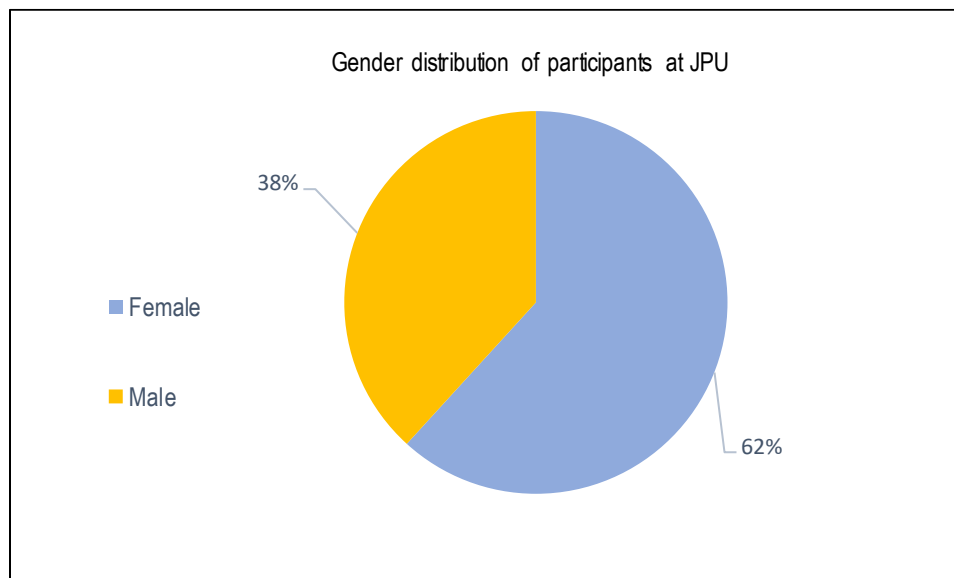


Figure 5.3 Gender distribution of participants at JPU

The majority of the participants are female, this will be taken into consideration when reviewing the results and extracting gender specific insights. The correct ratios will need to be applied when analysing male and female responses for gender specific insights. The overall insights will need to be viewed from the lens of the consideration that the majority of the participants are female, and this may skew results.

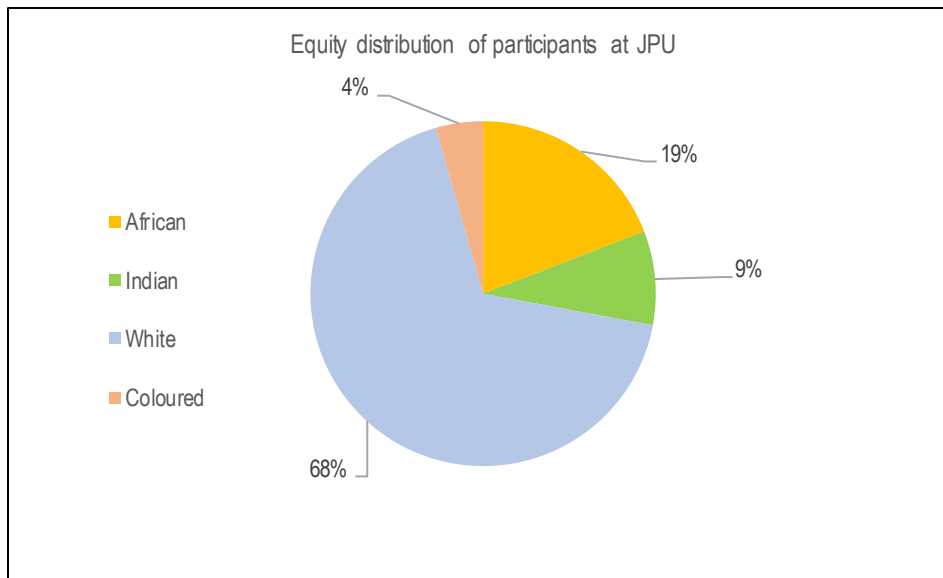


Figure 5.4 Equity distribution of participants at JPU

The majority of the participants are white, this will be taken into consideration when reviewing the results and extracting equity-specific insights. The correct ratios will need to be applied when analysing equity responses for equity specific insights. The overall insights will need to be viewed from the lens of the consideration that the majority of the participants are white, and this may skew results.

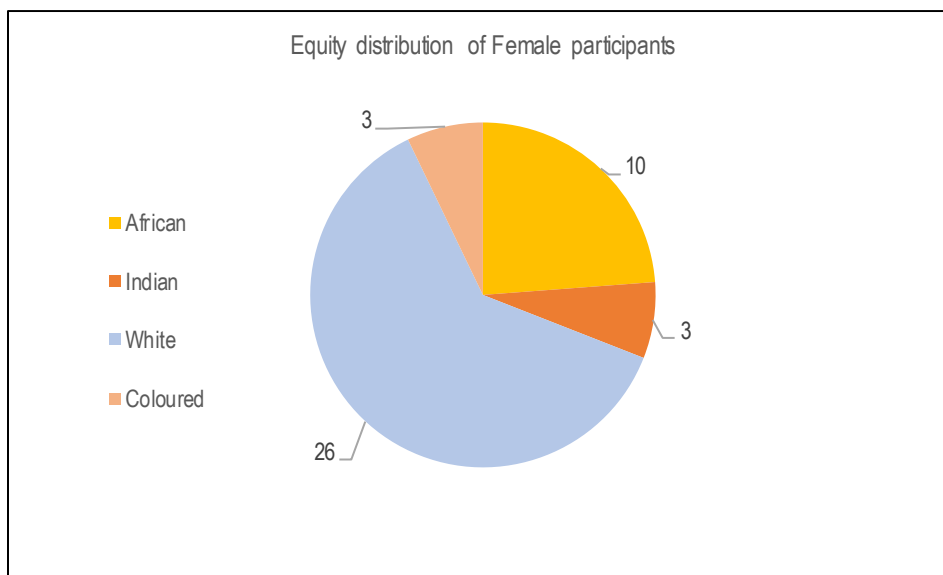


Figure 5.5 Female equity distribution at JPU

While reviewing the equity split between the genders it was noted that while the majority of both genders is white, there is distinctly more equity diversity among females. Female insights would

therefore be considered marginally more representative of the South African macrocosm than male insights.

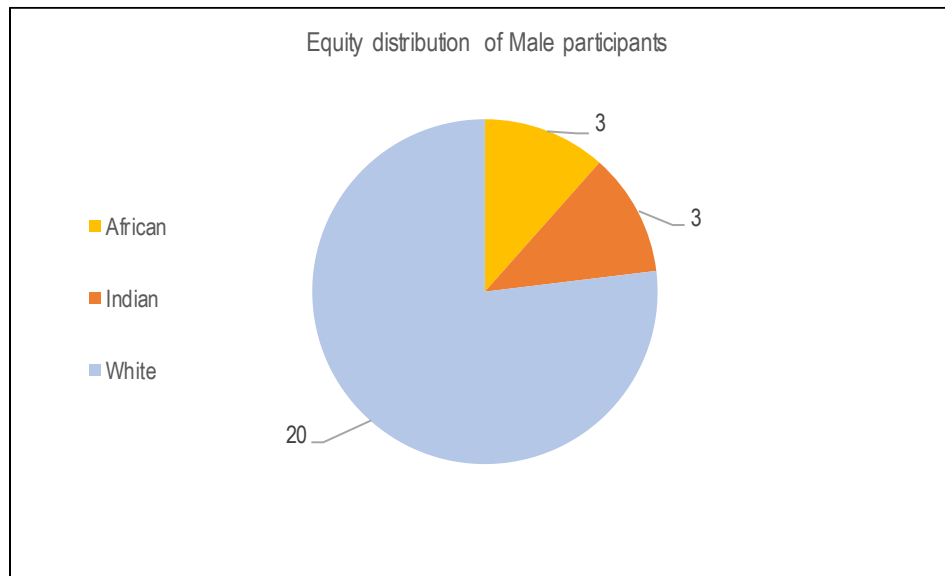


Figure 5.6 Male equity distribution at JPU

While reviewing the equity split between the genders it was noted that while the majority of both genders are white, there is distinctly less equity diversity among males. Male insights would therefore be considered less representative of the South African macrocosm than female insights. The following section addresses the participants' interpretation of the JPU values (Appendix B) as per the questions in Appendix C. The following sections focuses on the quantitative analysis of the participants' responses to the JPU questions identified in Appendix B as to obtain patterns for interpretation in terms of the theoretical framework of the study.

5.3 QUANTITATIVE CONTENT ANALYSIS OF RESPONSES TO VALUE TEST

In this section the quantitative analysis of the participants' responses aims to illustrate; the participants alignment with the company purpose, the prevalence of the participants' value choices and how these values were ranked in comparison to each other. The different gender and management level responses are also indicated and compared.

5.3.1 The participants' alignment with the company purpose expressed in the frequency of purpose word matches:

Globalisation and commodification expedited by the Exponential Age or the 4th Industrial Revolution has corroded authenticity due to its capitalistic nature. Consumers want to know if the commercially communicated brand intent or brand purpose is more than a marketing facade geared at coercing them into consumption.

An authentic connection is formed when one transparently displays a consistent congruence between the communication of the brand intent or brand purpose and the delivery or action thereof (Kernis & Goldman, 2006; Pattuglia & Mingione, 2017; Kelley, 1973; McLeod, 2007; Ladkin, 2010; Yildiz & Ülker-Demirel, 2017). Authenticity could be considered being one's true or real self, free from societal belief systems, and acting in congruence with one's values (Me'nard & Brunet, 2011; Moulard et al, 2016). The behaviour displayed by a unique and scarce brand not pursuing financial gain as its sole focus is thus deemed "real" or being "true to itself".

Ferrier (2016) and Brexendorf and Keller (2017) observed that the greater the authenticity of the agents involved, the greater the platform for brand innovation. A key insight deduced from Nedergaard and Gyrd-Jones (2013), indicates that a proactive means of achieving brand innovation would be through the authenticity of the corporate brand as the key driver of brand innovation.

If the new age is calling for new levels of innovation or value creation and a link is noted between innovation and authenticity, it would be of value to confirm a link and identify the bonding agent as evidenced in the brand's commercially communicated brand intent or brand purpose, as "the essence from which all our values flow" (Pine & Gilmore, 2013:29). For this reason, we explore the respondents' articulation and alignment with the JPU purpose or JPU brand intent. As JPU is confirmed as an innovative company and the results indicate that the brand's leadership articulates the brand's purpose and is sufficiently aligned to it, this may imply a link between authenticity and innovation.

The company purpose as provided by JPU (Appendix B) is the following: "Our purpose is 'to be the fertile soil that grows the potential of our people, our clients and our country'." In the purpose statement six key words were noted with the main key word being grows or its derivative, growth. This assessment aims to note the number of matches between the key words in the purpose statement provided by JPU and the key words in the purpose statement provided by each

participant as their articulation of the company purpose. Each participant was asked to articulate the company purpose (Appendix C).

The response of the participants articulation of the company purpose consisting of six key words: fertile soil, growth, potential, people, clients and country', as indicated above, are illustrated by the histogram labelled Figure 5.7. The histogram labelled Figure 5.8 shows the quantum, expressed as a percentage, for each of the key words together with the number of participants who responded to the six key words respectively. The insights obtained will be displayed for the purposes of establishing the congruency between the brands purpose and the articulation of the brands purpose as a means of reviewing the brands authenticity.

Authenticity is established when one transparently displays a consistent congruence between the communication of the brand intent or brand purpose and the delivery or action thereof (Kernis & Goldman, 2006; Pattuglia & Mingione, 2017; Kelley, 1973; McLeod, 2007; Ladkin, 2010; Yildiz & Ülker-Demirel, 2017). The themes identified from the analysis are presented in terms of frequencies in Figure 5.7 below.

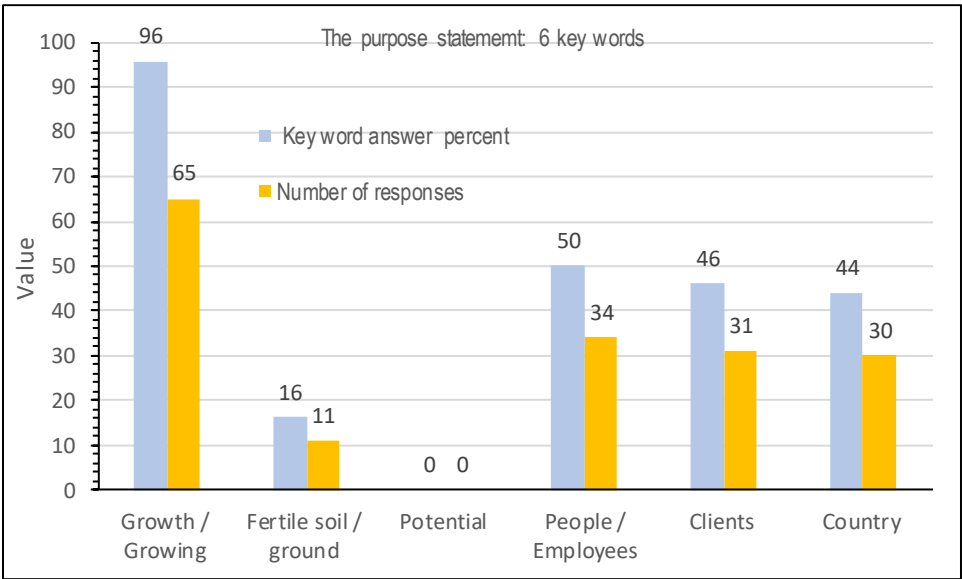


Figure 5.7 Participants response to the articulation of the company purpose

The main observation which can be derived from this exercise is that 96% of the participants considered growth, or a derivative of the word growth such as growing, in the company's purpose statement to be greatest significance. The growth specifically of - people, clients and country or

a derivative of these words – were recalled by 50%, 46% and 44% respectively of the participants as a significant part of the purpose statement. A noticeable insight is that potential was not noted by any respondents though growth was, however, the purpose statement shows it is the growth of potential and not growth in isolation. No noticeable patterns were observed when cross-referencing results with management level, age and length of service.

These insights show a clear articulation of the main key word (grow) in the company-provided company purpose statement. However, though participant unity of communication is clearly evidenced, the remaining key words were not sufficiently articulated to indicate complete congruence. It is interesting to note that one of the company's founders, Pepe Marais, has written a book called "Growing Greatness" (Marais, 2018). The influence of the co-founder's communication on the company may be of value to explore in a further study.

For the purpose of this study, the insight that 96% of the JPU participants communicated the main key word (grow) when articulating the brand purpose, validates that congruency exists between the brands purpose and its communication thereof. As congruency (between what is claimed and what is communicated) is a prerequisite to authenticity and JPU are considered innovative, this insight indicates the probability that a link between brand innovation and brand authenticity exists. Authenticity is established when one transparently displays a consistent congruence between the communication of the brand intent or brand purpose and the delivery or action thereof (Kernis & Goldman, 2006; Pattuglia & Mingione, 2017; Kelley, 1973; McLeod, 2007; Ladkin, 2010; Yildiz & Ülker-Demirel, 2017).

5.3.2 The participants' alignment with the company purpose expressed by how compelling out of 10 participants found the purpose:

Tucker (2016) debates the various constructs underpinning innovation, in that what is new and novel to one may not be new and novel to another. Innovation should not be a how or a what focus for a company but rather a why. What is the purpose for the brand innovating? For organisations or brands to create shared value for all their stakeholders they need to reassess their purpose so that they present themselves as purpose-led or purpose-driven. It seems that the more passionately companies communicate their purpose, the higher stakeholders' perceptions of their brand authenticity becomes (Porter & Kramer, 2011).

It would therefore be of value to note how passionate the brand's leadership is with regards to its purpose. How authentically aligned are the participants to the brand's purpose as upheld by its brand values. In essence, it follows that brand authenticity is represented by the consistency of a brand's behaviour as evidenced by its employees, more specifically its leadership, and how such behaviour represents the brand's core values and norms. The authenticity of the key individuals within a system should therefore be congruent with the system as conveyed by that brand's purpose through its communication (Fritz et al., 2017:327).

Participants were thus asked to rank out of 10 how compelling (Appendix 3 below) they found the company's purpose (Appendix B). The ideal score is 9 to 10, 7 to 8 is satisfactory and below 7 is unsatisfactory. The results of this exercise are illustrated by Figures 5.8 and 5.9, by way of a histogram analysis depicted below. This analysis reflects how the participants scored by number of participants and as a percentage of participants.



Figure 5.8 Participants' alignment to the companies' purpose

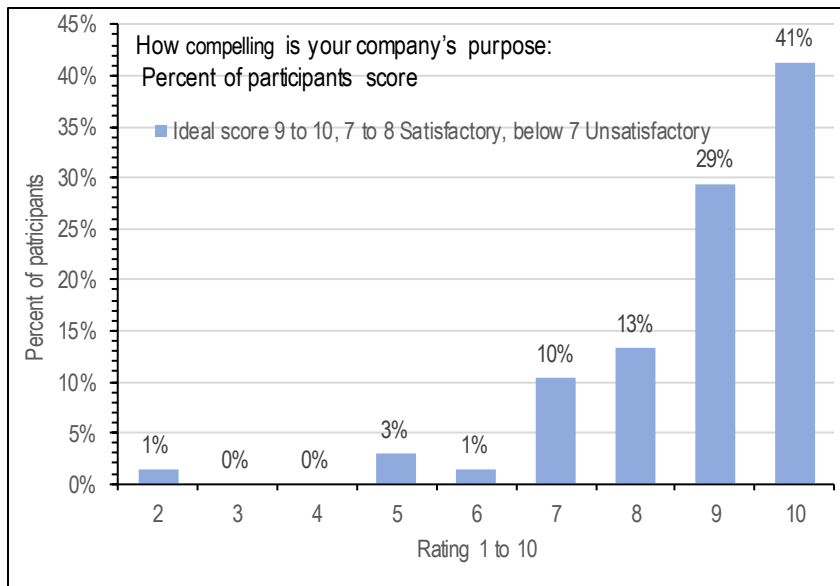


Figure 5.9 Participants alignment as a percentage to the company's purpose

The majority (70%) of the participants found the company's purpose highly compelling, giving it a score of 9 or 10 out of 10. Of the balance, 23% found the company's purpose compelling and 5% did not find the company's purpose compelling. It can be noted that the majority (93%) of JPU leadership find the company's purpose sufficiently compelling. For a brand to be viewed as authentic, the key individuals within a system should be congruent with the system (Fritz et al., 2017:327), in that the company purpose is found by them to be authentically compelling. The more passionately companies communicate their purpose, the higher stakeholders' perceptions of their brand authenticity becomes (Porter & Kramer, 2011). As passionate alignment is a stated prerequisite to authenticity and JPU are considered innovative, this insight further indicates the probability that a link between brand innovation and brand authenticity exists, as noted through the communication of its leadership. Participants who ranked the company's purpose unsatisfactory were further explored, the results of this exercise are illustrated by Figure 5.10 below and the key insights discussed.

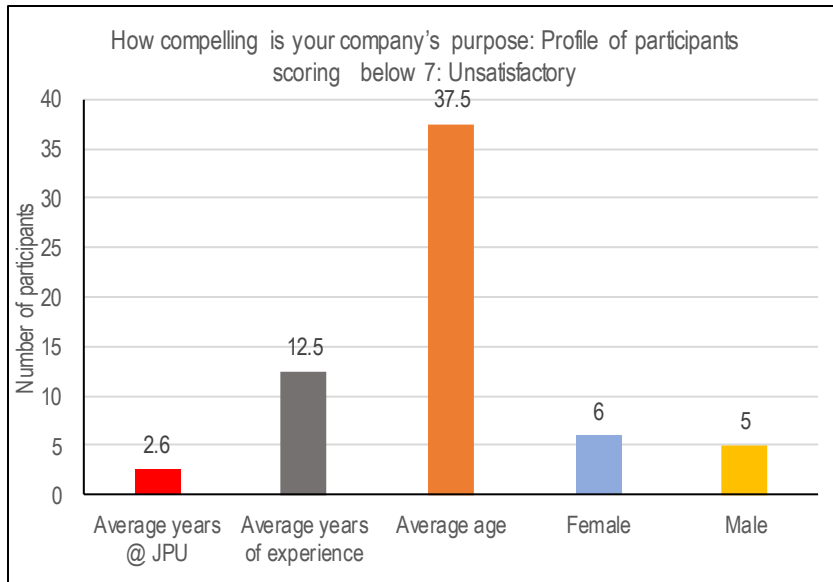


Figure 5.10 Participants alignment as a percentage to the companies' purpose

It was noted that the majority of the participants were from departments with more detail-oriented functions focused on now as opposed to more strategic future focused functions. The average number of years of service at 2.6 years was less than the company average of 3.8 years and most significantly the age of the participants was narrower, from 31 to 47, as opposed to broader range of 26 to 66. Given that the majority of the participants were female as illustrated by Figure 5.3, with 62% of the participants being female and 38% being male, this would indicate that as a ratio, more men found the purpose insufficiently inspiring than women. These insights will be noted and referred to if relevant patterns are noted in future insights.

5.3.3 Exploring the brands stated values and the participants ranked career values:

Brands must offer the consumer something different, something unique and possess “authentic values” (Yildiz & Ülker-Demirel, 2017:121). With respect to being true to itself a brand must know itself, what are its values “(w)hat is the essence from which all our values flow” (Pine & Gilmore, 2013:29). Brand values become a key driver in this new experience economy. “Authentic brands put their organisational values at the core of their practices and actions”, (Portal, 2017:1). The marketing paradigm has changed and only those that embrace and adapt will remain profitable in the years to come. The new paradigm is a focus on value and values. Brand trust and thus brand growth is greatly enhanced by an organisation displaying authentic values (Napoli et al, 2016).

The corporate brand persona is increasingly evaluated as a “breathing entity” with values evidenced in its behaviour towards all stakeholders that either does or does not resonate with those of the consumer. The personality of the Chief Executive Officer and/or leadership team becomes the personality of the organisation or brand. This shift has been noted in recent strategic communication theorising by Overton-De Klerk and Verwey (2013).

It would be of value to identify an Innovative South African company such as JPU and note its level of brand authenticity by means of observing the brand’s values through the language of its leadership. The original or real is often exchanged for the social construct of “authentic”; the new marketplace differential. The prime mode being communication, how this brand communicates its essence through the projection of thoughts, emotions and behaviours or “integrated values” is all in alignment with that brand essence (Ilicic & Webster, 2016). Kermis and Goldman (2006), note behaviour consistent with values as one of four dimensions that combine to give an authenticity score.

It would be of interest to note how congruent the JPU leadership is with the corporate brand’s values. High levels of congruency could indicate a link between a company’s ability to innovate and its level of authenticity. According to McKinsey, a 15% increase in velocity with respect to company value alignment doubles productivity, increases wellbeing and success. Values support the achievement of the purpose, values drive behaviour and behaviour drives results.

Values are our deepest subconscious drivers, they are not what we like or dislike but rather what is important to us and, according to Dr Clare Graves’ Spiral Dynamics, they indicate our value level. The JPU leadership was asked to rank six career values within the context of the company in order of importance from most important to not at all important (Appendix C).

Kermis and Goldman (2006), note behaviour consistent with values as a key dimension of an authenticity score. Ilicic and Webster (2016), note that a brand shows its “integrated values” in its communication and that these values must be authentic and in alignment with the brands essence. In order to review the authentic alignment of the participants with the JPU values, a list was created utilising values from; the JPU Vision and values song sheet (Appendix B), the literature and linguistically opposite words to the before mentioned words (Appendix C). This was done in order to ensure the participants were not being led to only select JPU values and thus skewing the results to favor JPU values. The intent is to ascertain the degree to which JPU values

are “authentically” selected by the participants and to draw insights from these findings with respect to the link between Brand Innovation and Brand Authenticity.

Participants were asked to rank their six career values in the following order; Most important, Extremely important, Very important, Somewhat important, Not so important, Not at all important. The intent is to ascertain the level of importance placed on each value, which values were viewed as most to least important and does this provide any additional insight as to establishing how authentically aligned the brand is to their values.

Further to the JPU values provided in Appendix B, and for the purposes of interpreting the possible responses to the participants’ responses to question one in the value test, the additional list of values used to create a framework for this analysis include the following:

Values not listed in *JPU Vision and values song sheet*:

- Inclusion
- Collaboration
- Diversity
- Authenticity
- Empathy
- Learning
- Positivity
- Development
- Trust
- Adaption
- Listening
- Accountability
- Ownership
- Ecology
- Social Cohesion
- Support
- Transformation
- Courage
- Vulnerability

Opposite Non-Innovative Values:

- Isolation
- Detachment
- Uniformity
- Self-Protection
- Self-Focus
- Pessimism
- Realism
- Comfort
- Sameness
- Skepticism
- Indifference
- Speaking
- Avoidance
- Security
- Defense
- Self-Preservation
- Ignorance
- Denial
- Social Climbing
- Attachment
- Penalisation
- Constancy
- Fear
- Untouchability

5.3.4 Exploring the most frequently mentioned value in each category:

As theorised by Overton-De Klerk and Verwey (2013), the leadership team becomes the anthropomorphised brand as evidenced through action and communication. In order to assess an authentic alignment to the brands values as a dimension of authenticity (Kermis & Goldman, 2006; Ilicic & Webster, 2016), participants were asked to rank six career values within the context of the company they work. The values were asked to be ranked in order of importance to them,

from the most important to the not at all important. The results of this exercise are illustrated by the histogram below, Figure 5.11.

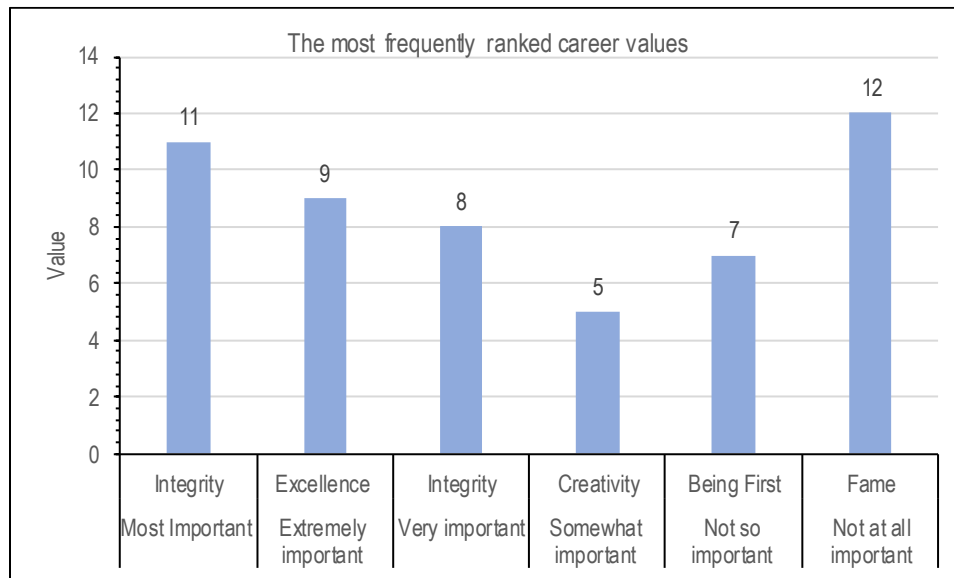


Figure 5.11 Participants ranking of six career values in order of importance

Of JPU's six core values (Creativity, Excellence, Integrity, Respect, Leadership, Unity) it was interesting to note that three featured as the most referenced in the important categories (Integrity, Excellence, Creativity). The most interesting insight is that integrity was the most frequently mentioned in two categories and collectively was the most referenced value. The values Being First and Fame were listed most frequently as not being important.

Participants were asked to rank six career values within the context of the company they work for. The values were asked to be ranked in order of importance to them, from the most important to the not at all important. The collective participant data for each rank was reviewed and filtered by frequency of mentions in each of the six ranking possibilities – Most important, Extremely important, Very important, Somewhat important, Not so important, Not at all important. The top ten frequently mentioned values per rank were reviewed for insights. The results of this exercise are illustrated by the histograms below, Figure 5.12, Figure 5.13, Figure 5.14, Figure 5.15, 5.16 and Figure 5.17.

5.3.5 Exploring the top 10 values listed under most important:

In this section we review the top ten frequently mentioned values ranked by the participants as Most important.

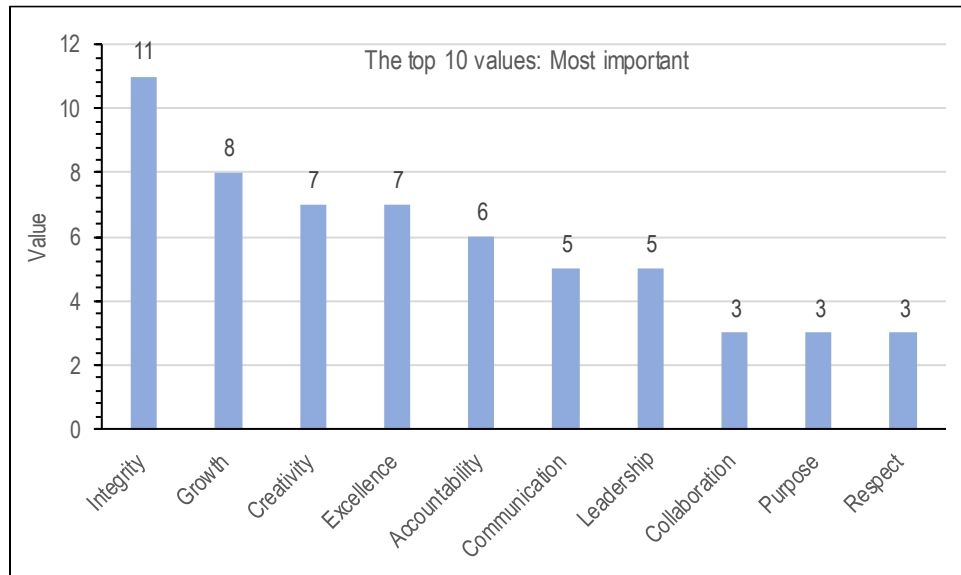


Figure 5.12 Participants score of the most frequently listed under the most important category

If we explore the values listed most frequently under the most important category, we note that five of the six JPU core values are listed in the most important category (Creativity, Excellence, Integrity, Respect, Leadership). The only core value not present is Unity. The balance of the values listed are either non-core JPU values or values considered innovative, as noted in the literature review. Growth is noted as the second most frequently listed value in the most important category. Growth was the most used word in the reciting of the company's purpose and one of the founders, Pepe Marais, has written a book called "Growing Greatness". The results indicate cohesion with the company's values and purpose, though not complete cohesion as not all values were listed nor were, they listed most frequently because interspersed between them are non-core and general innovative values. What is clearly evident is that this company displays cohesion with regard to sound innovative values

5.3.6 Exploring the top 10 values listed under extremely important:

In this section we review the top ten frequently mentioned values ranked by the participants as Extremely important.

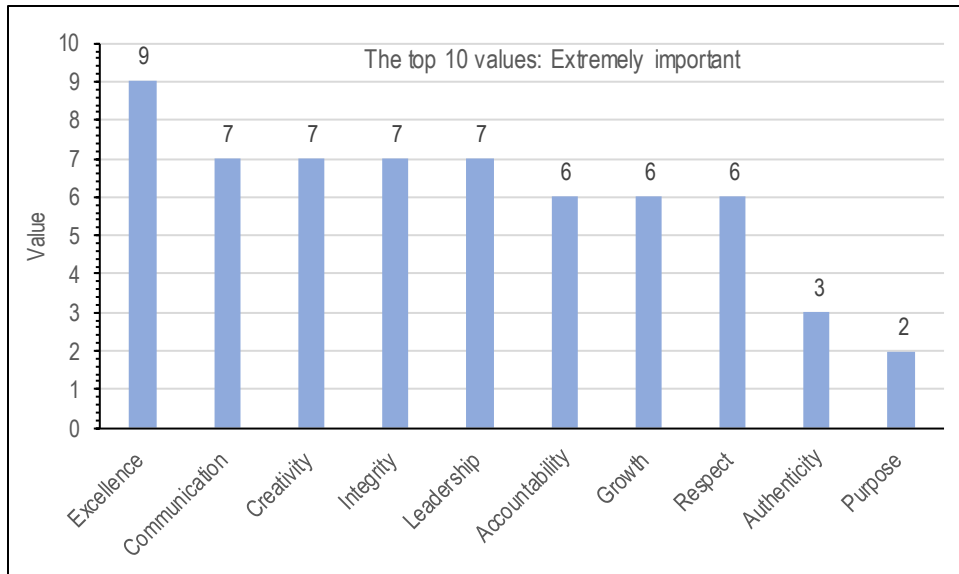


Figure 5.13 Participants score of the most frequently listed under the most extremely important category

The results are not dissimilar to the most important category in that five of the six core JPU values are the most frequently listed in this category (Creativity, Excellence, Integrity, Respect, Leadership). The only core value that is again not present is Unity. The balance of the values listed are either non-core JPU values or general innovative values, as noted in the literature review. The value Growth is again noted. It was the most frequently referenced word when the JPU leadership were asked what the company purpose is. The results again show cohesion and authentic communication of the company values, though this is not definitive. What is definitive is that the values are all innovative values.

5.3.7 Exploring the top 10 values listed under very important:

In this section we review the top ten frequently mentioned values ranked by the participants as very important.

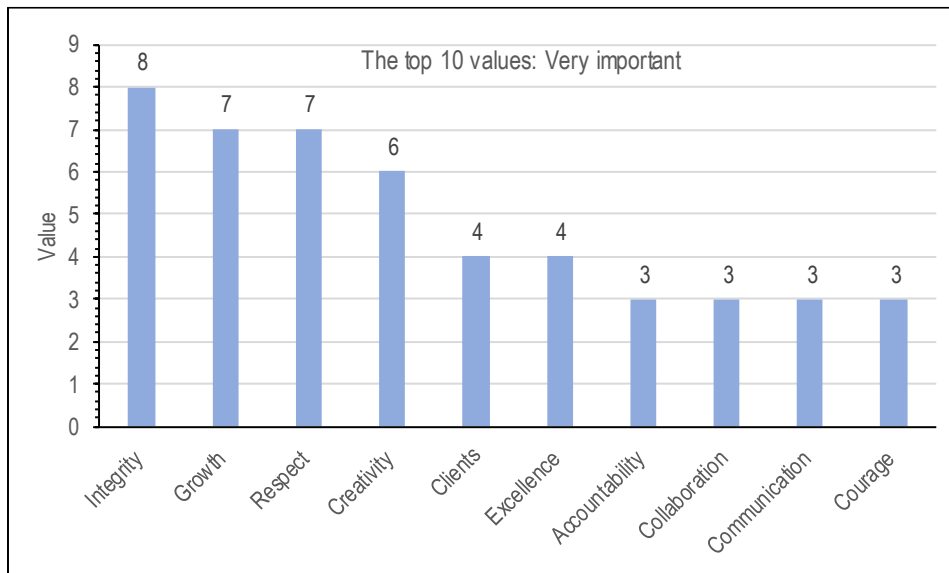


Figure 5.14 Participants score of the most frequently listed under the very important category

The results show a similar pattern with five of the six JPU values being listed most frequently under the very important category (Creativity, Excellence, Integrity, Respect, Leadership). Again, Unity was the only core value not mentioned. It must be noted that Communication and Accountability were mentioned in this and the previous categories and in two of the three categories reviewed thus far Collaboration was mentioned. Growth was again mentioned in the purpose statement and integrity was the most frequently mentioned in two of the three categories reviewed thus far. The company leadership communication reviewed thus far shows that while cohesion is clearly seen, what is inconclusive is the nature of the values in that they are sound innovative values. This would lead one to consider that though cohesion is key, the nature of the values is more clearly linked to innovation success.

5.3.8 Exploring the top 10 values listed under somewhat important

In this section we review the top ten frequently mentioned values ranked by the participants as Somewhat important.

We note again that five of the six core JPU values are referenced most frequently under the somewhat important category (Creativity, Excellence, Integrity, Respect, Leadership). The only core value missing is Unity. It is further noted that Collaboration and Accountability are again mentioned as well as a second mention of Courage. All values listed most frequently are again noted innovative values essential to the innovation process.

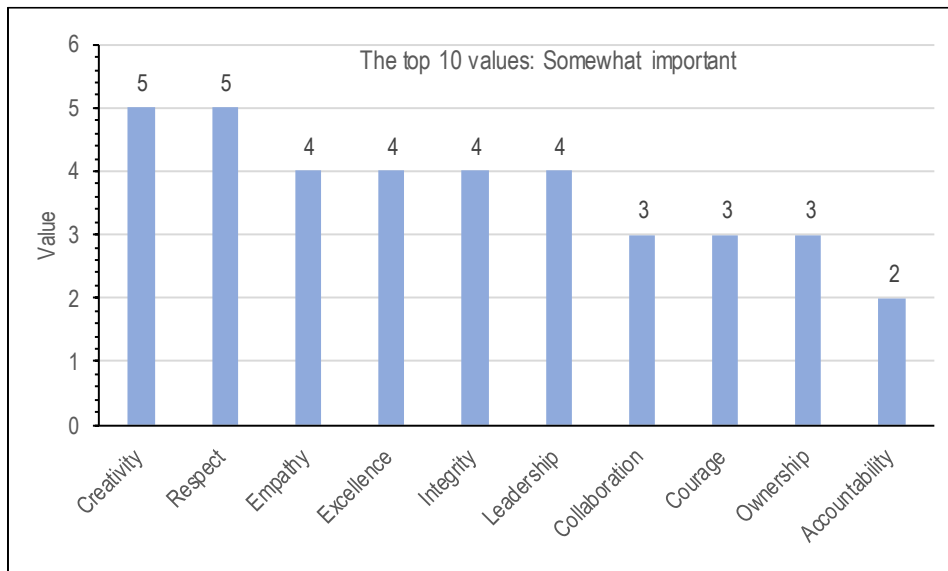


Figure 5.15 Participants score of the most frequently listed under the somewhat important category

5.3.9 Exploring the top 10 values listed under not so important

In this section we review the top ten frequently mentioned values ranked by the participants as Not so important.

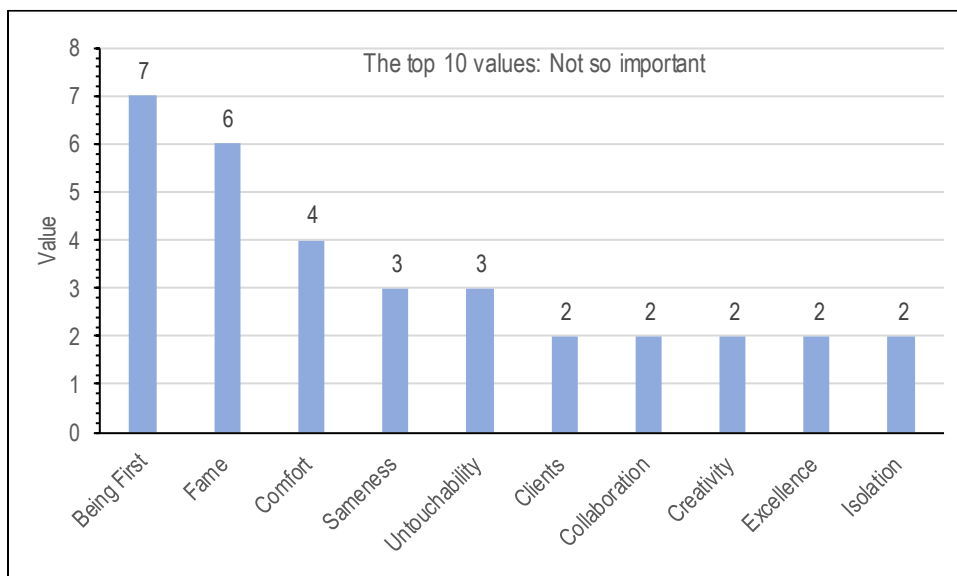


Figure 5.16 Participants score of the most frequently listed under the not so important category

In the not so important category only two core JPU values were noted, Creativity and Excellence with only two mentions each. The balance of the values was a combination of general innovative values (Collaboration), non-innovative values (Comfort, Sameness, Untouchability, Isolation) and JPU non-core values (Being First, Fame, Clients). Given the framing of the question it is not surprising to see a mix of value sources in that respondents were asked to rank their values in order. This means that ranking a value as not so important does not necessarily mean the respondent views it as not important, just less important than another value. What is of interest is the frequency with which Being First, and Fame were referenced as they are non-core JPU values. It may be argued that these values are used in the literature when considering innovation. Therefore, though this may show misalignment to the company's values, it does show alignment to good innovation values.

5.3.10 Exploring the top 10 values listed under not at all important

In this section we review the top ten frequently mentioned values ranked by the participants as Not at all important.

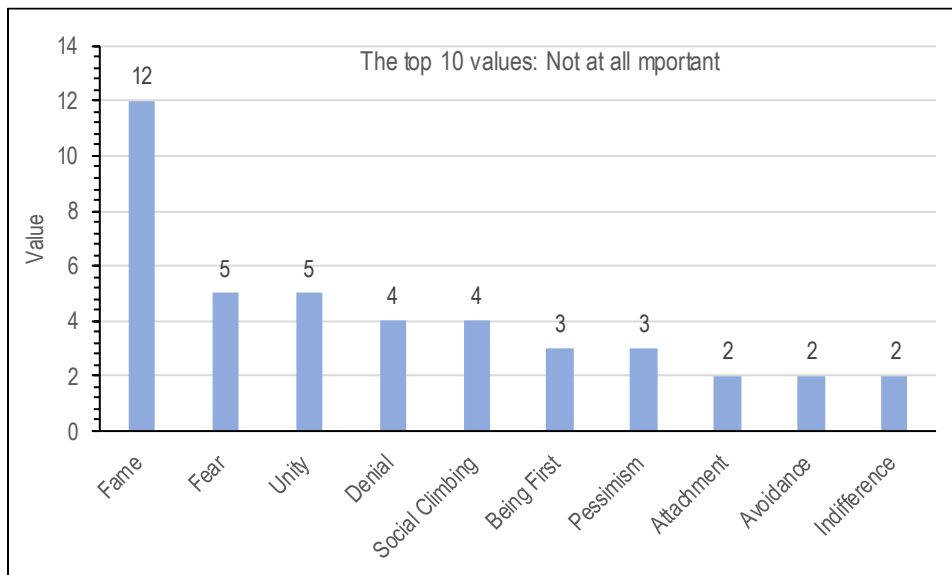


Figure 5.17 Participants score of the most frequently listed under the not at all important category

In the not at all important category only one core JPU value was noted, Unity, with a significant five mentions. The balance of the values was a combination of non-innovative values (Fear, Denial, Social Climbing, Pessimism, Attachment, Avoidance, Indifference) and JPU non-core values (Being First, Fame). No general innovative values were noted. As noted above, given the

framing of the question it is not surprising to see a mix of value sources in that respondents were asked to rank their values in order. This means that ranking a value as not so important does not necessarily mean the respondent views it as not important, just less important than another value. What is of interest, as previously mentioned, is the frequency with which Being First and Fame were referenced as they are non-core JPU values. It may again be argued that these values are not seen in the literature when considering innovation. Therefore, though this may show misalignment to the company's values, it does show alignment to good innovation values.

5.3.11 Exploring the top 10 values listed under most, extremely, very and somewhat important:

Participants were asked to rank six career values within the context of the company they work for. The values were asked to be ranked in order of importance to them, from the most important to the not at all important. The collective participant data for each rank was reviewed and filtered by frequency of mentions in each of the six ranking possibilities – Most important, Extremely important, Very important, Somewhat important, Not so important, Not at all important. The top ten most frequently mentioned values in each of the Important categories were merged and filtered by frequency of mentions. The Important categories being the; Most important rank, the Extremely important rank, and the Somewhat important rank.

The participants score in this exercise are illustrated by way of a histogram in Figure 5.18 below.

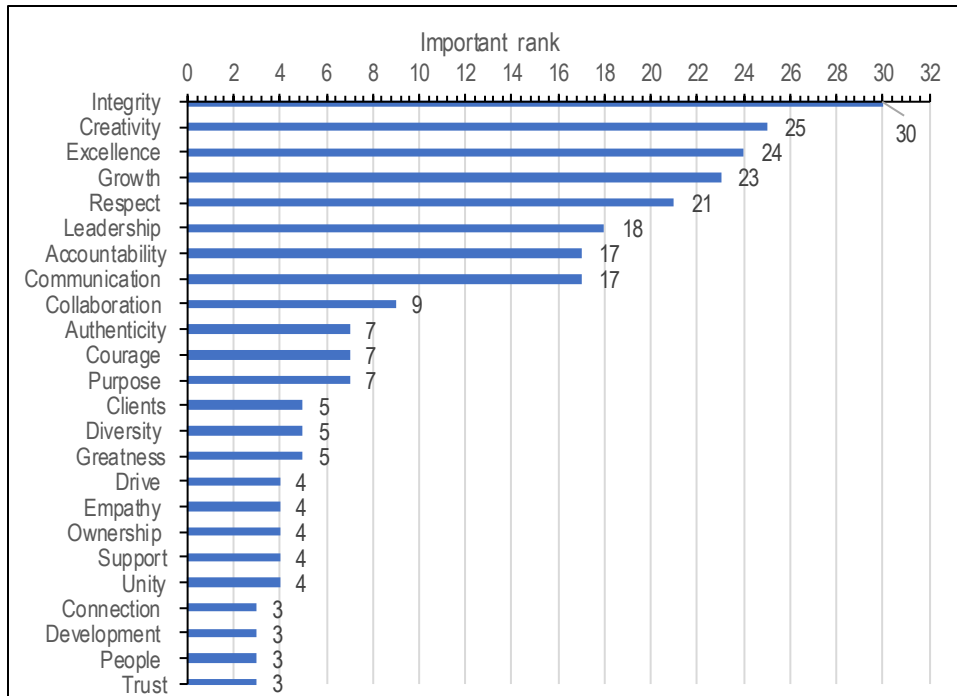


Figure 5.18 Participants score of the most frequently listed under the most extremely, very and somewhat important categories

In this case study, we explored the link between authenticity and innovation by observing the communication of a known innovation company's leadership with respect to its articulation of the company's purpose and values. We have noted synergy in the communicating of the company's purpose. In the communication of the company's values, five out of the six core JPU values were noted in the top ten frequently listed values when examining the four important categories individually (integrity, creativity, excellence, respect, leadership). The only core JPU value missing was Unity. The balance of the values in the top ten were mainly from the JPU provided purpose statement descriptive and the innovative values lists.

When combining all four of the important categories and reviewing the results in order of frequency of respondent mentions, it is noted that of the top six values, five are JPU core values. The only core value not seen in the top six list is Unity and, in its place, Growth was mentioned. Growth was noted as the most frequent purpose statement descriptive and the title of a book written by one of the founders – "Growing Greatness". It would be of value in a future study to consider the influence of a founder on a company's ability to innovate. For the sake of this study, it can be shown that the leadership does communicate the company's purpose and values authentically. Complete cohesion is not noted except for the word Growth and the communication

of known innovative values specifically Integrity followed by Creativity, Excellence, Growth, Respect, Leadership, Accountability and Communication. All mentioned values were mentioned by 25% or more of the respondents. Integrity was mentioned by 44% of the respondents. In contrast to these percentages Unity, a core JPU value, was rated by only four respondents as important at 6%. It could perhaps be explored whether operating with integrity could encompass the behaviour expected of the value Unity.

While the data shows a significantly high affinity towards the core JPU values as well as to non-core and innovation values, a higher affinity with the core values was anticipated. It must be noted, however, that of the two hundred and seventy-two total values listed as important - six were non-innovative values. The six were as follows - Self-focus, Sameness, Defense, Comfort and Security. The average age of the respondents listing non-innovative values was 49 years of age and the majority were white female. The majority of the six non-innovative values were in the somewhat important column, only one was noted in the very important column - security. This insight may be skewed by a particular type of respondent and does not detract from the finding that the company is aligned to innovation values and more aligned to JPU core values in general than to non-core or innovation values.

5.3.12 Exploring the top 10 values listed under not so and not at all important:

Participants were asked to rank six career values within the context of the company they work for. The values were asked to be ranked in order of importance to them, from the most important to the not at all important. The collective participant data for each rank was reviewed and filtered by frequency of mentions in each of the six ranking possibilities – Most important, Extremely important, Very important, Somewhat important, Not so important, Not at all important. The top ten most frequently mentioned values in each of the Not important categories were merged and filtered by frequency of mentions. The Not important categories being the; Not so important rank and the not at all important rank. The participants score in this exercise are illustrated by way of a histogram in Figure 5.19 below.

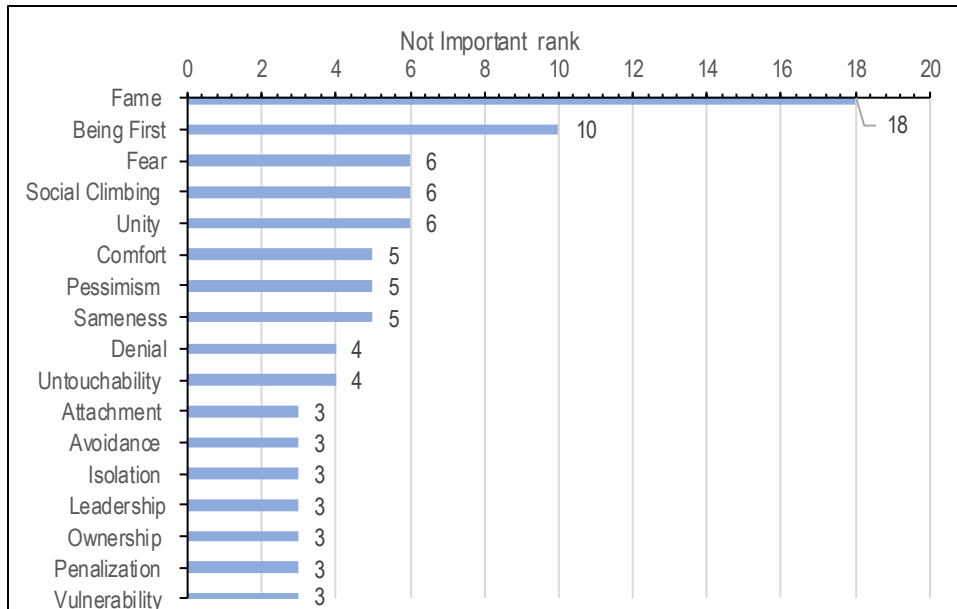


Figure 5.19 Participants score of the most frequently listed under the not so and not at all important categories

When reviewing the collective values listed in both the not so important and not at all important columns combined it was interesting to note that Unity was listed by six people, which is significant at 8.8%, especially as it is a core JPU value. The only significant pattern noted is that four of the six were male, this significance is further heightened by the fact that the data is skewed to females, with forty-two females versus twenty-six males. Data skews have been taken into consideration when noting patterning; for example, the data is heavily skewed towards white respondents and therefore little racial data can be extracted.

The values Being First and Fame were provided by JPU in its purpose statement descriptive yet not rated by respondents at 14.7% and 26.5% respectively as being of importance. The majority of these respondents were female, with nineteen female's vs nine men. It can be generalised that JPU females in leadership do not place significant value on Being First and Fame, whereas JPU males in leadership do not place significant value on Unity. While Being First and Fame are not noted innovation values, they are JPU non-core values. Unity, however, is both a core JPU value and an innovation value. A study by Nelson and Winter noted that women are stronger at unity. It would be of value in a further study to explore a link between companies that innovate and those that don't, in relation to the percentage of female employees. It was further noted that the JPU core value Leadership was listed by three respondents as not at all important as well as the innovation values Vulnerability and Ownership.

In summary, the data analysed shows significant coherence between leadership values and in alignment with the company's values. On closer examination, it can be argued that at a granular level this insight, though profound, is not conclusive in that a core value Unity, non-core values and innovative values are noted in the not important categories. What is more conclusive is the alignment noted among the leadership values with regards to the type of values specifically in the important categories are all innovative values and majority core values. The most frequently mentioned and highest ranked core value was Integrity. It can be deduced that the single most significant word of alignment when reflecting the purpose statement cohesion was Growth and when reviewing the value ranking data, the most significant word of alignment is Integrity.

5.4 ANALYSIS OF BRAND VALUE CONSTRUCT

The brand value construct refers to the intended meaning behind the brands stated values as each company may have a different meaning for the same stated value. Language is a social and individual construct. Words are held in our neurology differently pending our experience with that word (James & Woodsmall, 2017). The basis of miscommunication is the assumption that the meaning behind our words is the same. Given the direct association between company values and company performance, it is essential that a common understanding of the value construct be determined. Kermis and Goldman (2006), note behaviour consistent with values as a key dimension of an authenticity score.

Participants were asked to describe what each value meant to them in one sentence in their own words. Ilicic & Webster (2016), note that a brand shows its "integrated values" in its communication and that these values must be authentic and in alignment with the brands essence.

The brand value construct refers to the intended meaning behind the brands stated value as each company may have a different meaning for the same stated value. The company JPU was asked to provide its formal one sentence explanation of each core value. The key words used in the company provided descriptive were highlighted as indicated below. These words were then searched for in the participant responses, matches were recorded, and patterns noted.

Values construct as provided by JPU (Appendix B):

1. Creativity - Stretch your mind to make magic.
2. Excellence - Be better than your best, and then better.
3. Integrity - Be true. Do what you say you will do.
4. Respect - Hold yourself and others in high regard.
5. Leadership - Inspire others to grow by growing yourself.
6. Unity - There is greatness in unity.

5.4.1 Exploring the number of JPU value construct word mentions per value:

As indicated above the participants were asked to describe what each value meant to them in one sentence in their own words. The company JPU was asked to provide its formal one sentence explanation of each core value. The key words used in the company provided descriptive were highlighted and searched for in the participant responses, the number of word matches per value were recorded, and patterns noted. The results of this exercise are illustrated by the histogram below, Figure 5.20.

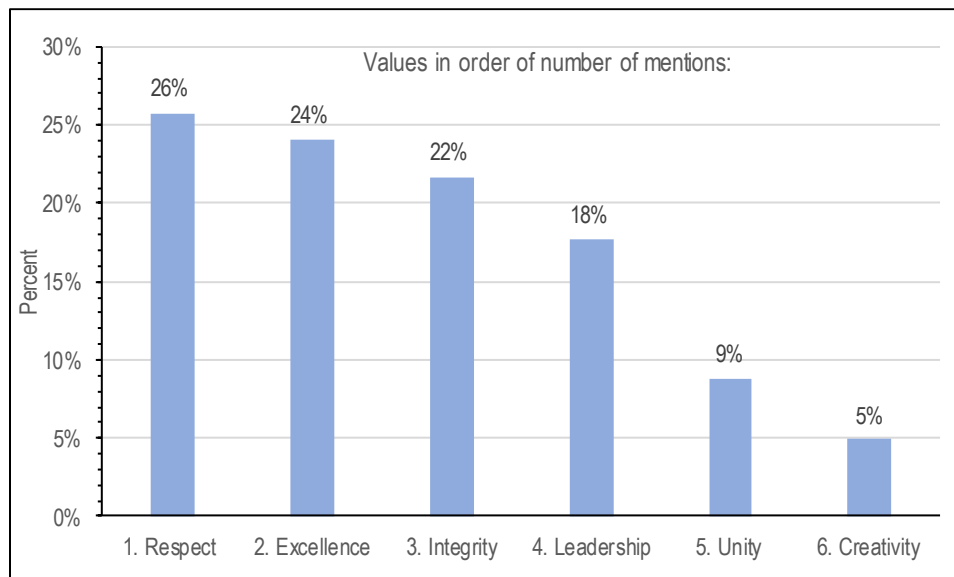


Figure 5.20 Values in order of the number of matched mentions

Participants most accurately described the value Respect, followed by Excellence, Integrity and Leadership. It is of interest to note that the least value construct word matches were noted for the values Unity and Creativity. The low number of matches found for the value construct of Unity is

in alignment with the insights obtained from the value rank data. Unity was the only core value not listed as important by participants and is the second to least understood value with respect to comparing the participants understanding with the company provided descriptive. The least understood value was Creativity. It could be argued that it is a given that a successful advertising agency could have a myriad of individuals with differing views on creativity and that it may be a very good thing.

5.4.2 Exploring the number of JPU value construct word mentions collectively for all values:

As previously indicated, the participants were asked to describe what each value meant to them in one sentence in their own words. The company JPU was asked to provide its formal one sentence explanation of each core value. The key words used in the company provided descriptive were highlighted and searched for in the participant responses, the number of word matches per value were recorded, and patterns noted. In this section we explore the total number of key word matches for the collective values and not per value. The results of this exercise are illustrated by the histogram below, Figure 5.21.

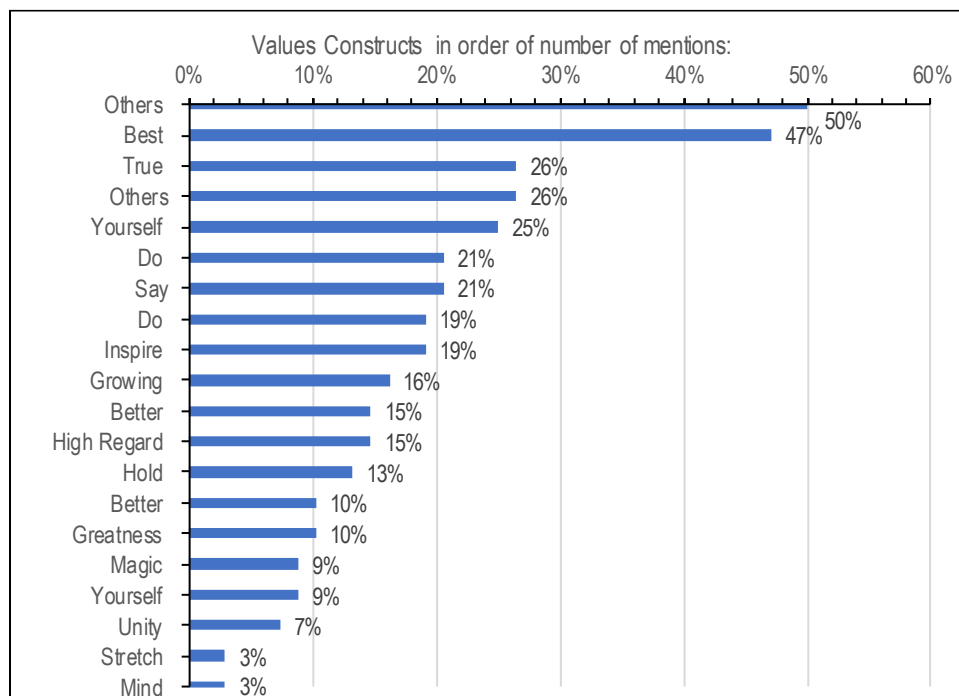


Figure 5.21 Values constructs in order of the number of mentions

It is interesting to note that Others under the value Respect was mentioned by 50% of the participants followed by Best under the value Excellence at 47.06% with a sharp dip to True under

the value Integrity at 26.47%, Others under the value Leadership at 26.47%, Yourself under the value Respect at 25%, Do under the value Integrity at 20.59% and Say under the value Integrity at 20.59%. The least mentioned word matches in order are Magic under the value Creativity at 8.82%, Yourself under the value Leadership at 8.82%, Unity under the value Unity at 7.35%, Stretch under the value Creativity at 2.94% and Mind under the value Creativity at 2.94%.

Of most significance to note is that Others emulates the findings thus far in that operating with Integrity and Respect towards others is a key golden thread within JPU. The second most referenced word, Best, emulates the purpose of Growth and Excellence. Leadership and Unity remain not noticeably referenced and it appears that Creativity is subjective.

5.4.3 Exploring the highest number of JPU value construct word matches by management level:

As previously indicated, the participants were asked to describe what each value meant to them in one sentence in their own words. The company JPU was asked to provide its formal one sentence explanation of each core value. The key words used in the company provided descriptive were highlighted and searched for in the participant responses, the number of word matches per value were recorded, and patterns noted. In the previous section we explored the total number of key word matches for the collective values and not per value. In this section we will explore the highest number of collective value word matches between, the company provided descriptive and the participant responses, by Management Level. The results of this exercise are illustrated by the histogram below, Figure 5.22.

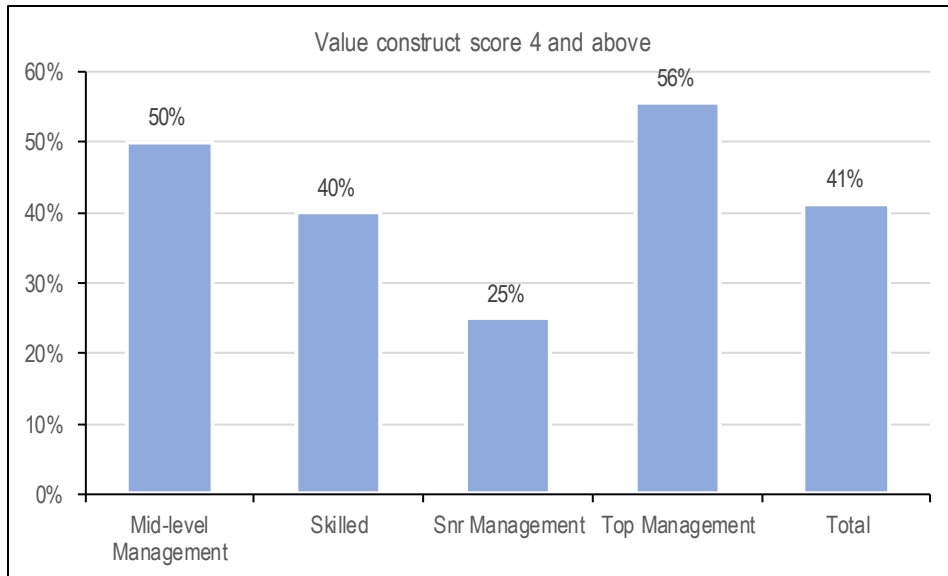


Figure 5.22 Values construct score 4 and above

It is of interest to note that the highest number of JPU value construct word matches was noted among top management. The literature review has noted the important role that leadership plays within a company with respect to its culture and its ability to innovate. As theorised by Overton-De Klerk and Verwey (2013), the leadership team becomes the anthropomorphised brand as evidenced through action and communication. It is for this reason that only the JPU leadership was surveyed and even within its leadership it is noteworthy to observe that the highest coherence comes from top management.

5.4.4 Exploring the lowest number of JPU value construct word matches by management level:

As previously indicated, the participants were asked to describe what each value meant to them in one sentence in their own words. The company JPU was asked to provide its formal one sentence explanation of each core value. The key words used in the company provided descriptive were highlighted and searched for in the participant responses, the number of word matches per value were recorded, and patterns noted. In the previous section we explored the highest number of collective word matches between, the company provided descriptive and the participant responses, by Management Level. In this section we will explore the lowest number of word matches, by Management Level. The results of this exercise are illustrated by the histogram below, Figure 5.23.

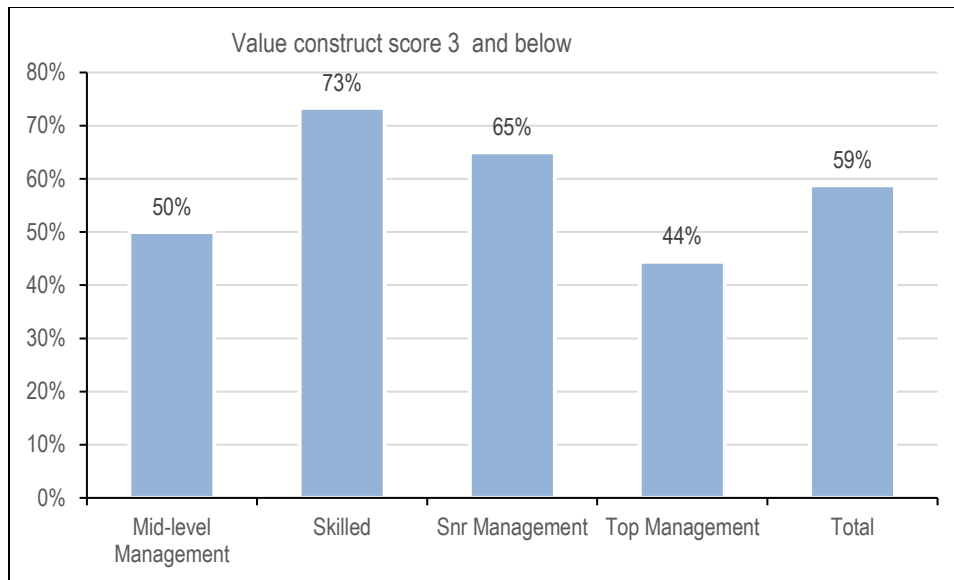


Figure 5.23 Values construct score 3 and below

It is of interest to note that the lowest number of JPU value construct word matches was noted among skilled staff. It would be of interest to explore this further though we could deduce that being skilled, this requires their focus to be more narrowed and thus less aware of unifying elements such as purpose and values.

Upon reviewing the highest number of value construct word matches, it was noted that the highest number of years in the company was six and the highest age was forty-nine. Upon reviewing the lowest number of value construct word matches it was noted that 16% had been at JPU longer than six years and 16% were older than forty-nine. It would be expected that the longer a staff member has been with the company and the older they are they would understand the values at a deeper level. The data, however, contradicts this and it would appear the longer the time with the company and the older the staff member, the less the alignment with or understanding of the values. It would be interesting to explore this as the insight may indicate the need for increased company alignment training the longer older staff members are with the company.

Upon consulting with the JPU Group Talent Director it would appear there is no direct link between the purpose and values constructs data provided by the respondents and performance. "At a quick glance, I can't say that I do find correlation between those (with high ranks) and good performance vs those (with low ranks) and poor performance, as some of our "stars" are in yellow (not good) and some of our non-performers are in green (good)."

5.4.5 Exploring the order of values provided by JPU and the order of value construct mentions provided by participants:

As previously indicated, the participants were asked to describe what each value meant to them in one sentence in their own words. The company JPU was asked to provide its formal one sentence explanation of each core value. The key words used in the company provided descriptive were highlighted and searched for in the participant responses, the number of word matches per value were recorded, and patterns noted. In this section we rank the six core JPU values by the highest number of participant key word matches and compare that order to the order provided by JPU. The results of this exercise are illustrated by the histogram below, Figure 5.24.

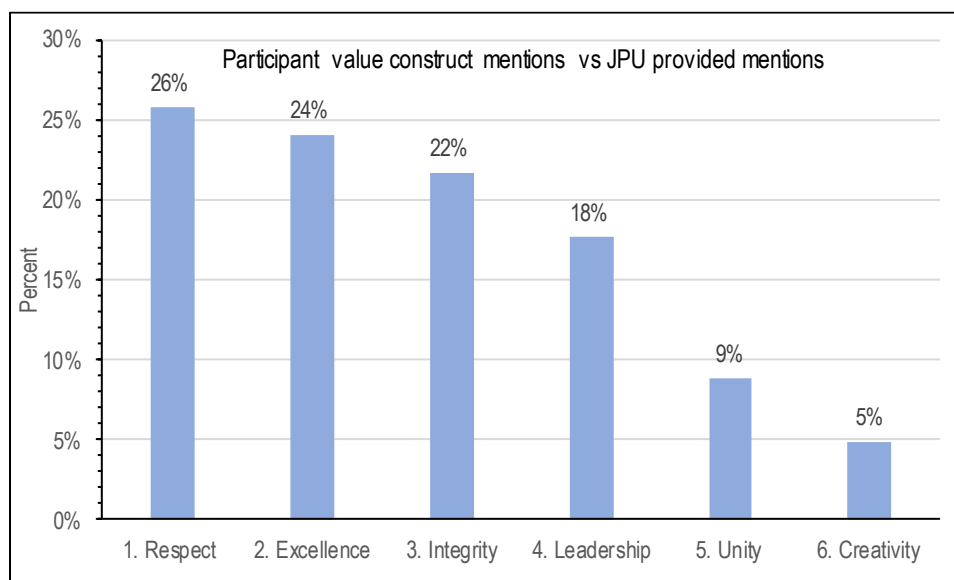


Figure 5.24 Participant value construct mentions versus JPU provided mentions

The above histogram ranked the six core JPU values by the highest number of participant key word matches. This rank is further reflected below alongside the JPU provided order of values.

Participant Value Construct Mentions versus JPU Provided Order of Values:

1. Respect versus Creativity
2. Excellence versus Excellence
3. Integrity versus Integrity
4. Leadership versus Respect

5. Unity versus Leadership
6. Creativity versus Unity

It is of interest to note that the order provided by JPU matches the order of value construct mentions provided by the respondents with the exceptions of Creativity and Respect. Creativity moves from being a number one listed JPU core value to the least understood value when the respondents were asked to explain the value and their answers were matched with the company-provided descriptive. It has been argued previously that this is a renowned agency with multiple awards and thus can be assumed to be creative. We therefore deduce that the answers may simply indicate that the understanding of creativity is subjective, which may not be a negative given the performance of the agency.

Secondly, the value Respect on the list provided by the company was number four and in the value construct word mentions rank, Respect moves significantly to number one. This is the most understood value by the respondents. This is a company whose leadership appears to be aligned in its understanding of what respect means.

Shams et al. (2017) state that brand innovation is not necessarily brand advancement in terms of technology, rather it is the meeting of the needs and pains of the consumer or the providing of value that resonates in exchange for value (profit). Empathy, otherwise known as the genuine understanding of customer needs and pains, requires an authentic connection between the observer and the observed (Ferrier, 2016). This forms the basis of the inspiration required to ideate, which are the first two stages of the Design Thinking process used to innovate (Brown, 2008) and solve, social, environmental, political, and economic needs and pains (Cooper et al., 2009). It can be argued that respect may be linked to empathy and is key to innovation success.

5.4.6 Summary of key findings in quantitative analysis (frequency distributions):

- There is a 96% alignment with the company purpose in respect of the word Growth
- The least referenced word in the company's purpose was Potential
- Respondent data matches five of the six core JPU values with the exception of Unity
- Integrity was the most mentioned value in the important categories
- All the values listed in the important categories were core and non-core JPU values as well as innovative values

- The core value Unity was noted in the not important categories
- Respect was the most understood value in respect to how aligned respondents were to the company-provided descriptive
- Creativity is the most subjective and thus least understood followed by Unity and then leadership
- The closest matches between respondent data and company-provided data was noted within top management
- The longer the staff member is with the company and the older the staff member the least number of matches is observed
- Men more often rank Unity as least important
- Women more often rank Fame and Being First as least important
- The word 'Other' contained in the company-provided descriptive for Respect was the most mentioned word
- Operating with Integrity and Respect towards others is a key golden thread within JPU
- The second most referenced word Best emulates the purpose of Growth and Excellence
- Cohesion within JPU staff in respect to purpose and values is noted
- What is more significant is the type of values

The new brand innovation paradigm, as expressed in the literature review of chapter two and three, is a focus on brand value creation and economic value exchange through the brand purpose as supported by the brand values and evidenced in the brands communication as led by its leaders.

In this section the quantitative analysis of the participants' responses aimed to illustrate; the participants alignment with the company purpose, the prevalence of the participants' value choices and how these values were ranked in comparison to each other. The different gender and management level responses were also indicated and compared.

5.5 QUALITATIVE CONTENT ANALYSIS OF JPU VALUES (WITH FREQUENCIES): BRAND VALUE BEHAVIOURAL PERSPECTIVE

The new brand innovation paradigm, as expressed in the literature review of chapter two and three, further highlights the nature of the brand values evidenced in the authenticity of the brands communication, led by the brands leadership. The literature highlights the values of service,

empathy, integrity and sincerity. The nature of these values indicates a focus outside of self with the self merely serving as a vehicle of these values.

The thematic qualitative content analysis of the document provided by JPU (Appendix B) and the questions created, clarify the meanings individual leaders associate with the brands values (Appendix C). The qualitative analysis identified the themes of self-focused participant responses and other-focused participant responses, that occurred in the participants' responses when asked to describe five behaviours representing each value.

Does the brand consistently communicate its essence via behaviours or “integrated values” and are these values in alignment with that brand essence (Ilicic & Webster, 2016; Kermis & Goldman, 2006). Furthermore, what is the nature of the brands values? Are the brands values focused outside of self with the self merely serving as a vehicle of these values?

For ease of reference these identified themes are displayed in frequencies to show the similarities and differences among the participants' responses for clarification purposes. These analyses are discussed in different sections below.

5.5.1 The analysis of participants' responses to the values test in relation to the behaviours listed for each brand value:

Each participant was asked to list in their own words five behaviours that represent each of the six core values; Creativity, Excellence, Integrity, Respect, Leadership and Unity. On formulating the key themes to be reviewed in the data obtained, a summary of the key insights obtained thus far was observed in conjunction with the concept of innovation obtained from the literature review.

The two key insights from the summary were that there is a golden thread of operating with Integrity and Respect towards Others, there is a secondary focus on ensuring one operates at their Best with respect to Growth and Excellence. In its simplest form, innovation is understood to be the creation of stakeholder value. One is required to be one's best in order to create the best value for another. The value is created for another and therefore the key focus is on others. It is with this in mind that the behaviours given by each participant to describe each value will be categorised into self-focused and other-focused behaviours and insights observed. The results of this exercise are illustrated by the histogram below, Figure 5.25.

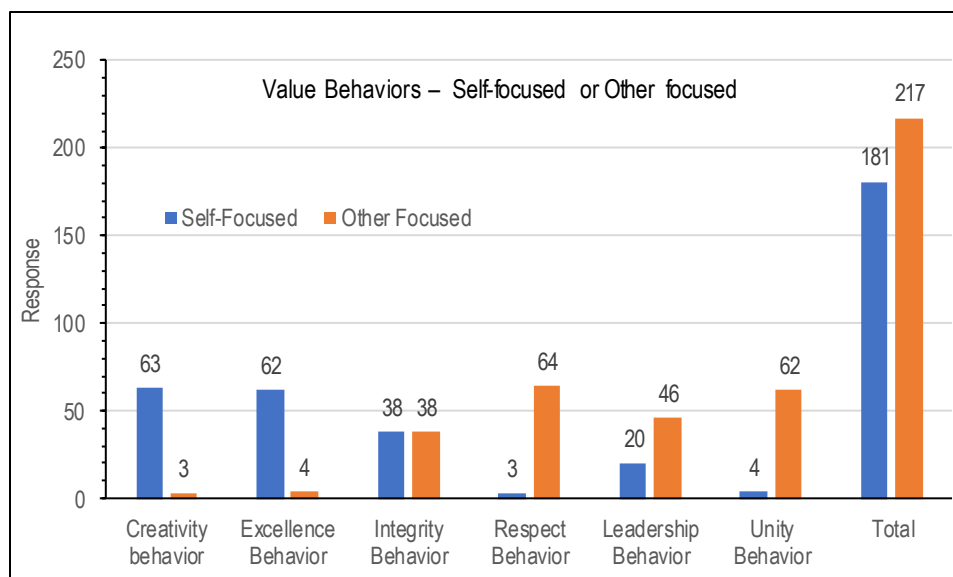


Figure 5.25 Value behaviors – self-focused or other focused

The results indicate that JPU leadership is more other-focused than self-focused. Of the six core JPU values, four are other-focused and two are self-focused. Of the three values noted in the overall insights – Respect, Integrity and Excellence – Respect and Integrity are other-focused, and Excellence is self-focused. The total scoring leans towards balance with ninety-four for self-focus and one hundred and six for other-focused. Excellence is distinctively self-focused as it pertains to ensuring one always operates at one's best. Though the purpose of operating at one's best, is to ensure others are serviced at the highest possible level as a display of respect which is distinctly other-focused. Integrity though more focused on others, indicates a degree of self-focus in respect of personal conduct which is similar to ensuring one operates with excellence in the service of others.

These insights were further explored by separating the female and male responses and then categorising the participant responses per value by self-focused and other-focused behaviours. The results of this exercise are illustrated by the histograms below, Figures 5.26 and 5.27. The self-focused female responses were then contrasted with the self-focused male responses. Similarly, the other-focused female responses were contrasted with the other-focused male responses. The results of this exercise are illustrated by the histograms below, Figures 5.28. and 5.29. Upon reviewing all four histograms, insights were noted.

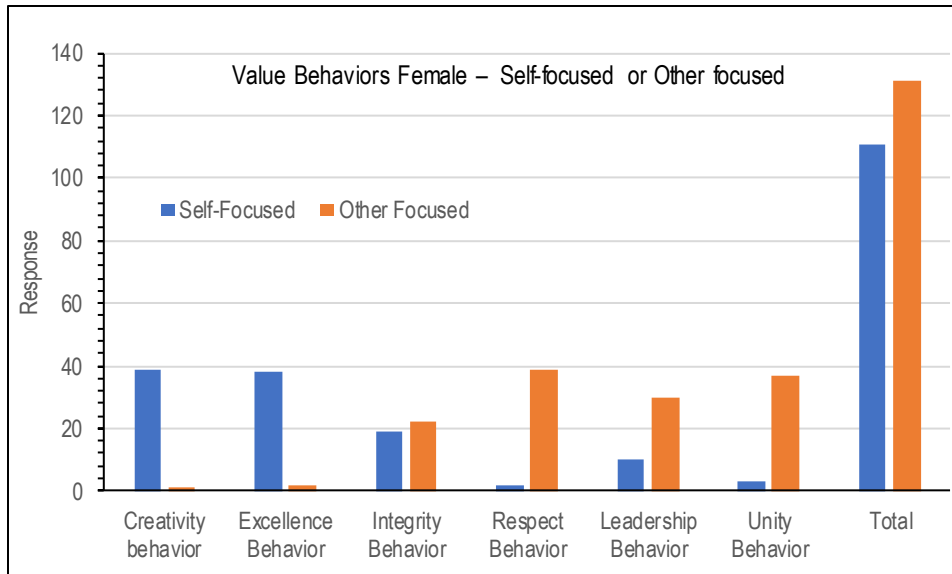


Figure 5.26 Value behaviors female – self-focused or other focused

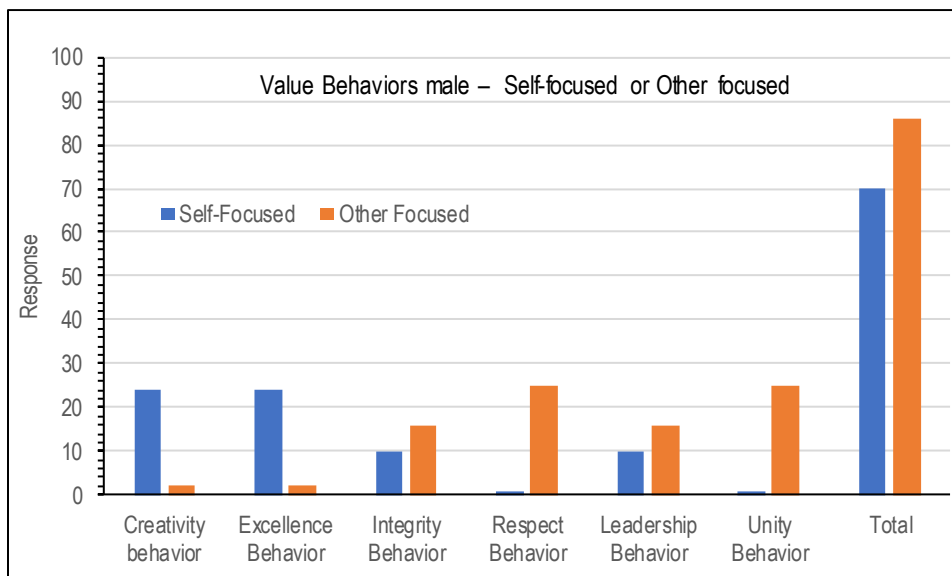


Figure 5.27 Value behaviors male – self-focused or other focused

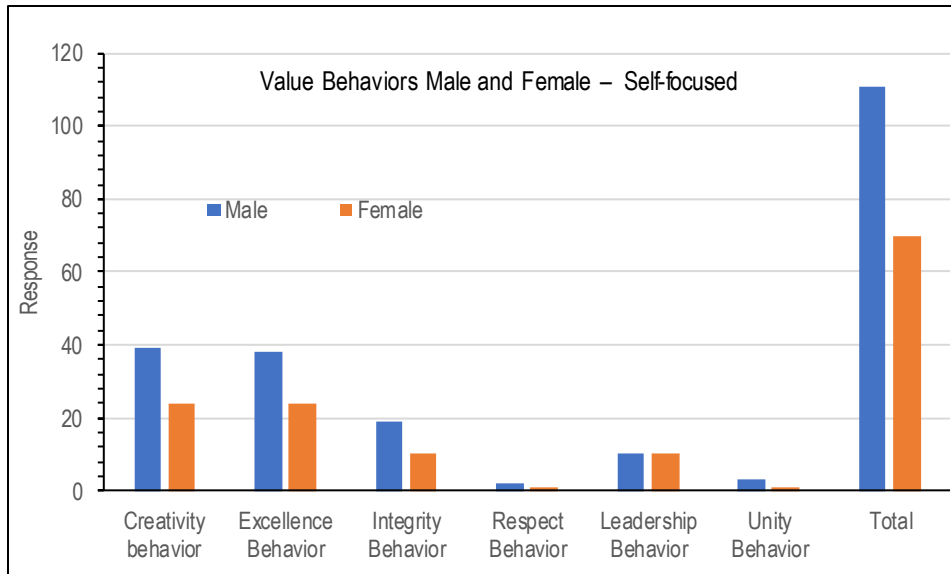


Figure 5.28 Value behaviors male and female – self-focused

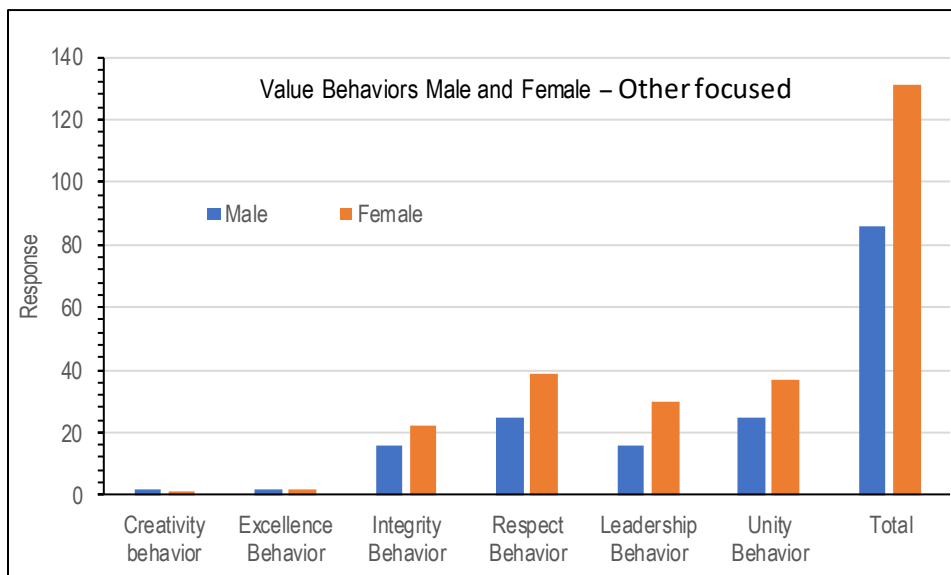


Figure 5.29 Value behaviors male and female – other focused

The thematic qualitative content analysis of the document provided by JPU (Appendix B) and the questions created, clarify the meanings individual leaders associate with the brands values (Appendix C). The qualitative analysis identified the themes of self-focused participant responses and other-focused participant responses, that occurred in the participants' responses when asked to describe five behaviours representing each value.

In analysing the data obtained from the themes provided by JPU as well as the themes not included in their documents and as expressed as frequencies, the following insights were gained based on the qualitative themes and the frequencies presented in quantitative form pertaining to 'self-' and 'other- behavior':

- Staff members who were both self-focused and other-focused had been in the company one to seven years, staff members who were self-focused had been in the company one to fourteen years and staff members who were focused on others had been in the company one to twenty-one years. This indicates that the longer a leader remains with the company, once self-growth has been achieved, the focus is on others.
- Staff members who were both self-focused and other-focused were between the ages of twenty-six and sixty-one years old, staff members who were focused on others were between the ages of twenty-eight and sixty-six years old, staff members who were focused on self were between the ages of thirty and sixty-four years old. This indicates that the younger the staff member the more focused on others they were.
- When reviewing the value behaviours of men and women with respect to the ratio of self and other focus per value, it was noted that the graphs were very similar. However, when reviewing only the self-focused responses for each value with respect to the ratio between men and women and then reviewing only the other-focused responses for each value with respect to the ratio between men and women, it was noted that men are more self-focused and women more other-focused.
- Self-focused and other-focused staff members were mostly mid-level managers and senior management, balanced staff members were mostly mid-level managers and skilled managers. This indicates that skilled leaders are more balanced in their approach.
- The longer the service the more focused on others, the younger the staff member the more focused on others, women and skilled leaders are more balanced in their approach. Women are more focused overall on others and men are more focused overall on self.

The key insight was that JPU leadership is more other-focused than self-focused. Of the six core JPU values, four are other-focused and two are self-focused. Of the three values noted in the

overall insights – Respect, Integrity and Excellence – Respect and Integrity are other-focused, and Excellence is self-focused. Though Excellence is self-focused, it pertains to ensuring one always operates at one's best in service of the other. We could conclude then that key JPU values as expressed through the communication of its leaders are primarily other-focused or in service of the other.

5.6 ANSWERING THE RESEARCH QUESTIONS

Against the backdrop of the findings of the study presented in discussed in this chapter, this section explains and motivates how the research questions posed in this study have been answered.

5.6.1 What are the key components of brand innovation?

Brand Innovation is not necessarily brand advancement in terms of technology, rather it is the meeting of the needs of the consumer or the providing of value in exchange for economic value (Shams et al., 2017). The meeting of the needs of the consumer should be a brands purpose for innovating. Innovation is therefore a why focus not a how or what focus (Tucker, 2016). Peck (2017), suggests all brands seeking innovation should first ask themselves, innovation for what purpose?

Design Thinking (Brown, 2009) is known as the process of Innovation. It is a practice, separate from the product, and serving to solve, social, environmental, political, and economic problems and in so doing causes no further harm to any system (Cooper at al, 2009).

This can be synthesised into a living design process of value exchange from the corporate brand to the customer and back to the corporate brand that permanently seeks to re-evaluate and adjust itself through deep insight into the systems that govern all parts of the value exchange. System Thinking run through the values of Design Thinking, Sevaldson (2017) believes this merge contributes significantly to brand innovation.

Ferrier (2016), highlights empathy as a key value required to understand a customer needs and pains and that it requires an authentic connection between the observer and the observed. Authenticity can be defined as unveiling oneself by means of a congruence between communication and action (Ladkin, 2010; Fritz et al. 2017), “being one true or real self and acting

in congruence with oneself and values" [*sic*] (Me'nard & Brunet, 2011). Empathy means to feel the pain of another, being driven to serve them and thus better enabling the Inspiration required to Ideate for Brand Innovation. Inspiration and Ideation are the first two phases of the Design Thinking process, the starting point of Brand Innovation. Ideation being the generation of ideas from one human to a human.

The current economic paradigm in relation to Brand Innovation focuses on the middle and final stages of Design Thinking, Ideation and Implementation, and insufficiently on the starting point of Brand Innovation, Inspiration. Implementation refers to the converting of an idea into a product or service of value and taking that product or service to market (Brown, 2009).

The new brand innovation paradigm is a focus on brand value creation and economic value exchange through brand purpose supported by brand values of service and empathy, facilitated by authentic communication and connection.

These developments have shifted not only the way a company operates though also how they operate as these new operating imperatives impose a new way of being that requires diverse views, skills and as such inter departmental collaboration through commonly held and communicated values.

The more passionately companies communicate their purpose, the higher stakeholders' perceptions of their brand authenticity become as led by its leadership (Overton-De Klerk and Verwey (2013). Purpose being the actual authentic intent for which a brand was created. Employees must be authentically aligned to this purpose and the values that underpin it (McLeod, 2007).

From the literature reviewed in Chapter 2 and summarised herein, we conclude that the new brand innovation paradigm of value creation and economic value exchange is led by the authentic communication of the brands purpose and values by its leadership. This study aimed to ascertain the authentic congruence between the leadership's articulation of the brand purpose and brand values as drivers of the innovation value exchange.

Figure 5.7 titled, "Participants response to the articulation of the company purpose", indicates that 96% of the JPU participants communicated the main key word (grow) when articulating the brand

purpose, validating that congruency exists between the brands purpose and its communication thereof. As congruency (between what is claimed and what is communicated) is a prerequisite to authenticity and JPU are considered innovative, this insight indicates the probability that a link between brand innovation and brand authenticity exists.

This insight further correlates with the literature review that the innovation value exchange is led by leadership congruence with the brand purpose as observed through their articulation of the brand purpose.

For what purpose do the JPU leadership innovate? For the purpose of growth as a leadership unifier and driver of innovation.

Figure 5.8 titled, “Participants’ alignment to the companies’ purpose”, and Figure 5.9 titled, “Participants alignment as a percentage to the company’s purpose”, indicating that the majority (70%) of the participants found the company’s purpose highly compelling, giving it a score of 9 or 10 out of 10. Of the balance, 23% found the company’s purpose compelling and 5% did not find the company’s purpose compelling. It can be noted that the majority (93%) of JPU leadership find the company’s purpose sufficiently compelling.

This insight further correlates with the literature review that the innovation value exchange is led by leaders congruent with the brand purpose as observed through their alignment with the brand purpose.

Figures 5.11 to 5.19 explored the participants ranking of their six career values in order of importance, alongside the brand values (Creativity, Excellence, Integrity, Respect, Leadership and Unity). The data analysed in the above-mentioned figures showed an 80% coherence between the leadership values and the brands values, as five out of six brand values were clearly referenced by the participants as important. The closest matches between respondent data and company-provided data was noted within top management.

This insight further correlates with the literature review that the innovation value exchange is led by leaders congruent with the brand values as observed through their alignment with the brand values.

The literature on multiple occasions indicates that a brand that operates with empathy and service is considered an innovative brand. Service being the core value of an innovative brand that as an input precedes brand innovation as the output. Figure 5.20 to 5.24 explored the correlations between the participants articulation and thus understanding of the brands values, against the brands provided explanation of each brand. Respect was the most understood value in respect to how aligned respondents were to the company-provided descriptive. The word 'Other' contained in the company-provided descriptive for Respect was the most mentioned word, operating with Respect towards others in service is noted as a key brand value.

This insight correlates with the literature review in that not only are the leaders congruent with the brands purpose and its brand values, the values that underpin brand innovation are highlighted by the brands leadership in the brands values.

We conclude that the insights obtained in this study emulate the literature review and answer the research question, "What are the key components of brand innovation?". The key components of brand innovation are the brands purpose for innovating and the brand values that support the brands purpose, a key value being a Service oriented value, as articulated by leaders authentically aligned to the brand purpose and brand values.

5.6.2 What are the key components of brand authenticity?

The authenticity of the corporate brand is a key driver of brand innovation (Nedergaard & Gyrd-Jones, 2013; Ferris, 2016) or innovation equity (Brexendorf & Keller, 2017). Brand authenticity is represented by the consistency of a brand's behaviour as evidenced by its employees and how such behaviour represents the brand's core values and norms (Fritz et al., 2017). In other words, the individual within a system should be congruent with the system.

Authenticity dimensions include consistency with relation to; originality, values, brand promise and integrity or sincerity (Portal, 2017; Kernis & Goldman, 2006; Kelley, 1973; Pattuglia & Mingione, 2017; Napoli et al., 2016).

How real, genuine or true is a brand is in accordance with who they claim to be (Yildiz and Ülker-Demirel, 2017; Moulard et al., 2016)? The primary modality of assessing authenticity being communication, does the brand consistently communicate its essence via behaviours or "integrated values" and are these values in alignment with that brand essence (Ilicic and Webster,

2016; Kernis and Goldman, 2006). “What is the self to which we and our offerings must be true? What is the essence from which all our values flow, and how have our values evolved(?)” (Pine & Gilmore, 2013:29).

Napoli et al. (2016) notes this as a return to traditional values (Portal 2017: iii) in that integrity is assured through a genuine love of the brand as its custodians first and monetary gain as a consequence. These traditional values, sincerity, integrity and authenticity, are what you do when you think no one is watching you. Authentic brands not only display the values of authenticity, they are also deeply committed to their own brand values and brand promises (Portal 2017:iii).

Brands whose real story and authentic commitment to their identity, is evidenced in their communication. “[C]oherence of brand identity and values over time” (Pattuglia and Mingione, 2017:474) through the vehicle of communication to all stakeholders is critical in validating a brands authenticity. Brands, “honest about who they are, what they represent (and) what they offer” [ildiz & Ülker-Demirel, 2017:122].

Kernis and Goldman (2006), note that well-being is derived from aligning oneself inwardly and outwardly of which brand association and brand experience is key. “customers will judge it based on whether or not they view it as authentic, whether or not it conforms to their own self- image” (Pine & Gilmore, 2013:42; Napoli et al., 2016:1217). This is further fueling the desire for authentic brands, led by millennials, (Pattuglia & Mingione, 2017).

Brand authenticity can be defined as a brand that operates with integrity and sincerity, is original and true to; itself, its brand promise, its brand purpose and its brand values.

The new brand innovation paradigm is a focus on brand value creation and economic value exchange through the brand purpose supported by the brands values, including the values of service, empathy, integrity and sincerity as evidenced in the authenticity of the brands communication, led by the brands leadership.

The insights obtained, discussed in section 5.6.1 indicate a correlation with the literature review, in that the innovation value exchange is led by leaders congruent with the brand purpose and brand values as observed through their alignment with the brand purpose and brand values. The research indicates a 96% leadership alignment with purpose and an 80% brand value alignment.

These insights indicate that the brands leadership do authentically align with the brands purpose and brand values thus confirming the findings in the literature review that a link exists between brand innovation and brand authenticity.

In order to ensure the researcher has addressed this question thoroughly a further correlation needs to be drawn through the literature reviews findings of the key components of authenticity in Chapter 3 as juxtaposed with the research findings in Chapter 5.

The literature on multiple occasions indicates a brand that operates with integrity and sincerity is considered an authentic brand and that a brand that operates with empathy and service is considered an innovative brand. Integrity being the core value of an authentic brand that as an input precedes even authentic communication as the output. Service being the core value of an innovative brand that as an input precedes brand innovation as the output.

Figure 5.11 titled, “Participants ranking of six career values in order of importance”, indicated that of the brands six core values (Creativity, Excellence, Integrity, Respect, Leadership, Unity) Integrity was the most frequently mentioned in two categories and collectively was the most referenced value. Figure 5.20 to 5.24 explored the correlations between the participants articulation and thus understanding of the brands values, against the brands provided explanation of each brand. Respect was the most understood value in respect to how aligned respondents were to the company-provided descriptive. The word ‘Other’ contained in the company-provided descriptive for Respect was the most mentioned word. Operating with Integrity and Respect towards others in service is a key golden thread within JPU.

This insight correlates with the literature review in that not only are the leaders congruent with the brands purpose and its brand values, the values that underpin brand innovation and brand authenticity are highlighted by the brands leadership in the brands values.

We conclude that the insights obtained in this study emulate the literature review and answer the research question, “What are the key components of brand authenticity?”. The key components of brand authenticity are; the values that underpin authenticity, most important integrity, and the consistency of the leadership’s communication. The findings obtained through the research confirms that the value of Integrity is a key brand value of JPU. The research findings further

confirm a 96% coherency with regards to the communication of the brands purpose and an 80% coherency with regards to the brands values as articulated by its leaders

.

5.6.3 What is the theoretical relationship between brand innovation and brand authenticity?

The new brand innovation paradigm is a focus on brand value creation and economic value exchange through brand purpose supported by brand values of service and empathy, facilitated by authentic communication and connection. The new brand innovation paradigm of value creation and economic value exchange is led by the authentic communication of the brands purpose and values by its leadership.

Brand authenticity can be defined as a brand that operates with integrity and sincerity, is original and true to; itself, its brand promise, its brand purpose and its brand values.

The new brand innovation paradigm is a focus on brand value creation and economic value exchange through the brand purpose supported by the brands values, including the values of service, empathy, integrity and sincerity as evidenced in the authenticity of the brands communication, led by the brands leadership.

The insights obtained, as discussed in sections 5.6.1 and 5.6.2, indicate a correlation with the literature review, in that the innovation value exchange is led by leaders congruent or authentically aligned with the brand purpose and brand values. The research indicates a 96% leadership alignment with purpose and an 80% brand value alignment. These insights indicate that the brands leadership do authentically align with the brands purpose and brand values thus confirming the findings in the literature review that a link exists between brand innovation and brand authenticity.

The link that emerges through the findings in chapter 5 is the nature of the values held by JPU in that the key value of brand innovation, service, is evidenced in their values as communicated by their leaders and likewise so to is the key value of brand authenticity, integrity.

Service and Integrity are focused outside of self to the other. Figures 5. 25 to 5.29 explore the nature of JPUs values by categorising the five behaviours given by each recipient to describe each of the six JPU values as either self-focused or other focused.

The key insight was that JPU leadership is more other-focused than self-focused. Of the six core JPU values, four are other-focused and two are self-focused. Of the three values most reflected on in the findings – Respect, Integrity and Excellence – Respect and Integrity are other-focused, and Excellence is self-focused. Though Excellence is self-focused, it pertains to ensuring one always operates at one's best in service of the other. This was noted in the five behaviour descriptives provided by the recipients for each of the six core values.

The findings reveal the relationship between brand innovation and brand authenticity as the brand values, more specifically the nature of the values. The nature of the values that link brand innovation and brand authenticity according to the findings are Integrity, followed by Respect and Self-Excellence, in Service of the other.

5.7 ASSESSING THE THEORETICAL STATEMENTS

The theoretical statements listed in chapter 4 (see 4.6) are assessed in terms of their truthfulness and application as follows:

- Brand Innovation is not necessarily brand advancement in terms of technology, rather it is the meeting of the needs of the consumer or the providing of value in exchange for economic value (Shams et al., 2017).

The findings indicate this statement as true given the brands focus on excellence and respect in service towards others.

- Peck (2017), suggests all brands seeking innovation should first ask themselves, innovation for what purpose?

The findings find this statement true in that the brands purpose for innovation is found to be growth. This was congruent with 96% of the brands leadership.

- Design Thinking (Brown, 2009) is known as the process of Innovation. It is a practice, separate from the product, and serving to solve, social, environmental, political, and economic problems and in so doing causes no further harm to any system (Cooper et al., 2009).

The findings indicate this statement as true given the brands focus on excellence and respect in service towards others and operating with integrity.

- Ferrier (2016), highlights empathy as a key value required to understand a customer needs and pains and that it requires an authentic connection between the observer and the observed.

The findings indicate this statement as true given the brands focus on excellence and respect in service towards others and operating with integrity.

- The more passionately companies communicate their purpose, the higher stakeholders' perceptions of their brand authenticity become as led by its leadership (Overton-De Klerk and Verwey (2013).

The findings indicate this statement as true, with 93% of the brands leadership finding the brand purpose sufficiently compelling.

- Employees must be authentically aligned to the brand purpose and the values that underpin it (McLeod, 2007).

The findings indicate this statement as true; 93% of the brands leadership find the brand purpose sufficiently compelling; 96% of the brands leadership are sufficiently coherent with the brand purpose and there was an 80% match between the brands values and the participants stated values.

- The authenticity of the corporate brand is a key driver of brand innovation (Nedergaard and Gyrd-Jones, 2013; Ferris, 2016) or innovation equity (Brexendorf and Keller, 2017).

The findings indicate this statement as true as the brand is found both innovation and authentic in that the value of authenticity is clearly displayed and there is authentic alignment noted in the participants communication of the brands purpose and values.

- Brand authenticity is represented by the consistency of a brand's behaviour as evidenced by its employees and how such behaviour represents the brand's core values and norms (Fritz et al., 2017).

The findings indicate this statement as true as the participants showed significant synergy with the brand essence in respect to their articulation of the behaviours representing each value and their overall focus outside of self to the other.

- Authenticity dimensions include consistency with relation to; originality, values, brand promise and integrity or sincerity (Portal, 2017; Kernis and Goldman, 2006; Kelley, 1973; Pattuglia and Mingione, 2017; Napoli et al, 2016).

The findings indicate this statement as true given the 96% alignment noted in the communication of the brand promise, the 80% alignment between the participant values and the brands values as well as the high value placed on integrity as a key brand value.

- The primary modality of assessing authenticity being communication, does the brand consistently communicate its essence via behaviours or "integrated values" and are these values in alignment with that brand essence (Ilicic & Webster, 2016; Kernis & Goldman, 2006).

The findings indicate this statement as true as the participants showed significant synergy with the brand essence in respect to their articulation of the behaviours representing each value and their overall focus outside of self to the other.

- Traditional values, sincerity, integrity and authenticity, are what you do when you think no one is watching you. Authentic brands not only display the values of authenticity, they are also deeply committed to their own brand values and brand promises (Portal 2017:iii).

The findings indicate this statement as true given the 96% alignment noted in the communication of the brand promise, the 80% alignment between the participant values and the brands values as well as the high value placed on integrity as a key brand value.

- “(C)ohherence of brand identity and values over time” (Pattuglia & Mingione, 2017:474) through the vehicle of communication to all stakeholders is critical in validating a brands authenticity.

The findings are not able to confirm this statement as the study was not conducted over a period of time.

5.8 LIMITATIONS

The limitation of the study is that the researcher is relying on data provided by the participants which may be subjective in that they may wish to appear a certain way as opposed to the reality of their views and feelings. The researcher has mitigated this as much as possible, through the careful structuring of the value and purpose test questions, and through the objective analysing of the data obtained from these questions.

A further limitation is that even though the researcher has gone to lengths to ensure a known innovative company was selected; no quantifiable tool exists at present to categorically state a company as innovative and the company demographics may not be wholly representative of either the local or global market.

Lastly, this study specifically analysed the cultural components of the company as the foundation of its innovation output. The cultural components being the company purpose and values. The researcher acknowledges that other elements may be contributing to the company's innovation success. The researcher believes, though whilst there may be other contributing factors, the largest contributing component would be the company culture as expressed by its alignment with the company purpose and values.

5.9 RECOMMENDATIONS FOR FUTURE STUDIES

It must be noted that when analysing the data and reviewing insights it is also shown that JPU has a diverse leadership base, which may also contribute to its ability to innovate. Of particular interest were the observations noted in Figure 5.20 to 5.24, that men more often rank Unity as least important and women more often rank Fame and Being First as least important. Figures 5.25 to 5.29 further highlighted that, men are more self-focused and women more other-focused.

The different values and natures thereof, of the genders in respect to their impact on innovation may be of value to explore in a further study.

Figures 5.25 to 5.29 indicates that the longer a leader remains with the company, once self-growth has been achieved, the focus is on others and that the younger the staff member the more focused on others they were. The figures further revealed that the more skilled the leader the more balanced they are in their approach with respect to being equally self- and other-focused.

The indicates scope in a further study to explore the impact of; length of service, age and skill, in respect to their impact on innovation.

JPU has a diverse leadership base (gender, length of service, age and skill) which may contribute to its ability to innovate. An exploration into the link between diverse leadership and brand innovation would be of value in future studies, as well as the inclusivity required to harness that diversity.

Scientists explain what exists and designers visualise what does not yet exist (Liedtka, 2015). Both the concrete or detail and abstract or big picture views are required in varying degrees throughout the process of Design Thinking and thus we see the emergence of the value of all types of diversity of function, thought and experience collaborating for the purpose of richer learning through inclusion (Liedtka, 2015). This collaborative, inclusive and systemic way of thinking is complex in nature. Complexity of thinking was studied greatly by Clare Graves (1965), who noted that these values occur naturally in more evolved companies operating from higher value sets and thus were better positioned to innovate.

Further studies into the link between brand innovation and inclusive diversity should include an exploration into the complexity of thinking required of leaders to harness inclusive diversity for brand innovation.

5.10 CONCLUSION

This study aimed to explore how the relationship between brand innovation and brand authenticity could be theorised by conducting a case study of an innovative South African brand. Joe Public United (JPU) won agency of the year for the second year in a row at the 2019 Loeries Awards, as previously stated. This study evaluated the brand's communication as the vehicle of its

authenticity as led by its leadership. More specifically, the study offered insight into the authentic communication of a brand's core - its purpose - purpose being the actual authentic intent for which a brand was created, upheld by its values.

In reviewing all data, it can be concluded that the evidence indicates a clear alignment to the company's purpose and values. The purpose of this study was to explore the relationship between brand authenticity and brand innovation by observing the communication of an innovative company's leadership with respect to the company's values and purpose. While the results do absolutely indicate authentic alignment and communication, the results are inconclusive. The values were then studied further to obtain further insights of a more conclusive nature.

The two key insights before reviewing the value behaviour constructs were; there is a golden thread of operating with Integrity and Respect towards others, there is a secondary focus on ensuring one operates at their best with respect to Growth and Excellence.

The key insight from analysing the value behaviour constructs was that the JPU leadership is more other-focused (one hundred and six behaviours) than self-focused (ninety-four behaviours), and that of the six core JPU values four are other-focused and two are self-focused. Of the three most frequently noted values in the values construct data (Respect, Integrity and Excellence), Respect and Integrity are other-focused, and Excellence is self-focused.

Excellence is distinctively self-focused, as it pertains to ensuring one always operates at one's best. The purpose of operating at one's best, in the context of this study though, is to ensure others are serviced at the highest possible level, as a display of Respect and Integrity which are distinctly other-focused. Excellence may then be considered other-focused, in much the same manner as Respect and Integrity, are other-focused.

The individual is the vessel or vehicle of the brands values, and as such values are self-focused, though their direction in the context of this study is not. The direction of the value set analysed in this study is distinctly other-focused, even those values portrayed as self-focused are indeed focused outside of self, on the other. In its simplest form innovation is understood to be the creation of stakeholder value. One is required to be one's best in order to create the best value for another. The value though is created for another and therefore the key focus is on others.

The study concludes that the evidence indicates that it is less the link between brand authenticity and brand innovation and more the nature of the company's purpose and the nature of its values. Though cohesion within purpose and values is key and this alignment does aid innovation as shown, what is more essential is that the purpose be focused on others through values such as Respect and Integrity and that the values be balanced with respect to ensuring Excellence in the delivery of that value for another.

In the case of JPU, Respect was the key value enabling greater connection and servanthood, an authentic desire to serve others. This is the fuel that ignites the innovation within with ease. Servanthood alone though it is not sufficient, JPU is committed to ensuring self-excellence as it serves others best by ensuring they operate at their best. Furthermore, this value of Respect and this focus on Excellence is governed by the value of Integrity. Integrity as observed in the value behaviour constructs is a focus on all stakeholders in the ecosystem, the upward mobility of all, employees, clients and country. This value of Integrity further encapsulates the essence of brand authenticity as a key driver of brand innovation. This value set is key to the brands ability to innovate and the relationship between brand authenticity and brand innovation.

This study indicated that it is less the nature of the individual value and more the value set. This study further highlighted that it is less the value word and more the value meaning. A company may select any other words as opposed to Respect, Integrity and Excellence as long as the meaning is the same. As long as that company focuses on being its best, on serving its clients and on operating in the best interests of all its stakeholders, the evidence indicates this would be an innovative company. Furthermore, this value set of - a focus on self-excellence in service of the client with a view on the stakeholder ecosystem - is key. With a focus on all three values as a value set, the evidence indicates that a company would authentically innovate as a result.

Dr Clare Graves (1965), noted that more evolved companies operating from higher value levels or value sets, were more successful and were thus assumed better able to innovate. This study indicates that it is less the nature of the individual brand value though the brand value set and its unintended or intended consequences in relation to the brands ability to innovate.

REFERENCE LIST

- Aaker, D.A. 2004. Leveraging the corporate brand. *California Management Review*, 46(3):6-18.
- Aaker, D.A. and Joachimsthaler, E. 2000. The Brand Relationship Spectrum: The key to the brand architecture challenge. *California Management Review*, 42(4):8–23.
- Acharya, A.S., Prakash, A., Saxena, P and Nigam, A. 2013. Sampling: Why and how of it. *Indian Journal of Medical Specialities*, 4(2):330-333.
- Alhouti, S., Johnson, C.M. and Holloway, B.B. 2016. Corporate social responsibility authenticity: Investigating its antecedents and outcomes. *Journal of Business Research*, 69(3):1242-1249.
- Al-Saadi, H. 2014. Demystifying Ontology and Epistemology in research methods. PhD dissertation. University of Sheffield, United Kingdom.
- Babbie, E.R. 2013. *The basics of social research*. 6th ed. Belmont: Wadsworth.
- Barnard, C.I. 1938. *The functions of the executive*. Cambridge, Mass.: Harvard University Press.
- Bastos, W. and Levy, S. 2012. *A history of the concept of branding: practice and theory*. *Journal of Historical Research in Marketing*, 4(3):347-368.
- Baxter, L.A. and Babbie, E.R. 2004. *The basics of communication research*. [Belmont, CA:] Thomson Wadsworth.
- Beverland, M.B., Wilner, S.J. and Micheli, P. 2015. Reconciling the tension between consistency and relevance: design thinking as a mechanism for brand ambidexterity. *Journal of the Academy of Marketing Science*, 43(5):589-609.
- Boeree, C.G. 2000. *Gestalt psychology*. Webpace. ship. edu. Available at: <http://webpace.ship.edu/cgboer/gestalt.html> [Accessed: 29 March 2016].

Brexendorf, T.O. and Keller, K.L. 2017. Leveraging the corporate brand: The importance of corporate brand innovativeness and brand architecture. *European Journal of Marketing*, 51(9/10):1530-1551.

Brown, T. 2016. How to unlock your brand's creative potential, *The Medium*, 17 May 2016.[Blog]. Available at: <https://medium.com/ideo-stories/unlock-your-organizations-creative-potential-68f98aa6f555> [Accessed 18 January 2018]

Brown, T. 2009. *Change by design*. New York: HarperCollins.

Brown, T. 2008. Design Thinking. *Harvard Business Review* 86(6):84-92.

Business Connexions. 2018. *The system that never sleeps*. [Online]. Available at: <https://www.bcx.co.za/> [Accessed January 2018].

Cacioppe, R. and Edwards, M. 2005. Seeking the Holy Grail of organisational development: A synthesis of integral theory, spiral dynamics, corporate transformation and action inquiry. *Leadership & Organization Development Journal*, 26(2):86-105.

Carù, A., Ostilio, M.C. and Leone, G. 2017. Corporate museums to enhance brand authenticity in luxury goods companies: The case of Salvatore Ferragamo. *International Journal of Arts Management*, 19(2):32-45.

Chaudhuri, A. and Holbrook, M.B. 2001. The chain of effects from brand trust and brand affect to brand performance: The role of brand loyalty. *Journal of Marketing*, 65(2):81–93.

Cheng-Tsui Chen, A. 2001. Using free association to examine the relationship between the characteristics of brand associations and brand equity. *Journal of Product & Brand Management*, 10(7):439-451.

Choy, L.T. 2014. The strengths and weaknesses of research methodology: Comparison and complimentary between qualitative and quantitative approaches. *IOSR Journal of Humanities and Social Science*, 19(4):99-104.

Cooper, R., Junginger, S. and Lockwood, T. 2009. Design thinking and design management: A research and practice perspective. *Design Management Review*, 20(2):46-55.

Cowan, C.C. and Todorovic, N. 2000. Spiral dynamics: The layers of human values in strategy. *Strategy and Leadership*, 28(1):4-12.

Creswell, J.W. 2007. *Qualitative inquiry & research design: choosing among five approaches*, 2nd ed. Thousand Oaks, [CA]: Sage.

Creswell, J.W. 1996. *Research design: Qualitative and Quantitative Approach*. Thousand Oaks [CA]: Sage.

Da Silveira, C., Lages, C. and Simões, C. 2013. Reconceptualizing brand identity in a dynamic environment. *Journal of Business Research*, 66(1):28-36.

Davis, C. 2011. A second-order cybernetic explanation for the existence of network direct selling organisations as self-creating systems. DLitt et Phil dissertation. University of South Africa. Available at: http://uir.unisa.ac.za/bitstream/handle/10500/4798/dissertation_davis-c.pdf?sequence=1&isAllowed=y [Accessed 6 January 2018].

Denzin, N.K. and Lincoln, Y. eds. 2005. *The Sage handbook of qualitative research*. Thousand Oaks, CA: Sage.

Diamandis, P. 2012. *Abundance is our future*. YouTube video added by TED. [Online] Available at: <https://www.youtube.com/watch?v=Bltrufe5kkl> [Accessed 14 January 2017].

Dispenza, J. 2008. *Evolve your brain: The science of changing your mind*. Deerfield Beach, Florida: Health Communications

Dominici, L. 2017. Theoretical studies and practical tools for a systemic design educational paradigm: Applications of Systems Thinking principles to design education. *The Design Journal*, 20 (sup1): S1448-S1458.

Du Plooy-Cilliers, F. 2014. Research paradigms and traditions. In: du Plooy-Cilliers, F., Davis, C. and Bezuidenhout, R.M. eds. 2014. *Research matters*. Claremont: Juta, chapter ? : ?-?

Enslin, C. and De Beer, T. 2015. *What if brand building was conceived today – would the model be different?* Brand Council South Africa. Available at:
<http://www.brandcouncilsa.org/news/articles/what-if-brand-building-was-conceived-today---would-the-model-be-different.aspx> [Accessed 19 January 2018].

Etikan, I., Musa, S.A. and Alkassim, R.S. 2016. Comparison of convenience sampling and purposive sampling. *American Journal of Theoretical and Applied Statistics*, 5(1):1-4.

Feldwick, P. 1996. What is brand equity anyway, and how do you measure it? *Journal of the Market Research Society*, 38(2):1-17.

Ferrier, A. 2017. The growing importance of a strategic approach to innovation communications – Innovation Excellence. Innovationexcellence.com. Available at:
<http://innovationexcellence.com/blog/2016/09/19/the-growing-importance-of-a-strategic-approach-to-innovation-communications/> [Accessed 3 December 2017].

Fritz, K., Schoenmueller, V. and Bruhn, M. 2017. Authenticity in branding—exploring antecedents and consequences of brand authenticity. *European Journal of Marketing*, 51(2):324-348.

Gamal, D., Salah, T. and Elrayyes, E.N. 2011. *How to measure organization innovativeness*. Giza, Egypt: Technology Innovation and Entrepreneurship Center.

Ghodeswar, B.M. 2008. Building brand identity in competitive markets: A conceptual model. *Journal of product & brand management*, 17(1):4-12.

Graves, C.W. 1965a. Levels of human existence and their relation to value analysis and engineering. [Paper originally presented at *Fifth Annual Value Analysis Conference*]. 1965. Available at: http://www.clarewgraves.com/articles_content/1964-5/1964-5_1.html [Accessed: 12 June 2013].

Graves, C.W. 1965b. *Value Systems and their relation to Managerial controls and organizational viability. Presentation to the College of Management Philosophy ...* 3 February [1965]. The Institute of Management Sciences, Jack Tar Hotel, San Francisco, California.

Hietikko, E. 2013. A two dimensional matrix presentation for idea evaluation. *International Journal of Engineering Research and Applications*, 3:1673-1676.

Holden, S.J. and Lutz, R.J. 1992. *Ask not what the brand can evoke; ask what can evoke the brand?* [Provo, UT]: ACR North American Advances.

Holmström, S. 1997. The inter-subjective and the social systemic public relations paradigms. *Journal of Communication Management*, 2(1):24-39.

Holt, D.B, 2002. Why do brands cause trouble? A dialectical theory of consumer culture and branding. *Journal of Consumer Research*, 29(1):70-90.

Illicic, J. and Webster, C.M. 2016. Being true to oneself: Investigating celebrity brand authenticity. *Psychology & Marketing*, 33(6):410-420.

Illicic, J. and Webster, C.M. 2015. Consumer values of corporate and celebrity brand associations. *Qualitative Market Research: An International Journal*, 18(2):164-187.

James, T. and Woodsmall, W. 2017. *Time line therapy: And the basis of personality*. Bancyfelin, Carmarthen, Wales: Crown House.

Jones, P. 2014. Relating systems thinking and design II. Theoretical evolution in systemic design. *FORM akademisk*, 7(4):1-4.

Joseph, J. 2017. *Is there a difference between a product and a brand?* Available at: <https://www.entrepreneur.com/article/245569> ([Accessed 15 January 2017]).

Jung, C.G. 2014. *Psychological types*. London: Routledge.

Kelley, H.H. 1973. The processes of causal attribution. *American Psychologist*, 28(2):107.

Kernis, M.H. and Goldman, B.M. 2006. A multicomponent conceptualization of authenticity: Theory and research. *Advances in Experimental Social Psychology*, 38:283-357.

Kotter, J. and Rathgeber, H. 2016. *Our iceberg is melting: Changing and succeeding under any conditions*. 10th ed. London: Random House.

Ladkin, D. 2010. Enacting the 'true self': Towards a theory of embodied authentic leadership. Available at: <http://www.sciencedirect.com/science/article/pii/S1048984309001994> [Accessed 20 January 2017].

Leigh, T.W., Peters, C. and Shelton, J. 2006. The consumer quest for authenticity: The multiplicity of meanings within the MG subculture of consumption. *Journal of the Academy of Marketing Science*, 34(4):481-493.

Levy, S.J. 1999. *Brands, consumers, symbols and research*. [Thousand Oaks, CA.]: Sage.

Le Roux, E. 2016. Design thinking in South Africa: An exploratory study among johannesburg design agencies using force field analysis. MA in Creative Brand Leadership dissertation. Independent Institute of Education, Johannesburg.

Liedtka, J. 2015. Perspective: Linking design thinking with innovation outcomes through cognitive bias reduction. *Journal of Product Innovation Management*, 32(6):925-938.

London Real. 2016. *Donald Trump is a reflection of us – Simon Sinek on Trump*. Available at: <https://www.youtube.com/watch?v=LdPTSqItiV> [Accessed 16 June 2016].

Luhmann, N. 1996. On the scientific context of the concept of communication. *Social Science Information*, 35(2):257-267.

Luhmann, N. 1995. *Social systems*. Stanford, CA: Stanford University Press.

Luhmann, N. and Rasch, W. 2002. *Theories of distinction: Redescribing the descriptions of modernity*. Stanford, CA: Stanford University Press.

Mackenzie, N. and Knipe, S. 2006. Research dilemmas: Paradigms, methods and methodology. *Issues in Educational Research*, 16(2):193-205.

Marais, P. 2018. *Growing greatness: A journey towards personal and business mastery*. South Africa: Tracey McDonald Publishers.

Maslow, A.H. 1943. A theory of human motivation. *Psychological review*, 50(4):370.

Maslow, A.H. 1970. *Motivation and personality*. 2nd ed. New York: Harper & Row.

MBS Portal. 2017. *Chester Barnard*. Available from:
<https://mbsportal.bl.uk/taster/subjareas/busmanhist/mgmtthinkers/barnard.aspx> [Accessed 2 January 2017].

McKinsey & Company. 2008. *Enduring Ideas: The 7-S Framework*. Available at:
<https://www.mckinsey.com/business-functions/strategy-and-corporate-finance/our-insights/enduring-ideas-the-7-s-framework> [Accessed 2 January 2017].

McLeod, S. 2007. Maslow's hierarchy of needs. *Simply psychology*, 1:1-8

McLuhan, M. 1964. *Understanding media: The extensions of man*. [New York]: McGraw-Hill.

Me'nard, J. and Brunet, L. 2011. *Authenticity and well-being in the workplace: A mediation model*. *Journal of Managerial Psychology*, 26(4):331-346.

Miles, M., Huberman, A.M. and Saldana, J. 2014. *Qualitative data analysis: A methods sourcebook*. 3rd ed. [Thousand Oaks, CA]: Sage.

Meyer, L.M. 2015. Design thinking. *OD Practitioner*, 47(4):42-47.

Moulard, J.G., Raggio, R.D. and Folse, J.A.G. 2016. Brand authenticity: Testing the antecedents and outcomes of brand management's passion for its products. *Psychology & Marketing*, 33(6):421-436.

- Napoli, J., Dickinson-Delaporte, S. and Beverland, M.B. 2016. The brand authenticity continuum: Strategic approaches for building value. *Journal of Marketing Management*, 32(13-14):1201-1229.
- Nedergaard, N. and Gyrd-Jones, R. 2013. Sustainable brand-based innovation: The role of corporate brands in driving sustainable innovation. *Journal of Brand Management*, 20(9):762-778.
- Nothhaft, H. and Wehmeier, S. 2007. Coping with complexity: Sociocybernetics as a framework for communication management. *International Journal of Strategic Communication*, 1(3), pp.151-168.
- Overton-De Klerk, N. and Verwey, S. 2013. Towards an emerging paradigm of strategic communication: Core driving forces. *Communicatio*, 39(3):362-382.
- Pappu, R. and Quester, P.G. 2016. How does brand innovativeness affect brand loyalty? *European Journal of Marketing*, 50(1/2):2-28.
- Pattuglia, S. and Mingione, M. 2017. Towards a new understanding of brand authenticity: Seeing through the lens of Millennials. *Sinergie*, 103 (May-Aug).
- Peck, E. 2017. Employee Engagement and the Pursuit of Happiness, *Entrepreneur South Africa*, 10 January 2017. [Blog]. Available at: <https://www.entrepreneur.com/article/286951> [Accessed 15 January 2017].
- Pine, B.J. and Gilmore, J.H. 2007. *Authenticity: What consumers really want*. Boston, Massachusetts: Harvard Business School Press.
- Pine, B.J. and Gilmore, J.H. 2013. The experience economy: Past, present and future. In: Sundbo, J. and Sørensen, F. eds. 2013. *Handbook on the experience economy*. Cheltenham: Edward Elgar, Chapter 2: 21-44.
- Portal, S.R. 2017. The role of brand authenticity in the development of brand trust in South Africa. M Management in Strategic Marketing research report. University of Witwatersrand.
- Porter, M.E. and Kramer, M.R. 2011). The big idea: Creating shared value. *Harvard Business Review*, 89(1):1-13.

Rupp, D.E. and Mallory, D.B. 2015. Corporate social responsibility: Psychological, person-centric, and progressing. *The Annual Review of Organizational Psychology and Organizational Behavior* 2:211-236.

Scheffer, J. 2008. Internal branding as a tool for organisational alignment. MA dissertation. University of Johannesburg.

Sevaldson, B. 2017. Redesigning Systems Thinking. *FORM Akademisk Research Journal of Design and Design Education*, 10(1).

Shams, R., Brown, M. and Alpert, F. 2017. The role of brand credibility in the relationship between brand innovativeness and purchase intention. *Journal of Customer Behaviour*, 16(2):145-159.

Simon, H.A. and Barenfeld, M. 1969. Information-processing analysis of perceptual processes in problem solving. *Psychological Review*, 76(5):473.

Sinek, S. 2011. *Start with why: How great leaders inspire everyone to take action*. London: Penguin.

People come before money. 2016. YouTube video, added by S Sinek. [Online]. Available at: <https://www.youtube.com/watch?v=3SVqbM9Nw7Q> [Accessed 28 July 2016]

Srivastava, R.K. 2011. Understanding brand identity confusion. *Marketing Intelligence & Planning*, 29(4):340-352.

Stake, R.E. 2005. Qualitative case studies. In: Denzin, N.K. & Lincoln, Y.S. eds. *The Sage handbook of qualitative research*. 3rd ed. Thousand Oaks, CA: Sage, Chapter 17: 443-466.

Stern, B.B. 2006. What does brand mean? Historical-analysis method and construct definition. *Journal of the Academy of Marketing Science*, 34(2):216-223.

Strydom, A. and Bezuidenhout, R. 2014. Qualitative data collection. In: Du Plooy-Cilliers, F., Davis, C. and Bezuidenhout, R. eds. 2014. *Research Matters*. Cape Town: Juta, Chapter 13: 173-193

Taminiau, J., Nyangon, J., Lewis, A. S. and Byrne, J. 2017. Sustainable Business Model Innovation: Using polycentric and creative climate change governance. In: Fields, Z. ed. *Collective Creativity for Responsible and Sustainable Business Practice*. Hershey, PA: IGI Global, Chapter 8:140-159. doi:10.4018/978-1-5225-1823-5.

Why good leaders make you feel safe - Simon Sinek. 2014. TED video. [Online]. Available at: <https://www.youtube.com/watch?v=ImyZMtPVodo> [Accessed 31 December 2016].

Tucker, J. 2016. Rethinking brand innovation from the inside out. *Journal of Brand Strategy*, 5(2):166-177.

Varga, S. and Guignon, C. 2014. Authenticity. In: Zalta, E.N. ed. 2014. *The Stanford Encyclopedia of Philosophy*. Available at: <http://plato.stanford.edu/archives/fall2014/entries/authenticity/> [Accessed 23 October 2019].

Verganti, R. 2011. Radical design and technology epiphanies: A new focus for research on design management. *Journal of Product Innovation Management*, 28(3): 384-388.

Verganti, R. 2008. Design, meanings, and radical innovation: A metamodel and a research agenda. *Journal of Product Innovation Management*, 25(5):436-456.

Verwey, S. and Davis, C. 2011. Sociocybernetics and autopoiesis - new laws of organisational form? *Communicare: Journal for Communication Sciences in Southern Africa*, 30(2):1-26.

Walker, K., 2018. *Investigative design: Materiality, systems, critique*. London: Royal College of Art.

Yildiz, E. and Ülker-Demirel, E., 2017. Measuring the effects of brand authenticity dimensions on word-of-mouth marketing via brand image using structural equation modeling. *International Journal of Business and Social Science*, 8(3):121-130. [Online] Available at: https://ijbssnet.com/journals/Vol_8_No_3_March_2017/11.pdf. [Accessed: 22 June 2017]

APPENDIX A:

CONSENT FORM FOR PARTICIPATION IN STUDY



Newmella Holdings (Pty) Ltd
Itala Ridge Estate, 20 Itala Drive,
La Lucia, Durban
Tel: +27 (031) 705 2011
Email: wendy@newmella.co.za
Web: newmella.co.za
Registration No: 2015/193760/07
VAT No: 4120270196

Note: Information obtained may be utilised for future research purposes. All personal information is held securely in accordance with the appropriate legislation, confidential and treated appropriately.

Details of Person Requesting Research

Title: Ms First Name: Rika
Last First Name: NEEL Work No.: 010 511 7787
Mobile No.: 082 909 9109 Email: Rika.N@jeepublic.co.za
Employer: Joe Public United Occupation: Talent Director

Information to be Collected

Name of Survey: POMP Assessment Number of staffs: 75

Please provide an excel sheet containing the following for staff to be surveyed:

- First and Last Name	- Email Address	- Department / <u>Team</u>
- Occupation <u>Marketing</u>	- Years of Service <u>5</u>	- Date of Birth <u>Age</u>
- Race	- Gender <u>Female</u>	- Education

② Please provide a list of the company values with a detailed descriptive of each value and its expected behavioural representation. See attached Vision Statement

Please indicate should you require additional segmentation criteria for reporting purpose:
none

Invoice Details

Company Name: Joe Public United Company Address: 2 Burton Rd,
Nicolson Office Park, Bryanston, 2191
Registration No. FR1/00238/07 Vat No. 42 70164751
Person Responsible for Account: Rika Neel / Dr Pappeil
Telephone No.: 010 511 7700 Email: Dip@jeepublic.co.za

I declare that the information provided by me on the above form is true and correct to the best of my knowledge and belief.

Signature: [Signature] Date: 24/6/19

Transform for Innovation and Profit.

Note: Information obtained may be utilised for future research purposes. All personal information is held securely in accordance with the appropriate legislation, confidential and treated appropriately.

APPENDIX B:

JPU VISION & VALUES SONG SHEET (PROVIDED BY JPU & ON WEBSITE)

Joe Public United is a purpose-driven organisation.

Our purpose is 'to be the fertile soil that grows the potential of our people, our clients and our country'.

Our vision is 'to create an organisation that inspires greatness' with the pure intention of bringing out the best we can in all our people. How else could we better add value to our clients?

In order to connect the purpose to the vision, we have developed a set of six values: Creativity, Excellence, Integrity, Respect, Leadership and Unity. Each value is clearly explained in detail in order to set expectations for all the people within the business.

The vision statement based on the above reads as follows:

To be the fertile soil that grows the potential of our people, our clients and our country, through the creation of integrated, impactful and meaningful creative solutions across multiple marketing platforms. And by stretching our minds to make magic, being better than our best and then better, doing what we say we will do, holding each other in the highest regard, growing others by growing ourselves and true unity, we will make a significant difference to the world.

Our values:

Creativity

Stretch your mind to make magic.

These are the expected behaviours in line with Creativity:

Do you play a role towards creating greatness in our work?

Are you solutions driven?

Do you ask questions?

Are you proactive?

Do you fail forward?

When last did you come up with a new idea?

Excellence

Be better than your best, and then better.

These are the expected behaviours in line with Excellence:

What achievements have you had recently?

What is your quality of execution?

*Have you excelled in paying attention to detail?
How are your presentations done?
Do you consider your self-growth in your overall development?*

Integrity

Be true. Do what you say you will do.

These are the expected behaviours in line with Integrity:

*Are you honest and truthful?
Do you lead by example?
Do you do what you say you will do?
Are you consistent?
Do you stand up for what you believe in?*

Respect

Hold yourself and others in high regard.

These are the expected behaviours in line with Respect:

*Do you show self-respect?
Do you respect other people?
Do you respect time?
Are you fully engaged in meetings?
Do you respect the environment?*

Leadership

Inspire others to grow by growing yourself.

These are the expected behaviours in line with Leadership:

*Are you willing to take full responsibility, make things happen and set a benchmark through delivery?
Are you able to listen?
Are you decisive?
Do you have a habit of going the extra mile?
When have you shown courage?
How is your ability to mentor and grow others?*

Unity

There is greatness in unity.

These are the expected behaviours in line with Unity:

*Are you united around our purpose and vision, and pulling in the same direction?
Are you a team player?
Do you rely on others' strengths to achieve the best outcome?
Do you collaborate, and then share the credit for a job well done?*

Do you take the time to get to know your colleagues?

Do you stand up for others when necessary?

Our 2023 goal:

To be the number one brand and communications group in Africa, undeniably famous for the growth of our people, our clients and our country, through the greatness of our product.

APPENDIX C:

JPU PURPOSE AND VALUES QUESTIONS

1. What is your company's purpose?
2. Please rank out of 10 how compelling your company's purpose is.
3. Please rank 6 career values within the context of the company you work for in order of importance to you (Most important, Extremely important, Very important, Somewhat important, Not so important, Not at all important):

Innovation Values not included in company text:

Inclusion, Collaboration, Diversity, Authenticity, Empathy, Learning, Positivity, Development, Trust, Adaption, Listening, Accountability, Ownership, Ecology, Social Cohesion, Support, Transformation, Courage, Vulnerability

Opposite Non-Innovative Values:

Isolation, Detachment, Uniformity, Self-Protection, Self-Focus, Pessimism, Realism, Comfort, Sameness, Skepticism, Indifference, Speaking, Avoidance, Security, Defense, Self-Preservation, Ignorance, Denial, Social Climbing, Attachment, Penalization, Constancy, Fear, Untouchability

4. In one sentence describe what each value means to you in your own words?
5. Select 5 behaviours that describe your selected values

APPENDIX D:

JPU QUESTIONS RESULTS

QUESTION 1

Question 1 reviewed the number of words matched between the company provided purpose statement and the participant provided purpose statement, as illustrated by Table 1.1 below.

Table 1.1 Purpose match

Participant number	Growth (1)	Fertile Soil (2)	Potential (3)	People (4)	Client (5)	Country (6)	Total
1	1	1	0	1	1	1	5
2	1	1	0	1	1	1	5
3	1	1	0	1	1	1	5
4	1	1	0	1	1	1	5
5	1	1	0	1	1	1	5
6	1	1	0	1	1	1	5
7	1	1	0	1	1	1	5
8	1	1	0	1	1	1	5
9	1	1	0	1	1	1	5
10	1	1	0	1	1	1	5
11	1	0	0	1	1	1	4
12	1	0	0	1	1	1	4
13	1	0	0	1	1	1	4
14	1	0	0	1	1	1	4
15	1	0	0	1	1	1	4
16	1	0	0	1	1	1	4
17	1	0	0	1	1	1	4
18	1	0	0	1	1	1	4
19	1	0	0	1	1	1	4
20	1	0	0	1	1	1	4
21	1	0	0	1	1	1	4
22	1	0	0	1	1	1	4
23	1	0	0	1	1	1	4
24	1	0	0	1	1	1	4
25	1	0	0	1	1	1	4
26	1	0	0	1	1	1	4
27	1	0	0	1	1	1	4
28	1	0	0	1	1	1	4
29	1	0	0	0	1	1	3
30	1	0	0	1	1	0	3
31	1	0	0	1	1	0	3
32	1	1	0	1	0	0	3
33	1	0	0	1	0	1	3

.../Purpose match continued

Participant number	Growth (1)	Fertile Soil (2)	Potential (3)	People (4)	Client (5)	Country (6)	Total
34	1	0	0	1	0	0	2
35	1	0	0	1	0	0	2
36	1	0	0	0	0	0	1
37	1	0	0	0	0	0	1
38	1	0	0	0	0	0	1
39	1	0	0	0	0	0	1
40	1	0	0	0	0	0	1
41	1	0	0	0	0	0	1
42	1	0	0	0	0	0	1
43	1	0	0	0	0	0	1
44	1	0	0	0	0	0	1
45	1	0	0	0	0	0	1
46	1	0	0	0	0	0	1
47	1	0	0	0	0	0	1
48	1	0	0	0	0	0	1
49	1	0	0	0	0	0	1
50	1	0	0	0	0	0	1
51	1	0	0	0	0	0	1
52	1	0	0	0	0	0	1
53	1	0	0	0	0	0	1
54	1	0	0	0	0	0	1
55	1	0	0	0	0	0	1
56	1	0	0	0	0	0	1
57	1	0	0	0	0	0	1
58	1	0	0	0	0	0	1
59	1	0	0	0	0	0	1
60	1	0	0	0	0	0	1
61	1	0	0	0	0	0	1
62	1	0	0	0	0	0	1
63	1	0	0	0	0	0	1
64	1	0	0	0	0	0	1
65	1	0	0	0	0	0	1
66	0	0	0	0	0	0	0
67	0	0	0	0	0	0	0
68	0	0	0	0	0	0	0
	65	11	0	34	31	30	

QUESTION 2

Question 2 reviewed how compelling the participants found the brand purpose out of a possible highest score of ten, as illustrated by Table 2.1 below.

Table 2.1 Purpose rank

Participant number	DEPARTMENT	ROLE / Position	Years	AGE	EQUITY	GENDER	Rank
1	Account	Group Account	2	35	W	M	10
2	Strategy	Strategy Planning	1	35	W	M	10
3	Digital Creative	Technical Director	2	48	W	M	10
4	Account	Operations Director	1	43	W	F	10
5	Account	Group Account	2	38	C	F	10
6	Creative	Creative Director	1	66	W	M	10
7	Account	Account Director	4	32	W	M	10
8	Production	DTP Head	3	48	I	M	10
9	Management	Group CEO	21	49	W	M	10
10	Finance	Growth BIA	1	32	W	M	10
11	Creative	Head of Social	2	40	A	F	10
12	Account	Managing Director	6	43	A	F	10
13	Strategy	Group Chief	14	45	W	M	10
14	Production	Head of Production	4	64	W	M	10
15	Creative	Snr Digital Content	2	32	W	F	10
16	Creative	Creative Director	3	43	W	M	10
17	Account	Managing Director	6	40	A	F	10
18	Management	Group Talent	6	49	W	F	10
19	Strategy	Strategic Planning	2	61	W	M	10
20	Production	Sound Engineer	3	29	W	M	10
21	Production	Snr DTP Operator	3	40	W	M	10
22	Media	Media Director	4	48	I	F	10
23	Admin	Office Administrator	6	44	A	F	10
24	Creative	Chief Creative	13	40	A	M	10
25	Management	Group Operations	4	42	W	F	10
26	Media	Channel Strategy	9	53	W	F	9.9
27	HR	Group Training	1	32	A	M	9.9
28	Strategy	Strategic Planning	1	38	W	M	9.5
29	Creative	Art Director	0	35	W	F	9.2
30	Media	Implementation	0	49	W	F	9.1
31	Account	Managing Director	4	42	W	F	9.1
32	Account	Group Account	3	33	W	F	9
33	Account	Business Unit	2	44	W	F	9
34	Media	Media	2	33	A	F	9

.../Purpose rank continued

Participant number	DEPARTMENT	ROLE / Position	Years	AGE	EQUITY	GENDER	Rank
35	HR	Group HR Manager	3	40	A	F	9
36	Finance	Group Financial	4	43	W	M	9
37	Strategy	Strategic Director	2	38	W	M	9
38	Account	Snr Consultant	2	30	W	F	9
39	Finance	Reporting	1	30	I	M	9
40	Management	Marketing Manager	6	35	W	F	9
41	Account	Account Director	1	38	W	F	9
42	Creative	Creative Director	5	36	W	F	8.9
43	Creative	Executive Creative	4	33	W	F	8.7
44	Creative	Group Creative Head	1	34	A	M	8.6
45	Admin	Executive PA	6	33	W	F	8.5
46	Strategy	Strategic Planning	5	37	W	F	8.5
47	Strategy	Jnr Strategist	2	26	A	F	8.5
48	Production	Snr TV Producer	4	44	I	F	8.5
49	Traffic	Traffic	1	56	W	M	8.3
50	Traffic	Head of traffic	7	56	W	F	8.1
51	Finance	Finance Manager	9	64	W	F	8
52	Production	Head of TV & Radio	2	56	W	F	8
53	Creative	Digital Content	2	28	W	F	8
54	Creative Digital	Creative	1	42	W	M	8
55	Finance	Business	4	34	C	F	8
56	Finance	Finance Manager	4	31	W	F	8
57	Creative	Design Director	2	36	I	M	7.5
			3.8				
58	Account	Snr Consultant	2	36	A	F	7
59	Finance	Group Commercial	7	47	W	M	7
60	Account	Business Unit	3	38	W	F	7
61	Account	Account Director	4	38	I	F	7
62	Creative Digital	Business Analyst	1	35	W	F	7
63	Admin	Support	1	45	B	F	6.9
64	IT	IT Manager	1	36	W	M	6.5
65	Account	Integrated Group	3	31	A	F	6
66	PR	Integration Director	2	34	W	F	5
67	Account	Business Unit	3	37	W	F	5
68	Traffic	Traffic Manager	2	32	A	F	2.2
			2.6yrs				

QUESTION 3

Question 3 reviewed the number of matches between the participants selected and ranked career values and the six core brand values provided by JPU, as illustrated by Table 3.1 below. The top ten values by frequency listed by the participants per rank, from most important to not at all important, are illustrated by Table 3.2 below. The most frequently mentioned values in the important columns and the not important columns, are illustrated by Table 3.3 below.

Table 3.1 Values match rank

Participant number	Most Important	Extremely important	Very important	Somewhat important	Not so important	Not at all important	Total
1	Leadership	Respect	Excellence	Integrity	Creativity	Unity	4
2	Respect	Unity	Creativity	Integrity	Greatness	Denial	4
3	Excellence	Integrity	Leadership	Creativity	Collaboration	Being First	4
4	Integrity	Excellence	Respect	Leadership	Creativity	Unity	4
5	Creativity	Excellence	Integrity	Respect	Leadership	Unity	4
6	Leadership	Creativity	Excellence	Integrity	Respect	Unity	4
7	Integrity	Excellence	Respect	Creativity	Ownership	Fame	4
8	Leadership	Creativity	Excellence	Respect	Security	Fear	4
9	Integrity	Leadership	Respect	Excellence	Fame	Pessimism	4
10	Creativity	Excellence	Integrity	Respect	Unity	Leadership	4
11	Excellence	Creativity	Integrity	Respect	Leadership	Unity	4
12	Creativity	Excellence	Integrity	Leadership	Fame	Ignorance	4
13	Integrity	Respect	Collaboration	Excellence	Comfort	Attachment	3
14	Communication	Leadership	Excellence	Respect	People	Integrity	3
15	Growth	Creativity	Respect	Unity	Excellence	Integrity	3
16	Integrity	Respect	Growth	Creativity	Fame	Sameness	3
17	Excellence	Respect	Integrity	Ownership	Self-Focus	Comfort	3
18	Integrity	Leadership	Growth	Diversity	Excellence	Fame	2
19	Excellence	Integrity	Trust	Being First	Social Climbing	Pessimism	2
20	Respect	Trust	Growth	Leadership	Untouchability	Indifference	2
21	Accountability	Communication	Integrity	Leadership	Uniformity	Fear	2
22	Creativity	Excellence	Accountability	Purpose	Being First	Defense	2
23	Creativity	Leadership	Growth	Development	Expectations	Diversity	2
24	Excellence	Integrity	Support	Empathy	Integration	Fame	2
25	Integrity	Accountability	Respect	Authenticity	Being First	Fame	2
26	Integrity	Accountability	Creativity	Collaboration	Sameness	Social Climbing	2
27	Accountability	Excellence	Respect	Leaning	The Best	Fame	2
28	Growth	Creativity	Collaboration	Excellence	Learning	Magic	2
29	Respect	Leadership	Drive	Ownership	Penalization	Social Climbing	2
30	Creativity	Integrity	Security	Accountability	Respect	Ownership	2
31	Leadership	Courage	Greatness	Excellence	Comfort	Denial	2
32	Integrity	Creativity	Diversity	Courage	Authenticity	Purity	2
33	Excellence	Integrity	Trust	Defense	Vulnerability	Denial	2

.../Values match rank continued

Participant number	Most Important	Extremely important	Very important	Somewhat important	Not so important	Not at all important	Total
34	Collaboration	Creativity	Respect	Sameness	Detachment	Social Climbing	2
35	Authenticity	Integrity	Courage	Creativity	Realism	Fear	2
36	Excellence	Accountability	Growth	Constancy	Being First	Fame	1
37	Growth	Accountability	Communication	Creativity	The Public	Vulnerability	1
38	Integrity	Support	Communication	Positivity	Self-Protection	Avoidance	1
39	Accountability	Respect	Clients	Communication	Comfort	Fame	1
40	Magic	Leadership	Courage	Self-focus	Attachment	Fear	1
41	Leadership	Communication	Purpose	Empathy	Untouchability	Isolation	1
42	Accountability	Diversity	Creativity	Collaboration	Clients	Adaption	1
43	Purpose	Leadership	Creation	Growth	Security	Fear	1
44	People	Growth	Communication	Integrity	Collaboration	Vision	1
45	Greatness	Unity	Clients	Growth	Being First	Fame	1
46	Growth	Communication	Creativity	Support	Uniformity	Being First	1
47	Creativity	Authenticity	Clients	Adaption	Fame	Being First	1
48	Growth	Communication	Creativity	People	Clients	Fame	1
49	Purpose	Excellence	Growth	Empathy	Fame	Avoidance	1
50	Authenticity	Growth	Creativity	Communication	Being First	Denial	1
51	Growth	Communication	Integrity	Accountability	Comfort	Connection	1
52	Greatness	Excellence	Growth	Potential	Isolation	Magic	1
53	Inspiration	Authenticity	Leadership	The Best	Fear	Vulnerability	1
54	Purpose	Accountability	Integrity	Drive	Isolation	Pessimism	1
55	Integrity	Growth	Development	Connection	Fame	People	1
56	Solutions	Purpose	Accountability	Unity	Avoidance	Fame	1
57	Accountability	Integrity	Courage	Self-Focus	Pessimism	Fame	1
58	Communication	Respect	Expectations	Support	Pessimism	Untouchability	1
59	Communication	Accountability	Clients	Development	Being First	Detachment	0
60	Communication	Growth	People	Comfort	Skepticism	Fame	0
61	Growth	Communication	Greatness	Diversity	Being First	Social Climbing	0
62	Communication	Authenticity	Connection	Courage	Untouchability	Sameness	0
63	Ownership	Growth	Greatness	Collaboration	Listening	Impact	0
64	Collaboration	Clients	Accountability	Fame	Social Climbing	Skepticism	0
65	Collaboration	Growth	Diversity	Ownership	Sameness	Penalization	0
66	Drive	Intention	Collaboration	Empathy	Constancy	Indifference	0
67	Growth	Purpose	Impact	Drive	Sameness	Penalization	0
68	Accountability	Communication	Authenticity	Courage	Intention	Attachment	0

Table 3.2 Top ten values

Most important	Rank	Extremely important	Rank	Very important	Rank	Somewhat important	Rank	Not so important	Rank	Not at all important	Rank
Integrity	11	Excellence	9	Integrity	8	Creativity	5	Being First	7	Fame	12
Growth	8	Communication	7	Growth	7	Respect	5	Fame	6	Fear	5
Creativity	7	Creativity	7	Respect	7	Empathy	4	Comfort	4	Unity	5
Excellence	7	Integrity	7	Creativity	6	Excellence	4	Sameness	3	Denial	4
Accountability	6	Leadership	7	Clients	4	Integrity	4	Untouchability	3	Social Climbing	4
Communication	5	Accountability	6	Excellence	4	Leadership	4	Clients	2	Being First	3
Leadership	5	Growth	6	Accountability	3	Collaboration	3	Collaboration	2	Pessimism	3
Collaboration	3	Respect	6	Collaboration	3	Courage	3	Creativity	2	Attachment	2
Purpose	3	Authenticity	3	Communication	3	Ownership	3	Excellence	2	Avoidance	2
Respect	3	Purpose	2	Courage	3	Accountability	2	Isolation	2	Indifference	2
Authenticity	2	Unity	2	Greatness	3	Communication	2	Leadership	2	Integrity	2
Greatness	2	Clients	1	Leadership	2	Development	2	Ownership	1	Magic	2
Drive	1	Courage	1	Diversity	2	Diversity	2	Pessimism	2	Penalization	2
Inspiration	1	Diversity	1	Trust	2	Drive	2	Respect	2	Sameness	2
Magic	1	Intention	1	Authenticity	1	Growth	2	Security	2	Vulnerability	2
Ownership	1	Support	1	Connection	1	Self-Focus	2	Social Climbing	2	Impact	1
People	1	Trust	1	Creation	1	Support	2	Uniformity	2	Adaption	1
Solutions	1		68	Development	1	Unity	2	Attachment	1	Comfort	1
	68			Drive	1	Adaption	1	Authenticity	1	Connection	1
				Expectations	1	Authenticity	1	Avoidance	1	Defense	1
				Impact	1	Being First	1	Constancy	1	Detachment	1
				People	1	Comfort	1	Detachment	1	Diversity	1
Key				Purpose	1	Connection	1	Expectations	1	Ignorance	1
	JPU			Security	1	Constancy	1	Fear	1	Isolation	1
	JPU 2			Support	1	Defense	1	Greatness	1	Leadership	1
	INNO				68	Fame	1	Integration	1	Ownership	1
	NO-INNO					Leaning	1	Intention	1	People	1
						People	1	Learning	1	Purity	1
						Positivity	1	Listening	1	Skepticism	1
						Potential	1	Penalization	1	Untouchability	1
						Purpose	1	People	1	Vision	1
						Sameness	1	Realism	1		68
						The Best	1	Self-Focus	1		
							68	Self-Protection	1		
								Skepticism	1		
								The Best	1		
								The Public	1		
								Unity	1		
								Vulnerability	1		

Table 3.3 Most frequently mentioned values

Most Important	Extremely important	Very important	Somewhat important	Not so important	Not at all important		Important		Not Important
Accountability 6	Accountability 6	Accountability 3	Accountability 2	Attachment 1	Adaption 1	30	Integrity 30	18	Fame 18
Authenticity 2	Authenticity 3	Authenticity 1	Adaption 1	Authenticity 1	Attachment 2	25	Creativity 25	10	Being First 10
Collaboration 3	Clients 1	Clients 4	Authenticity 1	Avoidance 1	Avoidance 2	24	Excellence 24	6	Fear 6
Communication 5	Communication 7	Collaboration 3	Being First 1	Being First 7	Being First 3	23	Growth 23	6	Social Climbing 6
Creativity 7	Courage 1	Communication 3	Collaboration 3	Clients 2	Comfort 1	21	Respect 21	6	Unity 6
Drive 1	Creativity 7	Connection 1	Comfort 1	Collaboration 2	Connection 1	18	Leadership 18	5	Comfort 5
Excellence 7	Diversity 1	Courage 3	Communication	Comfort 4	Defense 1	17	Accountability 17	5	Pessimism 5
Greatness 2	Excellence 9	Creation 1	Connection 1	Constancy 1	Denial 4	17	Communication 17	5	Sameness 5
Growth 8	Growth 6	Creativity 6	Constancy 1	Creativity 2	Detachment 1	9	Collaboration 9	4	Denial 4
Inspiration 1	Integrity 7	Development 1	Courage 3	Detachment 1	Diversity 1	7	Authenticity 7	4	Untouchability 4
Integrity 11	Intention 1	Diversity 2	Creativity 5	Excellence 2	Fame 12	7	Courage 7	3	Attachment 3
Leadership 5	Leadership 7	Drive 1	Defense 1	Expectations 1	Fear 5	7	Purpose 7	3	Avoidance 3
Magic 1	Purpose 2	Excellence 4	Development 2	Fame 6	Ignorance 1	5	Clients 5	3	Isolation 3
Ownership 1	Respect 6	Expectations 1	Diversity 2	Fear 1	Impact 1	5	Diversity 5	3	Leadership 3
People 1	Support 1	Greatness 3	Drive 2	Greatness 1	Indifference 2	5	Greatness 5	2	Ownership 2
Purpose 3	Trust 1	Growth 7	Empathy 4	Integration 1	Integrity 2	4	Drive 4	3	Penalization 3
Respect 3	Unity 2	Impact 1	Excellence 4	Intention 1	Isolation 1	4	Empathy 4	3	Vulnerability 3
Solutions 1		Integrity 8	Fame 1	Isolation 2	Leadership 1	4	Ownership 4	2	Clients 2
		Leadership 2	Growth 2	Leadership 2	Magic 2	4	Support 4	2	Collaboration 2
		People 1	Integrity 4	Learning 1	Ownership 1	4	Unity 4	2	Creativity 2
		Purpose 1	Leadership 4	Listening 1	Penalization 2	3	Connection 3	2	Detachment 2
		Respect 7	Leaning	Ownership 2	People 1	3	Development 3	2	Excellence 2
		Security 1	Ownership 3	Penalization 1	Pessimism 3	3	People 3	2	Indifference 2
		Support 1	People 1	People 1	Purity 1	3	Trust 3	2	Integrity 2
		Trust 2	Positivity 1	Pessimism 2	Sameness 2	2	Self-Focus 2	2	Magic 2
			Potential 1	Realism 1	Skepticism 1	1	Adaption 1	2	People 2
			Purpose 1	Respect 2	Social Climbing 4	1	Comfort 1	2	Respect 2
			Respect 5	Sameness 3	Unity 5	1	Creation 1	2	Security 2
			Sameness 1	Security 2	Untouchability 1	1	Defense 1	2	Skepticism 2
			Self-Focus 2	Self-Focus 1	Vision 1	1	Expectations 1	2	Uniformity 2
			Support 2	Self-Protection 1	Vulnerability 2	1	Fame 1	1	Adaption 1
			The Best 1	Skepticism 1		1	Intention 1	1	Authenticity 1
			Unity 2	Social Climbing 2		1	Impact 1	1	Connection 1
				The Best 1		1	Inspiration 1	1	Constancy 1
				The Public 1		1	Leaning	1	Defense 1
				Uniformity 2		1	Magic 1	1	Diversity 1
				Unity 1		1	Positivity 1	1	Expectations 1
				Untouchability 3		1	Potential 1	1	Greatness 1
				Vulnerability 1		1	Sameness 1	1	Ignorance 1
Key							Security 1	1	Impact 1
	JPU					1	Solutions 1	1	Integration 1
	JPU 2					1	The Best 1	1	Intention 1
	INNO					1		1	Learning 1
	NO-INNO					271		1	Listening 1
								1	Purity 1
								1	Realism 1
								1	Self-Focus 1
								1	Self-Protection 1
								1	Skepticism 1
								1	The Best 1
								1	The Public 1
								1	Vision 1
								137	

QUESTION 4 (A)

Each participant was asked to say in their own words what each of the six JPU core values meant to them (Creativity, Excellence, Integrity, Respect, Leadership, Unity). The keywords provided by them will be reviewed against the key words provided by the brand, as illustrated in Table 4.1, Table 4.2, Table 4.4, Table 4.5 and Table 4.6 below.

Table 4.1 Creativity value

Participant number	Creativity Value	Stretch (1)	Mind (2)	Magic (3)
1	Innovation, original ideas	0	0	0
2	Expression of who you are and what is in you	0	0	0
3	Inspiring innovation	0	0	0
4	The core of our business, entrenched in everything we do	0	0	0
5	Ability to express yourself within our environment	0	0	0
6	Thinking out the box	0	0	0
7	To look at things differently, in business, in process, in design and in product to achieve an effective result	0	0	0
8	To create magic	0	0	1
9	Driving creative solutions that can change the status quo	0	0	0
10	Ideas that move people to do something/buy something	0	0	0
11	Creating authentic and engaging work	0	0	0
12	See things differently	0	0	0
13	Originality, Magic, Fun, Fearlessness	0	0	1
14	N	0	0	0
15	Think out site the box	0	0	0
16	Being innovative in all areas of the business	0	0	0
17	For every single person at Joe to be creative in some way	0	0	0
18	Being as imaginative as possible within the given scope	0	0	0
19	To be unique in your ideas	0	0	0
20	Applying creative thinking in any situation, this is not only to have a great idea but to be creative in how you approach things	0	0	0
21	Push the boundaries	0	0	0
22	Expressing oneself or a purpose through innovation, beauty and excellence	0	0	0
23	Ideas that are as fresh, unexpected, relevant as can be	0	0	0
24	Creating magic, change	0	0	1
25	Doing things to improve the current situation / item	0	0	0
26	Finding solutions	0	0	0
27	The opportunity for all to show their creativity, problem-solving and discretion in what they do	0	0	0
28	Creating what's never been created before	0	0	0
29	Bold Unforgettable Long lasting	0	0	0
30	Thinking out the box	0	0	0
31	To be able to think out of the box, and find solutions	0	0	0
32	Finding solutions, communicating ideas that create an emotion or reaction in others	0	0	0
33	Always thinking of ways to change the status quo	0	0	0
34	Performing all tasks in a creative manner and delivering on our promise (not conforming, think out of the box, being innovative)	0	0	0

.../Creativity value continued

Table 4.2 Excellence value

Participant number	Creativity Value	Stretch (1)	Mind (2)	Magic (3)
35	The freedom and ability to think about life from different perspectives	0	0	0
36	Do things that make my heart glow.	0	0	0
37	Creative thinking is unconventional thinking	0	0	0
38	Solutions focused, originality	0	0	0
39	Thought, craft, relevance, simplicity, message	0	0	0
40	Being innovative and inspirational	0	0	0
41	The ability to perceive the world in new ways and use those original ideas to create something new.	0	0	0
42	Implementation of imagination	0	0	0
43	Ideas and craft that bring meaning and magic into the world	0	0	1
44	Interesting, entertaining, new solutions to problems	0	0	0
45	Finding fresh/novel solutions to unique challenges	0	0	0
46	To produce exciting , different work	0	0	0
47	To think out of the box	0	0	0
48	Stretching my mind to create magic	1	1	1
49	Finding different ways to solve problems/challenges without fear of exploring/digging deeper.	0	0	0
50	It means if our creativity is on par , will all feel good and push to do even better next time	0	0	0
51	Being innovative	0	0	0
52	Being solution orientated	0	0	0
53	The ability to think differently for a better outcome	0	0	0
54	Being original and able to form something valuable and create something new and inspiring	0	0	0
55	New ideas better ways of doing things	0	0	0
56	New ideas creates excitement.	0	0	0
57	Thinking out the box	0	0	0
58	Innovation and creating new news	0	0	0
59	My company wants me to be innovative	0	0	0
60	Ability to find solutions and create	0	0	0
61	Thinking beyond the norm , impactful, not just campaigns but in the way you work and approach things too, way of life	0	0	0
62	Stretching the mind to go beyond the expected	1	1	0
63	Make magic	0	0	1
64	Being authentic in communication	0	0	0
65	The ability to think outside the normal and be allowed to	0	0	0
66	Always finding smart, unexpected solutions that grow our people, our clients and our country	0	0	0
67	Developing beautiful and extraordinary ideas	0	0	0
68	To be creative in finding solutions for business needs	0	0	0
		0	0	0

.../Excellence value continued

Table 4.3 Integrity value

Participant number	Integrity Value	True (7)	Do (8)	Say (9)	Do (10)
1	Live by your words, be a person of your word and stand by it, honest and trustworthy and be fair.	0	0	0	0
2	This goes hand in hand with excellence and shows/tells allot about you as a person	0	0	0	0
3	to have strong values and beliefs	0	0	0	0
4	Be true in what you say you'll do	1	0	1	1
5	Being honest and having strong moral principles.	0	0	0	0
6	Being honest and true	1	0	0	0
7	do as you say and live by a moral code	0	1	1	1
8	Be responsible. Do what you say you will do	0	1	1	1
9	Being true to yourself and others	1	0	0	0
10	Do as you say, being honest and humble	0	1	1	0
11	honesty & strong moral values	0	0	0	0
12	Be true to yourself and stick to your word	1	0	0	0
13	Say what you do. Do what you say. Say what you mean.	0	1	1	1
14	N	0	0	0	0
15	speak with honest	0	0	0	0
16	Being ethical in everything we do	0	0	0	1
17	To have huge integrity in all dealings/people in the company	0	0	0	0
18	being honest in all dealings within the workspace and personal life	0	0	0	0
19	To be honest and true to what you believe to be right.	1	0	0	0
20	Ethics - being ethical in everything you do	0	0	0	1
21	Loyalty	0	0	0	0
22	Being someone that others can trust and count on	0	0	0	0
23	Standing by your word	0	0	0	0
24	To be true to yourself and to others.	1	0	0	0
25	Being an up-right, honourable person.	0	0	0	0
26	Doing what you say you will do	0	1	1	1
27	The opportunity to fulfil your personal and professional objectives while following through on helping others achieve their objectives.	0	0	0	0
28	Being true to your own moral values. And KNOWING your morals principles. Knowing yourself.	1	0	0	0
29	Being true to yourself and others	1	0	0	0
30	Being true to yourself and others	1	0	0	0
31	To always do what you say you will	0	1	1	0
32	Do what you say you will do. Perform your role everyday an be committed.	0	1	1	1
33	Working together for a great purpose	0	0	0	0
34	Sticking to your word and being honest at all times, even when its not easy	0	0	0	0

.../Integrity value continued

Participant number	Integrity Value	True (7)	Do (8)	Say (9)	Do (10)
35	Being true to oneself and your commitments to others	1	0	0	0
36	Keeping my promises	0	0	0	0
37	Be honest	0	0	0	0
38	Honest, courageous and true	1	0	0	0
39	Be truthful in delivery	0	0	0	0
40	Holding yourself accountable	0	0	0	0
41	Doing the right thing, even when no one else is watching	0	1	0	0
42	Doing what you say you are going to do consistently	0	1	1	1
43	Doing what you say you are going to do	0	1	1	1
44	Consistency	0	0	0	0
45	Being true to one's word - saying what you do and doing what you say	1	1	1	1
46	Honesty, ethical	0	0	0	0
47	Be always honest	0	0	0	0
48	Being true to what I say I will do	1	0	1	1
49	Be true to your word, always.	1	0	0	0
50	Stand by your words	0	0	0	0
51	Being honest and having principles	0	0	0	0
52	Being truthful and trustworthy	0	0	0	0
53	Keeping your word, acting according to a good belief system	0	0	0	0
54	Honesty and truthfulness with strong morals and ethical principles and values	0	0	0	0
55	Stay true to our values and each other and the client	1	0	0	0
56	Be true to myself and the teams.	1	0	0	0
57	Being true to yourself	1	0	0	0
58	Accountability for your actions and others actions	0	0	0	0
59	Being ethical, doing the right thing at all times not being dishonorable	0	1	0	0
60	Responsibility	0	0	0	0
61	Do what you say you will do, be ethical and accountable	0	1	1	1
62	When thought is in line with word, is in line with action	0	0	0	0
63	Consistence	0	0	0	0
64	Operating from a place of truth and honesty	0	0	0	0
65	Be honest and true to your words and actions.	1	0	0	0
66	Acting with good intent and holding ourselves to a high moral standard	0	0	0	0
67	Honesty, open minded and accepting, living high values, not just preaching about them	0	0	0	0
68	Do what you say and always be fair	0	1	1	0
		0	1	1	0

Table 4.4 Respect value

Participant number	Respect Value	Hold (11)	Yourself (12)	Others (13)	High Regard (14)
1	Mutual recognition and appreciation of other people and their roles	0	0	1	0
2	Working with people and collaborating requires respect, understanding and willing to learn from others.	0	0	1	0
3	To be mindful of others values and opinions	0	0	1	0
4	Hold yourself and others in high regard	1	1	1	1
5	Treating everyone equally.	0	0	0	0
6	Treating people how I want to be treated	0	0	0	0
7	respect others and yourself. show a good example and earn it as well as give it	0	1	1	0
8	Respect the individuals around you no matter there station in life	0	0	0	0
9	Treating people that same way you want to be treated	0	0	0	0
10	Value each individual for who they are and what they can deliver regardless of their background	0	0	0	0
11	Holding those around you in high regard	1	0	0	1
12	Hold others in the regard you would like to hold yourself	1	1	1	1
13	Treat others the way you expect to be treated.	0	0	1	0
14	N	0	0	0	0
15	Treat others as you want to be treated	0	0	1	0
16	ACEO greeting a cleaner, being mindful of others	0	0	1	0
17	To respect our leaders and our co-workings and what we do	0	0	0	0
18	treating all as you would like to be treated	0	0	0	0
19	To listen to others and consider their point of view. Respect if respect is earned.	0	0	1	0
20	Respecting yourself and others and specifically doing so when you may not agree with their thinking	0	1	1	0
21	non neogioatable	0	0	0	0
22	Respecting self and others	0	1	1	0
23	Treat other like like you treat yourself	0	1	1	0
24	To treat others with the same respect you would want them to treat you with	0	0	1	0
25	To be conscious about my surroundings at all times, people and places.	0	0	0	0
26	Treating others as you would like to be treated	0	0	1	0
27	The opportunity to hold yourself and others in high regard.	1	1	1	1
28	Treating those around you like you would like to be treated.	0	0	0	0
29	Respect yourself first and it is earned	0	1	0	0
30	Treating all the same	0	0	0	0
31	To always do onto others as you would want them to do to you	0	0	1	0
32	Treating others as better than yourself. Not thinking you are better than anyone else.	0	1	1	0
33	Treating others as you want to be treated.	0	0	1	0
34	Giving and showing respect to all. Respecting the process and each person's contribution	0	0	0	0

.../Respect value continued

Participant number	Respect Value	Hold (11)	Yourself (12)	Others (13)	High Regard (14)
35	How much you honour and approve of yourself and those around you	0	1	0	0
36	Be true to myself and other	0	1	1	0
37	Do no harm	0	0	0	0
38	Kind, empathetic, polite, professional, considerate	0	0	0	0
39	Trust without reserve that other in your Team are performing with integrity	0	0	1	0
40	Respecting yourself and others	0	1	1	0
41	Showing regard and consideration to others.	0	0	1	1
42	Treating others as you want to be treated	0	0	1	0
43	Treating others like you wish to be treated	0	0	1	0
44	Not wasting people's time: Listening to them.	0	0	0	0
45	Treating all individuals the way you wish to be treated yourself	0	1	0	0
46	Kindness towards others	0	0	1	0
47	value other people opinions	0	0	1	0
48	Holding myself and others in high regard	0	1	1	1
49	To acknowledge the individual - Their voice, opinion and feelings.	0	0	0	0
50	It enables to draw the line and know your worth	0	0	0	0
51	Be considerate of all	0	0	0	0
52	Holding self & others in high regard	1	1	1	1
53	See the positive value that all your peers bring to bare, and honouring them for it	0	0	0	0
54	Holding high esteem and admiration on a daily basis for the people I encounter each day	1	0	0	0
55	Be considerate of others - client and the people you work with	0	0	1	0
56	Respect my fellow peers and my office.	0	0	0	0
57	Holding others in high regard	1	0	1	1
58	High regard and recognition for your fellow colleagues	0	0	0	1
59	respect authority, respectful to others and respect one self and the place you work in and Clients	0	1	1	0
60	Manners	0	0	0	0
61	Respect all people and each job	0	0	0	0
62	Holding myself and others in the highest regard: Honour	1	1	1	1
63	Honesty	0	0	0	0
64	Being acknowledged and valued for your point of view	0	0	0	0
65	Hold everyone on the same playing field	1	0	0	0
66	Treating those around me with dignity	0	0	0	0
67	Patience , politeness and silence at times	0	0	0	0
68	Listen to each other more but also respect the decision we made as a team	0	0	1	0
		0	0	1	0

Table 4.5 Leadership value

Participant number	Leadership Value	Inspire (15)	Others (16)	Growing (17)	Yourself (18)
1	Inspire others to grow, be willing to grow continuously, show the way / direction, advisory / sounding board, inspire growth and positive integration, embrace diversity	1	1	1	0
2	Growth comes from knowing where to guide others who need your knowledge to be better at what they are passionate about	1	1	0	0
3	to build and inspire	1	0	0	0
4	Growth of others through growth of yourself	0	1	1	1
5	Leading through example.	0	0	0	0
6	Being inspiring and doing the hard things	1	0	0	0
7	set a good example from the front, create an inspiring vision for the future and live by it	1	0	0	0
8	To lead from the front	0	0	0	0
9	Be clear, consistent and honest in how you lead	0	0	0	0
10	Lead by example, being fair, honest and humble	0	0	0	0
11	Confident, decision maker	0	0	0	0
12	Be a good example to others	0	1	0	0
13	Ownership: Achievement: Setting the example.	0	0	0	0
14	N	0	0	0	0
15	change before you have to	0	0	0	0
16	bringing out the best of those around you	0	0	0	0
17	To be lead and guided by our leaders and also to lead	0	0	0	0
18	setting excellent work ethic and behaviour examples.	0	0	0	0
19	To be flexible in your management style and most importantly to support those you lead.	0	0	0	0
20	To lead by respecting your team, understanding their passion points and motivators and realising as a leader you don't always have the answer or the best ideas	0	0	0	0
21	Complex	0	0	0	0
22	Being a person that others look up to and can learn from	0	1	0	0
23	Be someone others look up to	0	1	0	0
24	To lead with respect integrity and care.	0	0	0	0
25	Motivating a group of people to achieve a goal / task.	0	0	0	0
26	Making things happen without being asked	0	0	0	0
27	The opportunity to show the way for those around you, whether it is through guidance, perseverance, dignity or humility.	0	0	0	0
28	Taking ownership of the smallest tasks and following through.	0	0	0	0
29	Creating resources for others to grow and become a better version of themselves	0	1	0	0
30	provide the platform for others to grow	0	1	1	0
31	To lead people in a manner that inspires them to deliver to the best of their ability, leaving them feeling proud	1	0	0	0
32	Serve others	0	1	0	0
33	Growing talent from beneath you.	0	0	1	0
34	Leading by example, providing direction and a 'north star'	0	0	0	0

.../Leadership value continued

Participant number	Leadership Value	Inspire (15)	Others (16)	Growing (17)	Yourself (18)
35	The act of being in service to your team, of guiding and supporting your team, of hearing all perspectives before making a decision	0	0	0	0
36	Lead by example. Not power	0	0	0	0
37	Show the way	0	0	0	0
38	Engaged, direction and present	0	0	0	0
39	Always be prepared to be at the front of all aspects of a project	0	0	0	0
40	Leading by good example	0	0	0	0
41	Seeing the possibilities in a situation and inspiring others to see the same.	1	1	0	0
42	Guiding people to achieve their objectives and goals	0	0	0	0
43	showing others how to be a leader through action	0	1	0	0
44	Helping teams members achieve and grow	0	0	1	0
45	Taking ownership and accountability, and inspiring others to do the same through your example.	1	0	0	0
46	Guiding others	0	1	0	0
47	Involve team members and lead in finding solutions	0	0	0	0
48	Inspiring others to grow by growing myself.	1	1	1	1
49	To encourage, inspire, drive, guide people without judgement to reach their full potential.	1	0	0	0
50	We lead by example	0	0	0	0
51	To guide and help others	0	1	0	0
52	Take ownership.	0	0	0	0
53	Enabling all those around you to be the best they can be	0	0	0	0
54	Leading by example with good direction, motivation and inspiration	1	0	0	0
55	Inspiration and safety in a driven goal by a person I respect	1	0	0	0
56	I know when to step in and help.	0	0	0	0
57	Leading from the front	0	0	0	0
58	Being a mentor, an advisor and helping other grow while growing yourself.	0	1	1	1
59	Developing people to reach their full potential and to accomplish an objective of success	0	0	0	0
60	Growth	0	0	1	0
61	Demonstrating self motivation, motivating others, kindness and understanding, equipping yourself and others for success	0	1	0	1
62	Growing others and growing self	0	1	1	1
63	Grow people	0	0	1	0
64	Being able to guide and lead a team to success	0	0	0	0
65	First in last out (not literally to do with timing) - Have your teams back when it matters most and they will follow	0	0	0	0
66	Leading myself and leading others in an inspiring way	1	1	0	1
67	Mentorship, growing your juniors by teaching and supporting	0	0	1	0
68	Lead by example, be flexible, create a flow	0	0	0	0
		0	0	0	0

Table 4.6 Unity value

Participant number	Unity Value	Greatness (19)	Unity (20)	TOTAL
1	Team work to achieve a common goal, it's a state of mind when it comes to togetherness	0	0	4
2	Collaboration and creativity will deliver something special when you use the two. People coming together to achieve something good will deliver	0	0	3
3	To stand together for a greater good	1	0	4
4	Working together to achieve greatness	1	0	13
5	Working together for the same goal.	0	0	0
6	Doing it together	0	0	2
7	Togetherness; team work, collaboration and respect	0	0	6
8	Bring people together for a common goal	0	0	4
9	Connected and collaborative team with focus	0	0	2
10	Collaboration and treating all people fairly regardless of their position	0	0	3
11	Inclusion	0	0	2
12	Collaborate well with others	0	0	6
13	We're better together	0	0	7
14	N	0	0	0
15	Team work, together we can do more	0	0	2
16	Caring for others wellbeing	0	0	3
17	To unite us as people, as companies and in spirit	0	1	1
18	all working towards the same goal to create great work for our clients	1	0	1
19	Unity comes from open communication and supporting of one another.	0	1	3
20	Working together towards a common goal and putting ego and self aside to be able to achieve this goal	0	0	4
21	Not transparent	0	0	1
22	Being there for each other, always	0	0	4
23	Build up, don't break down	0	0	4
24	Working together in everything.	0	0	5
25	Being able to trust another person to do the correct thing.	0	0	1
26	When everyone works well together to achieve the required goals	0	0	4
27	The opportunity to bring unique individuals, thoughts, ideas, and needs together to grow all to each aspects benefit without sacrificing the whole	0	0	5
28	Everything has an impact on everything else. The sooner everyone realises that, the better. If we stand together, we're stronger.	0	0	2
29	Collaboration is key in Unity	0	1	4
30	Work together	0	0	3
31	To consider, to the best of your abilities, everyone's point of view, in making people feel incorporated	0	0	5
32	Strive for peace and harmonious collaboration, where each one can use their strengths for greater purpose.	1	0	8
33	Working together.	0	0	2
34	Collaboration and togetherness. Diversity uniting	0	1	1

.../Unity value continued

Participant number	Unity Value	Greatness (19)	Unity (20)	TOTAL
35	Working towards a common goal in a collaborative manner	0	0	2
36	Together we are stronger. Alone we are isolated	0	0	3
37	We are a football team: together we lose, together we win	0	0	1
38	Collaboration and equal	0	0	1
39	Always include all role players	0	0	2
40	Working together as a team towards a united goal	0	0	4
41	Together as one.	0	0	6
42	Working together to the common goal or purpose	0	0	6
43	working collaboratively in a diverse and happy environment	0	0	9
44	We've got your back	0	0	1
45	Working as a team to achieve the best possible outcome, recognising the importance of every person's input	0	0	7
46	Team work	0	0	3
47	Lets be together	0	0	1
48	There is greatness in Unity	1	1	18
49	To collaborate toward a more powerful outcome of success and stick together when things fail.	0	0	2
50	Together we stand tall, and recognition is at its best	0	0	0
51	To work together	0	0	2
52	Being inclusive and equal in our diversity	0	0	5
53	That we all subscribe to the same purpose	0	0	0
54	Working harmoniously together as one whole	0	0	3
55	Working together to achieve greater success	1	0	4
56	My work can't be done without my teams. They need me and I need them. Together we create the best work.	0	0	2
57	Being a team player	0	0	5
58	Togetherness and teamwork for the greater good of the country, people and the client	1	0	7
59	Stay united to build a strong relationship and be harmonious	0	0	4
60	Team work	0	0	1
61	Having each others back, working towards common goals	0	0	5
62	Working together in trust	0	0	11
63	Bring people together	0	0	3
64	Driving collaboration	0	0	1
65	Stick together through the tough	0	0	2
66	Always being a part of the collective	0	0	3
67	Teamwork, team spirit, living and sharing the same dream	0	0	1
68	People who respect each other, who are driven toward the same goal create synced teams which make excellent work and magic	0	0	4
		0	0	4

QUESTION 4 (B)

The number of matched key words between the participant provided statements and the company provided descriptives, were collated per participant and reviewed, as illustrated by Table 4.7 and Table 4.8 below.

Table 4.7 Value construct percentage match

No	Value and Construct	Percentage	Round Up
1	Creativity	4.90%	5
2	Stretch	2.94%	3
3	Mind	2.94%	3
4	Magic	8.82%	9
5	Excellence	24.02%	24
6	Better	10.29%	10
7	Best	47.06%	47
8	Better	14.71%	15
9	Integrity	21.69%	22
10	True	26.47%	27
11	Do	20.59%	21
12	Say	20.59%	21
13	Do	19.12%	19
14	Respect	25.74%	26
15	Hold	13.24%	13
16	Yourself	0.25	25
17	Others	0.5	50
18	High Regard	14.71%	15
19	Leadership	17.65%	18
20	Inspire	19.12%	19
21	Others	26.47%	27
22	Growing	16.18%	16
23	Yourself	8.82%	9
24	Unity	8.82%	9
25	Greatness	10.29%	10
26	Unity	7.35%	7

Table 4.8 Value construct match

Participant number	Occupational LEVEL	Years @JPU	AGE	EQUITY	GENDER	TOTAL
1	Top Management	6	40	A	F	18
2	Mid-level Management	3	33	W	F	13
3	Top Management	4	42	W	F	11
4	Top Management	4	33	W	F	9
5	Mid-level Management	2	40	A	F	8
6	Snr Management	5	36	W	F	7
7	Skilled	2	38	W	M	7
8	Skilled	2	26	A	F	7
9	Top Management	2	48	W	M	6
10	Mid-level Management	1	38	W	M	6
11	Snr Management	3	43	W	M	6
12	Skilled	4	34	C	F	6
13	Mid-level Management	4	32	W	M	5
14	Skilled	2	28	W	F	5
15	Snr Management	4	43	W	M	5
16	Snr Management	6	49	W	F	5
17	Mid-level Management	3	40	W	M	5
18	Mid-level Management	1	38	W	F	5
19	Mid-level Management	2	36	A	F	4
20	Mid-level Management	0	49	W	F	4
21	Mid-level Management	1	36	W	M	4
22	Snr Management	2	34	W	F	4
23	Mid-level Management	3	37	W	F	4
24	Mid-level Management	1	66	W	M	4
25	Top Management	21	49	W	M	4
26	Skilled	1	45	B	F	4
27	Skilled	2	32	W	F	4
28	Mid-level Management	3	38	W	F	4
29	Snr Management	4	48	I	F	4
30	Snr Management	4	42	W	F	4
31	Mid-level Management	2	36	I	M	3
32	Snr Management	1	43	W	F	3
33	Top Management	7	47	W	M	3
34	Snr Management	2	56	W	F	3

.../ Value construct match continued

Participant number	Occupational LEVEL	Years @JPU	AGE	EQUITY	GENDER	TOTAL
35	Snr Management	9	53	W	F	3
36	Mid-level Management	1	56	W	M	3
37	Snr Management	7	56	W	F	3
38	Mid-level Management	4	31	W	F	3
39	Mid-level Management	6	44	A	F	3
40	Top Management	13	40	A	M	3
41	Snr Management	1	35	W	M	2
42	Snr Management	2	44	W	F	2
43	Skilled	2	33	A	F	2
44	Snr Management	3	40	A	F	2
45	Skilled	1	32	W	M	2
46	Skilled	1	34	A	M	2
47	Snr Management	1	42	W	M	2
48	Snr Management	4	64	W	M	2
49	Mid-level Management	2	30	W	F	2
50	Mid-level Management	1	30	I	M	2
51	Skilled	3	29	W	M	2
52	Mid-level Management	1	35	W	F	2
53	Skilled	6	33	W	F	1
54	Mid-level Management	9	64	W	F	1
55	Mid-level Management	3	31	A	F	1
56	Snr Management	3	48	I	M	1
57	Top Management	6	43	A	F	1
58	Top Management	14	45	W	M	1
59	Snr Management	5	37	W	F	1
60	Snr Management	0	35	W	F	1
61	Skilled	1	32	A	M	1
62	Snr Management	6	35	W	F	1
63	Skilled	4	38	I	F	1
64	Mid-level Management	4	44	I	F	1
65	Mid-level Management	2	35	W	M	0
66	Mid-level Management	2	38	C	F	0
67	Skilled	2	32	A	F	0
68	Skilled	2	61	W	M	0

QUESTION 5:

The company provided behaviours describing each value and the behaviours given by each participant, were categorised into self-focused and other-focused behaviours, as illustrated by Table 5.1.

Table 5.1 Value behaviours

Participant number	Occupational LEVEL	Years @JPU	AGE	GENDER	Self-Focused 6	Other Focused 2
1	Mid-level Management	2	36	F	3	3
2	Mid-level Management	2	36	M	2	4
3	Mid-level Management	0	49	F	3	3
4	Mid-level Management	3	33	F	3	3
5	Mid-level Management	2	35	M	3	3
6	Snr Management	1	35	M	2	4
7	Top Management	2	48	M	2	4
8	Mid-level Management	1	36	M	3	3
9	Snr Management	2	44	F	2	4
10	Snr Management	1	43	F	2	4
11	Skilled	2	33	F	1	5
12	Mid-level Management	1	38	M	3	3
13	Snr Management	5	36	F	3	3
14	Mid-level Management	2	38	F	0	0
15	Snr Management	3	40	F	3	3
16	Top Management	7	47	M	2	4
17	Skilled	6	33	F	2	4
18	Mid-level Management	9	64	F	0	2
19	Snr Management	2	56	F	4	2
20	Snr Management	2	34	F	2	4
21	Mid-level Management	3	31	F	4	2
22	Mid-level Management	3	37	F	3	3
23	Mid-level Management	1	66	M	2	4
24	Mid-level Management	4	32	M	2	4
25	Snr Management	3	48	M	2	4
26	Top Management	21	49	M	1	5
27	Skilled	2	28	F	1	5
28	Skilled	1	32	M	3	3
29	Skilled	1	45	F	2	4
30	Snr Management	9	53	F	2	4
31	Snr Management	4	43	M	3	3
32	Mid-level Management	2	40	F	3	3
33	Skilled	1	34	M	3	3
34	Top Management	6	43	F	2	4

.../Value behaviour continued

Name	Occupational LEVEL	Years @JPU	AGE	GENDER	Self-Focused 6	Other Focused 2
35	Snr Management	1	42	M	4	2
36	Mid-level Management	1	56	M	2	4
37	Top Management	14	45	M	4	2
38	Snr Management	5	37	F	3	3
39	Snr Management	4	64	M	2	4
40	Skilled	2	32	F	3	3
41	Snr Management	3	43	M	2	4
42	Skilled	4	34	F	2	4
43	Top Management	4	33	F	4	2
44	Snr Management	0	35	F	2	4
45	Skilled	2	38	M	1	5
46	Snr Management	7	56	F	3	3
47	Skilled	1	32	M	4	2
48	Top Management	6	40	F	2	4
49	Mid-level Management	2	30	F	4	2
50	Skilled	2	32	F	3	3
51	Mid-level Management	1	30	M	4	2
52	Snr Management	6	49	F	4	2
53	Skilled	2	61	M	3	3
54	Mid-level Management	4	31	F	3	3
55	Mid-level Management	3	38	F	2	4
56	Skilled	3	29	M	3	3
57	Mid-level Management	3	40	M	4	2
58	Skilled	2	26	F	3	3
59	Snr Management	4	48	F	3	3
60	Snr Management	6	35	F	4	2
61	Mid-level Management	1	38	F	2	4
62	Top Management	4	42	F	3	3
63	Mid-level Management	6	44	F	4	2
64	Skilled	4	38	F	3	3
65	Mid-level Management	1	35	F	3	3
66	Top Management	13	40	M	4	2
67	Mid-level Management	4	44	F	2	4
68	Snr Management	4	42	F	4	2
					181	217

QUESTION 6:

The company provided behaviours describing each value and the behaviours given by each participant, were categorised into self-focused and other-focused behaviours, the profiles of the participants are illustrated by Table 6.1 below.

Table 6.1 Participant Profile

Participant number	DEPARTMENT	ROLE / Position	Years @JPU	AGE	EQUITY	GENDER
1	Account Management	Snr Consultant	2	36	A	F
2	Creative	Design Director	2	36	I	M
3	Media	Implementation Planner/Buyer	0	49	W	F
4	Account Management	Group Account Director	3	33	W	F
5	Account Management	Group Account Director	2	35	W	M
6	Strategy	Strategy Planning Director	1	35	W	M
7	Digital Creative	Technical Director	2	48	W	M
8	IT	IT Manager	1	36	W	M
9	Account Management	Business Unit Director	2	44	W	F
10	Account Management	Operations Director	1	43	W	F
11	Media	Media Implementation	2	33	A	F
12	Strategy	Strategic Planning Director	1	38	W	M
13	Creative	Creative Director	5	36	W	F
14	Account Management	Group Account Director	2	38	C	F
15	HR	Group HR Manager	3	40	A	F
16	Finance	Group Commercial Director	7	47	W	M
17	Admin	Executive support	6	33	W	F
18	Finance	Finance Manager	9	64	W	F
19	Production	Head of TV & Radio	2	56	W	F
20	PR	Integration Director	2	34	W	F
21	Account Management	Integrated Group Account Director	3	31	A	F
22	Account Management	Business Unit Director	3	37	W	F
23	Creative	Creative Director	1	66	W	M
24	Account Management	Account Director	4	32	W	M
25	Production	DTP Head	3	48	I	M
26	Management	Group CEO	21	49	W	M
27	Creative	Digital Content Curator	2	28	W	F
28	Finance	Growth BIA	1	32	W	M
29	Admin	Receptionist	1	45	B	F
30	Media	Channel Strategy Director	9	53	W	F
31	Finance	Group Financial Director	4	43	W	M
32	Creative	Head of Social	2	40	A	F
33	Creative	Group Creative Head (Digital)	1	34	A	M
34	Account Management	Managing Director	6	43	A	F

.../Participant Profile continued

Participant number	DEPARTMENT	ROLE / Position	Years @JPU	AGE	EQUITY	GENDER
35	Creative Digital	Creative	1	42	W	M
36	Traffic	Traffic	1	56	W	M
37	Strategy	Group Chief Strategic Officer	14	45	W	M
38	Strategy	Strategic Planning Director	5	37	W	F
39	Production	Head of Production	4	64	W	M
40	Creative	Snr Digital Content Producer	2	32	W	F
41	Creative	Creative Director	3	43	W	M
42	Finance	Business Intelligence Manager	4	34	C	F
43	Creative	Executive Creative Director	4	33	W	F
44	Creative	Art Director	0	35	W	F
45	Strategy	Strategic Director	2	38	W	M
46	Traffic	Head of traffic	7	56	W	F
47	HR	Group Training Officer	1	32	A	M
48	Account Management	Managing Director	6	40	A	F
49	Account Management	Snr Consultant	2	30	W	F
50	Traffic	Traffic Manager	2	32	A	F
51	Finance	Reporting Accountant	1	30	I	M
52	Management	Group Talent Director	6	49	W	F
53	Strategy	Strategic Planning Director	2	61	W	M
54	Finance	Finance Manager	4	31	W	F
55	Account Management	Business Unit Director	3	38	W	F
56	Production	Sound Engineer	3	29	W	M
57	Production	Snr DTP Operator	3	40	W	M
58	Strategy	Jnr Strategist	2	26	A	F
59	Media	Media Director	4	48	I	F
60	Management	Marketing Manager	6	35	W	F
61	Account Management	Account Director	1	38	W	F
62	Account Management	Managing Director	4	42	W	F
63	Admin	Support	6	44	A	F
64	Account Management	Account Director	4	38	I	F
65	Creative Digital	Business Analyst	1	35	W	F
66	Creative	Chief Creative Officer	13	40	A	M
67	Production	Snr TV Producer	4	44	I	F
68	Management	Group Operations and Innovat	4	42	W	F