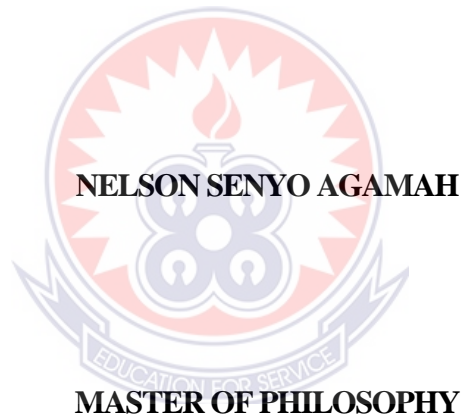


UNIVERSITY OF EDUCATION, WINNEBA

**CULTURAL ELEMENTS IN BRANDING STRATEGIES OF GHANAIAN
ALCOHOLIC BEVERAGE COMPANIES: AN ANALYSIS OF TELEVISION
ADVERTISEMENTS**



UNIVERSITY OF EDUCATION, WINNEBA

**CULTURAL ELEMENTS IN BRANDING STRATEGIES OF GHANAIAN
ALCOHOLIC BEVERAGE COMPANIES: AN ANALYSIS OF TELEVISION
ADVERTISEMENTS**

NELSON SENYO AGAMAH



**A thesis in the Department of Strategic Communication,
School of Communication and Media Studies,
submitted to the School of Graduate Studies
in partial fulfilment of the requirements for the award of degree of**

**Master of Philosophy
(Strategic Communication)
in the University of Education, Winneba.**

May, 2024

DECLARATION

STUDENT'S DECLARATION

I, NELSON SENYO AGAMAH, declare that this thesis, with the exception of quotations and references contained in published works, which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE:

DATE:

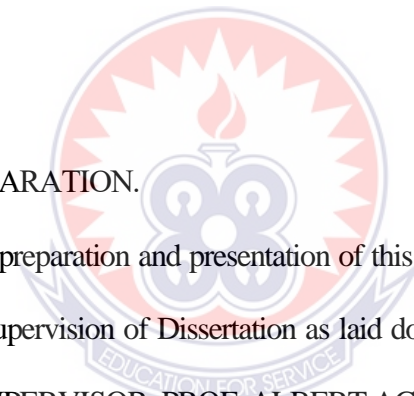
SUPERVISOR'S DECLARATION.

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of Dissertation as laid down by the University of Education,

Winneba. NAME OF SUPERVISOR: PROF. ALBERT AGBESI WORNYO

SIGNATURE:

DATE:



DEDICATION

Dedicated to my mentor, Lawyer Victor Kwadjoga Adawudu whose counsel and leadership has been a guide for me to always aspire for greatness and make a difference.



ACKNOWLEDGEMENTS

This work has been successful with the help of key persons whose support and contributions have been phenomenal to see me through and I am extremely thankful to all of you. Firstly, a very profound gratitude goes to my supervisor, Prof. Albert Agbesi Wornyo for his supervision and immense input that shaped this work. I am extremely grateful for the support, guidance, patience, love and advice that has made this thesis a success.

Secondly, I would like to express my appreciation to Prof. Andy Ofori-Birikorang, Dr. Micheal Boakye-Yiadom, Mr. Kwesi Aggrey, Prof. Mavis Amo-Mensah, Dr. Akwasi Bosompem Boateng, Prof. Christine Hammond, Dr. Gifty Appiah-Adjei, Ms. Abena Abokoma Asemanyi, for their academic and social support throughout my stay in Graduate School of Communication and Media Studies, UEW. Your valuable inputs have shaped my work immensely and I appreciate it.

I am extremely thankful for the unwavering support, love and coaching I received from Ebenezer Nyamekye Nkrumah. I am grateful for your knowledge, friendship and impacts you have had on me. I am also glad to have met Ms. Belinda Mensah Osei. I am grateful for the moral support, inputs and encouragement for this work. Again, I am most thankful to Mr. Kwarteng for your exceptional administrative, leadership and support throughout my stay at the School of Communication and Media Studies, UEW.

I appreciate all my colleagues from the Department of Strategic Communication. I have learnt a lot from you.

I extend a tremendous gratitude to my parents, ASP. Kofi Agama and Mrs. Doris Adawudu Atila for the massive encouragement, financial and moral support. Thank you, Bridget Koka, for being a marvelous motivator. I appreciate the effort of Akosua Addae Biney for offering the necessary critiquing and mounting the needed pressure on me to finish this work. You have all been part of this success story.

TABLE OF CONTENTS

Contents	Page
DECLARATION	iii
DEDICATION	iv
ACKNOWLEDGEMENTS	v
TABLE OF CONTENTS	vi
LIST OF TABLES	ix
LIST OF FIGURES	x
ABSTRACT	xiii
CHAPTER ONE: INTRODUCTION	1
1.0 Background of the study	1
1.1 Statement of the Problem	7
1.2 Research Objectives	9
1.3 Research Questions	10
1.4 Significance of the Study	10
1.5 Scope of the Study	11
1.6 Organization of the Study	11
1.7 Chapter Summary	11
CHAPTER TWO: LITERATURE REVIEW	12
2.0 Introduction	12
2.1 Television advertisement: Meaning and Evolution	12
2.1.1 Advantages of Television advertisements	14
2.2 Alcoholic advertisements in Africa	15
2.3 Relationship between culture and branding	21
2.4 Culture in television advertising	26
2.3 Theoretical Framework	32
2.3.1 Hofstede's Cultural Dimension Theory (2011)	32
2.3.1.1 Tenets of Hofstede's cultural dimensions' theory	32
2.3.1.2 Application of Hofstede's Cultural Dimension Theory in Research	38
2.3.1.3 Relevance of the theory to the study	39
2.3.2 The Brand Positioning Model (Kotler & Keller's, 2016)	40
2.3.2.1 Key elements of brand positioning	41
2.3.2.2 Relevance of the model to this study	43

2.3.3 Categorization of Cultural Elements (Agyeman, 1993)	44
2.3.3.1 Agyeman’s Categories of Cultural Elements	44
2.3.3.2 Relevance of the categorization of cultural elements to the study	45
2.6 Chapter Summary	46
CHAPTER THREE: METHODOLOGY	47
3.0 Introduction	47
3.1 Research Approach	47
3.2 Qualitative Approach	48
3.3 Research design	51
3.3.1 Qualitative Content Analysis	53
3.4 Sample selection	55
3.4.1 Purposive Sampling	55
3.4.2 Sample	59
3.5 Data collection techniques/methods	60
3.5.1 Document Analysis	61
3.5.2 Data Collection Procedure	62
3.6 Data analysis procedures	63
3.6.1 Thematic analysis	64
3.7 Ethical issues	66
3.7.1 Trustworthiness	67
3.7.2 Credibility	68
3.8 Chapter Summary	68
CHAPTER FOUR: FINDINGS AND DISCUSSIONS	70
4.0 Introduction	70
RQ1. What are the cultural elements used in television advertising by the selected Ghanaian alcoholic beverage companies?	70
4.1.1 Ideas	71
4.1.2 Institutions	75
4.1.3 Artifacts	78
4.2 RQ2. How do the selected Ghanaian alcoholic beverage companies incorporate cultural elements into their branding strategies in their television advertisement?	85
4.2.1 Target Market Identification tool	85
4.2.1.1 Assimilation of culture strategy	89
4.2.2. Brand differential tactics	93
4.2.2.1 A depiction of life journey	93

4.2.2.2 Point of difference and parity	97
4.2.2.3 Mode of communication	101
4.2.2.3.1 Oral tradition	101
4.2.2.4 Social status	104
4.2.3 Brand essence	106
4.2.3.1 A reflection of true African and Ghanaian identity	106
4.3 RQ3 What are the roles of cultural elements in differentiating the branding strategies of selected Ghanaian alcoholic beverage companies?	110
4.3.1 Representation of power distribution	110
4.3.1.1 The reinforcement of the importance of alcohol in the Ghanaian tradition	110
4.3.2 Representation of communal values	113
4.3.2.1 Family and Friendship	113
4.3.2.2 Reunion activities	114
4.3.3 A Reflection of an Indulgent Society	116
4.3.3.1 Portrayal of romantic relationships and family life	116
4.3.4.1 Portrayal of Masculine roles	124
4.3.4.1.1 Bravity and strength	125
4.3.4.1.2 Breadwinners	127
4.3.4.2 Portrayal of Feminine Roles	128
4.3.4.2.1 Performing domestic chores at home.	128
4.3.4.2.2 Serving of food and drinks	130
4.3.4.2.3 Women welcoming men from work	132
4.2 Chapter Summary	135
CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATION	136
5.0 Introduction	136
5.1 Summary	136
5.2 Key findings and conclusion	136
5.3 Recommendations	138
5.4 Suggestion for further studies	139
5.5 Limitation	139
REFERENCES	141

LIST OF TABLES

Table	Page
Table 1: Cultural element	71
Table 2: Branding strategies	85



LIST OF FIGURES

Figure	Page
Fig 1.0 women enjoying a local “Adonko” game	72
Fig 1.1 a lady with Adonko hairstyle	72
Fig 1.2 Food served in an earthenware bowl	73
Fig. 1.3 A representation of various dressing styles	74
Fig 1.4 A king with some elders behind him	76
Fig 1.5 A man and woman joined in marriage	76
Fig 1.6 Claypots used for domestic activities	79
Fig 1.7 Drink i`n a calabash	80
Fig. 1.8 Food served in an earthenware bowl	81
Fig.1.9a A man wearing a smock shirt and a lady in African printed material dresses with beads around the neck and wrist.	82
Fig. 1.9b A man wearing a royal cloth with a lady in African printed material dresses with beads around the neck and wrist.	83
Fig 2.0 a scene showing two ladies and a man dressed in royal cloth dancing different cultural dances	86
Fig 2.2a Husband and wife sharing Kasapreko Alomo bitters and a	87
Fig.2.2b Aman wearing a smock shirt with beads on his wrist and neck	87
Fig 2.3 A glass cup placed beside Kasapreko Alomo bitters	90
Fig. 2.4 A man surrounded by many women	90
Fig 2.5 Two old men in suits and ties and a lady wearing an african print dress	91
Fig2.6a A scene representing naming ceremony	94
Fig2.6b A scene representing graduation ceremony	94
Fig2.6c A yong man and lady joined together in a marriage ceremony	94

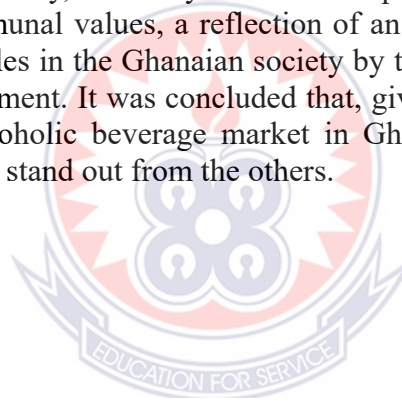
Fig.2.6d A scene showing exchange of handshake between bereaved family and friends and friends.	95
Fig 2.7 A and women wearing a blend of local and foreign attire	98
Fig 2.8 A scene showing a man and woman wearing foreign dresses	99
Fig2.9 Husband and Wife wearing local attire	99
Fig. 3.0 A man dressed in a full traditional apparel with a cowboy cap on	100
Fig 3.1 A girot singing and narrating life's journey	101
Figure 3.2 A man blowing the horn	103
Fig 3.3 A gentleman greeting the chief with two bottles Kasapreko Dry Gin	105
Fig 3.4 A man dressed in a royal cloth is surrounded by maidens as he is being served Adonko bitters	106
Fig 3.5 a husband and wife dinning together	108
Fig 3.6 A section of family and friends cheering a married couple	113
Fig 3.7 Husband and wife dancing	117
Fig 3.8 Couple spending quality time	117
Fig 3.9 Each man dancing with one woman	118
Fig 4.0 Newly married couple	119
Fig 4.1 A man surrounded by Women	120
Fig4.2 Two men surrounded by women	121
Fig 4.3 two men surrounded by four women	121
Fig 4.4 The lady in front falls on her back but is supported by friends from falling	123
Fig 4.5 Men launch attack on a flying eagle and later celebrate their discovery	125
Fig 4.6 Men carrying firewood on their shoulders	127
Fig 4.7 women performing various domestic activities	129
Fig 4.8 Women serving food and drink	130

Fig 4.9 Two old men have been served Joy Dadi bitters by a woman	131
Fig 5.0 women welcoming men from an adventure	133
Fig 5.1 Kojo papa being welcomed by his wife and neighbours	133



ABSTRACT

One of the most widely used branding techniques used worldwide is advertising. In television commercials, businesses employ various branding techniques to attract viewers. These techniques include incorporating culturally relevant elements that shape viewers' opinion of the brand they promote. This study explored how Ghanaian alcoholic companies incorporate cultural elements into their advertisements as branding strategies. Adopting qualitative content analysis, the advertisements were systematically dissected, identifying and categorizing the cultural components utilized. The videos were carefully analyzed to provide a deeper contextual understanding, tracing the historical and sociocultural influences that shape advertising strategies. Findings from the data were then synthesized, highlighting recurring themes and patterns in the use of cultural elements. Through the lens of the brand positioning model by Kotler and Keller, and Hofstede's cultural dimension theory, the study analyzed a total of 15 advertisements (five from each) from Kasapreko Company Limited, Adonko Limited, and Joy Dadi Limited. The study revealed that the cultural elements incorporated in the advertisements captured local ideas, institutions and artifacts which were used to define the targeted audience. The cultural elements in the advertisements gave each alcoholic company a competitive urge over other companies through brand differential tactics and brand promise. Additionally, the study revealed a representation of power distribution, representation of communal values, a reflection of an indulgent society and reinforced stereotypical gender roles in the Ghanaian society by the use of the cultural elements in the television advertisement. It was concluded that, given the abundance of competitors and the expanding alcoholic beverage market in Ghana and around the world, each alcoholic brand aims to stand out from the others.



CHAPTER ONE

INTRODUCTION

1.0 Background of the study

In recent years, there has been growing recognition of the importance of cultural elements in branding. Culture, according to Rothlauf (2020), encompasses the shared beliefs, values, behaviors, customs, and artifacts that characterize a particular group or society. It shapes individuals' perceptions, attitudes, and behaviors within a given social context. Cultural elements can include language, art, music, rituals, customs, and aesthetics, among others (Dinnie, 2015). Shen and Bissell (2016) posit that the use of cultural elements involves integrating symbols, traditions, aesthetics, and values from a specific culture into marketing strategies and brand communication. Companies leverage on these elements to resonate with their target audience, establish authenticity, and create meaningful connections (Shen & Bissell, 2016)

In today's competitive marketplace, companies adopt effective branding strategies to stand out from the crowd and connect with their target audience. According to Keller (2019), branding strategies encompass the planned and deliberate actions taken by a company or organization to build and manage a brand. These strategies involve a combination of activities and decisions related to brand positioning, brand identity, brand communication, and brand equity. Branding strategies aim to differentiate a brand from competitors, create a unique brand image, and establish a strong emotional connection with consumers (Keller, 2019). Globally, branding strategies are essential tools for marketing products. Branding strategies refer to the specific marketing tools that businesses utilize to promote their products. Such strategies include product design, packaging, pricing, and advertising (Keller, 2013).

Kotler and Keller (2016) contend that brand positioning, which entails defining and communicating to the target market the special benefits of a good or service, is a crucial component of branding strategy. According to Summut-Bonnici (2015), the goal of branding strategy is to develop brands that stand out from the competitors, hence lowering the number of substitutes available in the market. The current trend in branding strategy is to extend the brand experience by integrating brand identification into all business processes that interact with customers (Summut-Bonnici, 2015). Building a strong brand is difficult but to be able to maintain the brand position takes a lot of work (Pamfilie & Croitoru, 2018). As a result of effective positioning of a brand, companies are creating a strong and differentiated image in the minds of consumers (Blankson, 2016).

Companies today must take into account their social media strategy and online presence as part of their branding efforts (Hanna et al., 2011). With the increasing use of social media platforms, companies have the opportunity to engage with their customers in real time and build relationships that can lead to increased brand loyalty and advocacy. This is true, with the development of the internet and the quick dissemination of information via media like print, radio, and television around the globe (Sama et al., 2019). Marketers of various industries or firms use different media channels to send across an engaging message to the targeted audience (Sama et al., 2019).

Branding and advertising have a symbolic/reciprocal relationship. To have better advertising for your business, there is a need to work on creating a brand first. According to Heath and Feldwick (2008) and Nairn and Bottomley (2009), advertising most effectively creates strong brands by delivering a persuasive informational message. But Advertisements, according to Qader et al. (2022), must not only convey information but also establish a brand image, build brand loyalty, and develop a consumer's desire for the promoted good or service. It makes it possible for businesses

to achieve marketing and communication goals. Gerber et al. (2014), state that, organizations are aware that their success depends on their ability to connect effectively and efficiently with their target audience.

Businesses use television, radio, billboards, and online platforms to promote their products through advertisements. According to Heath and Stipp (2011), television is often chosen by advertisers due to its capability to incorporate both audio and visual effects into the advertising message. Television, which combines audio and visual aspects, offers businesses credibility and popularity as well as the greatest potential for creative advertising campaigns, as a particular advantage over other media (Weismueller et al., 2020). Peterson (2018) further reiterates that TV allows high-quality audiovisual content that is more suitable for product categories, that require physical demonstration. Additionally, Dhiman et al. (2018) postulate that one feature of television that distinguishes it from other media is that, it appeals to both the literate and the ignorant.

According to Qader et al. (2022), advertisements have grown to be one of the most important tool of contact between companies and the customers who use their goods or services. It is interesting to note that, advertising has a considerable influence on customers' purchasing behavior and their choices (Chen et al. 2019; Opeodu & Gbadebo, 2017). But Moraity et al. (2021), hold the opposite opinion, arguing that not all advertising messages have an impact on consumers. With the use of the internet, there are influx of advertisements that audiences tend to ignore especially, repetitive advertisements. Kim and Kim (2020) state that, advertising is one of the most popular branding strategies globally. In television advertisements, companies use a range of branding strategies to appeal to potential customers. These strategies can involve the use of different cultural elements that influence customer perceptions of the brands they advertise (Kim & Kim, 2020).

Moreover, advertising shapes cultural values and vice-versa. Even though cultural values are influenced by advertising, core cultural values are not affected much by advertising (Sharma, 2017). It is only a few facets of different national cultures are reflected in advertising lends credence to this claim (Czarnecka et al., 2017). This is because, however selectively, advertisers from diverse nations derive the meaning of advertising from national cultures. Gromová et al. (2017) posit that advertising message or its persuasive effect, varies partially even among cultures with significant mental overlap. Companies therefore are becoming strategic when incorporating culture in their advertising message.

According to Pollay (2012), as advertising plays a big role in the mass media, it is crucial to convey cultural values in advertisements in addition to fostering them in schools, family institutions, colleges, and military schools. He and wang (2017) opine that global brands are incorporating local cultural elements in marketing practices such as product and packaging design. Advertising, brand effectiveness, free trade policies, standardization, and localization choices, business relationships, consumer attitudes, and international marketing are greatly influenced by culture (Darley et al. 2013). This highlights the fact that advertisers must pay much attention to the use of cultural elements in their advertising messages.

Firms need to listen to the needs of their consumers and concentrate the core messages of all their actions in terms of marketing communication (Fournier & Avery, 2011). Interestingly, it is becoming known how consumers are gaining control over the branding and marketing content of firms (Stephanson & Broensby, 2021). This compels businesses to adjust their marketing plans to take advantage of the present social acceptance of marketing campaigns (Stephanson & Broensby, 2021). This has led to the concept of cultural branding. According to Holt (2016), the idea of cultural branding

explores how consumers have the opportunity to express their interests in consuming through social media in the form of culturally created ideas.

The use of cultural elements in advertising is an effective way to build brand identity and brand awareness (Ebrahimi et al., 2021). Lee and Watkins (2016) argue that the use of cultural elements in advertising increases the emotional connection between the consumer and the brand. To maximize the opportunities brands should be sensitive to the cultural subtleties and adopt them accordingly (Tarachucky & Gomez, 2013, p. 5). The use of cultural elements in advertising can either be overt or subtle. According to Okoroafor and Weber (2016), overt cultural marketing involves the use of symbols, narratives, and characters that are directly associated with a culture. Subtle cultural marketing, on the other hand, employs subtle references to culture, such as color schemes or background settings, to appeal to the target audience without being too obvious.

However, Goulding and Saren (2018) posit that it is essential to note that cultural appropriation can be a significant concern when using cultural elements in advertising. Advertisers need to be mindful of the cultural significance of the elements they are using and ensure that they are not exploiting or misrepresenting the culture. As noted by Goulding and Saren (2018), the use of cultural elements in advertising can also be seen as a form of cultural exchange and can be beneficial if done respectfully and responsibly. By integrating these cultural elements in television advertisements, alcoholic beverage companies can establish a sense of cultural familiarity, enabling consumers to relate better to the brand (Atsu, 2019). The use of these cultural elements enables marketers to create an emotional connection with their target audience, as consumers develop a positive perception of the brand that appeals to their cultural beliefs and values (Abokhoza et al. 2019). Ajala (2021) states that culture increases a brand's acceptability, thus increasing its patronage, loyalty, and perception. Sery and

Duranton (2020) for instance, suggest that understanding the history of French wine gives an idea to understand why it is so deeply rooted in the culture and understand the depth of the cultural heritage. Thus, culture and alcoholic beverages have a link.

Alcoholic beverages have been a distinctive component of many cultures for thousands of years (Egea et al., 2015). According to Ampofo (2015), the alcoholic beverages sector in Ghana is booming. Ghanaian alcoholic beverage companies have leveraged cultural elements to develop branding strategies that appeal to the Ghanaian consumer. These cultural elements include traditional symbols, local languages, and customs associated with alcohol consumption. Ghana's cultural diversity, characterized by a wide array of traditions, languages, and rituals, offers a treasure trove of inspiration for creating authentic and memorable brand experiences (Atta-Mensah, 2020). By tapping into these cultural elements, companies aim to foster a sense of pride, identity, and belonging among Ghanaian consumers, resulting in stronger brand loyalty (Kamlongera, 2022). By leveraging cultural elements to frame a brand's story, companies can enhance brand perception and positioning (Abdulai, et al., 2021). Moreover, leveraging cultural elements enables companies to tap into the growing market of consumers who prioritize supporting local businesses and value cultural preservation, thereby expanding their consumer base and driving sales growth (Donkor, 2022).

It is worth noting that, television has a wide reach in Ghana (Aboagye & Abotchie, 2016). Television advertisements allow Ghanaian alcoholic beverage companies to communicate their brand image effectively, using audio-visual elements to create a compelling narrative. According to Agyare (2019), the effectiveness of an organization's advertising strategy is thought to have an impact on customers' desire for a certain alcoholic beverage. This study investigates the use of cultural elements as

branding strategies in the television advertisement of Ghanaian alcoholic beverage companies.

1.1 Statement of the Problem

Advertising practices differ across cultures, with some focusing on persuasion and others on building trust (Sharma, 2017). Despite globalization and transcultural influences, advertising texts remain culturally driven (Gromova et al., 2017).

Effective advertising requires an understanding of local culture, as cultural elements have become essential in television ads to help audiences interpret messages (Sharma, 2017; Geissler et al., 2018). These cultural aspects support brand identity and engagement (Adetunji & Abdulbaqi, 2014).

Companies face challenges in promoting their brands and making their products appealing. Branding efforts aim to connect products with cultural meanings that align with customers' self-identity and social image (Durmaz, 2016; Banet-Weiser, 2013).

Khojastehpour et. al (2015) opine that advertising takes into consideration global and domestic factors such as regulations regarding alcohol advertisement. Therefore, more emphasis can be put on factors like the cultural, geographical, or demographical aspects, and optimize those to reach a good result as possible (Khojastehpour et. al,2015). Thus, a need for more research into the importance and role of culture and its elements in television advertisement. Ajala (2021, p.2) posits that there are over a million cultures around the world, which global businesses can use culture to sell their products, especially in advertising. For instance, a study by Sualman et al. (2021) revealed that in Malaysia, some advertisers were found promoting positive interracial relationships through the use of cultural elements in festive advertisements. Also, it is identified that family businesses in the French wine industry leverage cultural heritage

as branding strategies that attract and win the loyalty of customers to their products (Sery & Duranton, 2020).

Geissler et al. (2018) observe that Ghanaian alcoholic beverage companies employ various branding strategies to distinguish their products and build brand identity (Keller, 2019). Social media platforms are widely used for creative advertising approaches to attract consumers in the alcohol industry (Atkinson et al., 2017). Television advertising is particularly effective in reaching Ghanaian consumers, significantly boosting sales, as noted by Agyare (2019). To compete in the market, companies use distinct elements in TV ads to capture consumer attention (Abokhoza et al., 2019). Okoroafor and Weber (2016) argue that cultural elements in advertisements foster familiarity and trust, as Ghanaian consumers generally respond positively to ads that reflect their cultural values. However, these cultural cues may also glamorize excessive drinking, reinforce stereotypes, and raise public health concerns (Kwegyiriba et al., 2021; Asamoah, 2021; Frimpong, 2018).

Ghanaian consumers tend to favor local advertisements for their authenticity and relatability (Geissler et al., 2018). Advertising, particularly from the alcohol industry, significantly funds media companies in Ghana, with large breweries and distilleries investing heavily in advertisements (Ocansey, 2013, p.3). Cultural elements are increasingly integrated into Ghanaian alcohol advertisements, highlighting the need for research on the cultural aspects of these messages. Globalization has spurred interest in understanding the interplay between culture and marketing strategies (Ajala, 2021). This issue requires both practical and academic attention to explore the effects and challenges of culturally-influenced alcohol advertising (Frimpong, 2018; Czarnecka et al., 2017).

Various studies have examined cultural elements in alcohol advertising worldwide. These include the impacts of cultural branding on consumer attitudes (Kaewprankusol et al., 2019; Sualman et al., 2021) and the role of traditional elements in marketing (Chai et al., 2019; Egea et al., 2016; Sudhinarase et al., 2016). In Africa, cultural symbols, language, music, and celebrity endorsements are often used to appeal to local audiences (Adebayo, 2023; Ngugi, 2021; Okonkwo, 2018).

Research on Ghanaian alcohol advertising's cultural elements is limited, with only a few studies examining local branding strategies. Research has focused on aspects like cultural influence on messaging (Osei-Tutu, 2019), the role of electronic advertising (Agyare, 2019), and brand positioning (Ameyibor et al., 2022). Although these studies cover some facets, there remains a lack of in-depth analysis on the specific cultural cues in television ads for alcohol (Boateng, 2020; Asante, 2022; Gyasi, 2021).

Meanwhile, very little studies have explored how cultural elements are incorporated in the advertisements of alcoholic beverages in Ghana. This study therefore seeks to explore how Ghanaian alcoholic beverage companies use cultural elements as branding strategies in their television advertising. This study using a qualitative content analysis of television advertisements can provide insight into the use of cultural elements as branding strategies in the marketing of alcoholic beverages.

1.2 Research Objectives

The following are the research objectives that this study seeks to achieve:

1. To examine the cultural elements used in television advertising by the selected Ghanaian alcoholic beverage companies.
2. To investigate how the selected Ghanaian alcoholic beverage companies, incorporate cultural elements into their branding strategies in their television advertising.

3. To explore the use of cultural elements in differentiating the branding strategies of the selected Ghanaian alcoholic beverage companies.

1.3 Research Questions

1. What are the cultural elements used in television advertisement by the selected Ghanaian alcoholic beverage companies?
2. How do the selected Ghanaian alcoholic beverage companies incorporate cultural elements into their television advertisement as branding strategies?
3. How are cultural elements used to differentiate the branding strategies of the selected Ghanaian alcoholic beverage companies?

1.4 Significance of the Study

The research's findings will add to the broad academic literature that exists on branding, culture and television advertisement. The study would broaden our understanding of branding tactics used in alcoholic beverage marketing. The findings will also compel branding companies to investigate other cultural branding strategies to ascertain its influence on alcoholic products. Marketing experts, Managers, staff, stakeholders of various corporate and individual organizations will draw insightful lessons and evidence from the study to develop more effective and creative execution for television advertisements.

Additionally, the study will aid in improving the cultural relevancy of regional advertising. The findings will therefore have a significant positive impact on the cultural industry's promotion efforts. The results of this study will be used worldwide by the alcohol industry to guide its marketing and advertising choices, taking the local market into careful consideration. This will inform international brands to be very strategic and in their marketing activities in the other domestic location they operate. Additionally, the research's findings are crucial for teaching and learning about advertisements.

1.5 Scope of the Study

The present study looks at cultural elements and branding strategies of Ghanaian alcoholic beverage companies. The study used a qualitative content analysis to examine some advertisements by three alcoholic beverage companies in Ghana. Kasapreko Company Limited, Joy Daddy Limited, and Adonko Limited are the selected alcoholic beverage companies for this study. The study used four advertisements from Kasapreko Company Limited, three advertisements from Adonko Limited, and two advertisements from Joy Daddy Limited. These advertisements were drawn from the period of ten (10) years thus, between 2013 to 2023.

1.6 Organization of the Study

This research is made of five chapters. The background of the concepts, the problem statement, the research objectives and questions, the significance and the scope and organization of the study are all outlined in Chapter One (1). Chapter Two provides a thorough review of the literature on culture and cultural elements in advertising, advantages of television advertisement, branding strategies, and television advertisements, alcoholic television advertisements and focuses on the theories used to explain the notions. The research methodology and research designs that guide this study are discussed in Chapter Three (3). In addition, Chapter Four (4) offers a thorough explanation of the conclusions in response to the study's goals and questions. The study's findings, which were broken down into themes, were also examined and discussed. In Chapter Five (5), the study provides a summary of the findings, the inferences made, and some recommendations. Future research ideas are included.

1.7 Chapter Summary

This chapter provides the background information on the pertinent ideas supporting the study. The chapter also addresses the main concerns that the problem

statement of this study aims to address. The study's driving force, the research questions and objectives, have been described along with the study's relevance and scope.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This study seeks to examine how Ghanaian alcoholic beverage companies incorporate cultural elements in their advertisements as branding strategies. This chapter reviews various works related to television advertisements, alcoholic advertisements in Africa, the relationship between culture and branding, and culture in television advertisements. The chapter also discusses theories that underpin the study.

2.1 Television advertisement: Meaning and Evolution

Television, radio, movies, magazines, newspapers, video games, bus sides, the internet, and billboards are some of the main channels used to spread these ideas (Amoateng & Opoku, 2013). According to Hassan (2015), advertising firms are always committed to evaluating the effectiveness of their advertisements across several platforms, particularly television. Television is frequently cited as the most effective advertising medium, effectively reaching a vast audience at a relatively low cost per exposure (Kotler & Keller, 2015; Hassan, 2015). Kotler and Keller (2015) emphasize that television advertising offers two significant advantages. Firstly, it can vividly showcase product attributes and effectively explain the associated consumer benefits.

Secondly, it can vividly convey user experiences, brand identity, and other intangible elements.

Belch and Belch (2020) define television advertising as a promotional messaging method delivered through television channels to reach a broad and diverse audience. It entails creating and disseminating audio-visual content to promote products, services, causes, or ideas to viewers. According to Smith (2020), a television advertisement, often referred to as a TV ad or commercial, is a brief promotional video or audio-visual message specifically crafted for broadcast on television channels. These ads are crafted by companies, organizations, or individuals to promote products, services, causes, or ideas to a wide and varied television audience.

On the other hand, Kuyucu (2020) describes television advertising as the creation of TV programs aimed at raising product awareness and offering enticing deals to both existing and potential customers. One of the earliest advantages of television advertising, as Kuyucu(2020) found, was its use of audio-visual content dissemination, making it easier to connect with customers. However, this also led to increased costs for companies due to the expenses associated with this form of marketing. Television advertising gained popularity in business advertising because it accommodated both audio and video content, offering multiple avenues to convey the desired promotional message to the audience.

Budacia (2012) suggests that television advertising was initially introduced for all products that had someone willing to pay for the transmitted message and was termed collective or compensatory publicity. Over time, a more aggressive form emerged, primarily for certain products or product lines, known as brand publicity. Amoateng and Opoku (2013) argue that advertisements are fundamentally designed to boost the consumption of products and services by creating and reinforcing brand image and brand loyalty. Budacia (2012) notes that advertising through television is one of the

most modern promotional methods with a decisive role in introducing and selling new products. It has evolved continuously due to the impact of visual media on the public and has benefited from scientific discoveries, such as international satellite communication. Television is considered the most suitable tool for advertising daily-use products across all population categories because it is a non-selective medium, unlike the press, particularly periodicals. Interestingly, Edward et al. (2018), indicate that television has long served as the mainstay of consumer media consumption. Additionally, the centerpiece of the marketing mix has been television advertising. Every stage in television's development has had a significant impact on advertising.

2.1.1 Advantages of Television advertisements

Budacia (2012) highlights several advantages of television advertising, which include: television stands out as a powerful communication medium due to its high-quality presentation, which enhances message effectiveness; the dynamic engagement it offers through expressions, voices, and movements; its vast reach, enabling simultaneous message delivery to large audiences; and its unique blend of visual and auditory elements. According to Budacia (2012), television advertising possesses specific characteristics, such as the inclusion of both image and sound, the viewer's undivided attention for watching, listening, and comprehending the message, and a broader audience reach.

When selecting television channels for advertising messages, certain criteria are considered: the reputation or image of the advertising channel, which can be popular, useful, or luxurious; the effective audience, representing the number of individuals with the desired characteristics who genuinely notice the commercial; the surrounding programming, including what airs before and after the commercial; the broadcasting time, with more expensive ads airing during prime hours (e.g., 18:00 to 20:00) and

cheaper ones airing after midnight; the advertising rates, which fluctuate based on the day and time of transmission, adjacent programs, and the number of permitted commercial breaks during a television program. Advertising products and services with famous celebrity involvement promotes and raises the awareness of products in the minds of the potential customers and also definitely influences the purchases of the product (Hassan, 2015).

Shahu (2020) in a study explored the effectiveness of television advertisements and found that TV ads have become a consistent method for conveying product and service messages to upper and middle-class households. However, it revealed a shift in people's preferences, with more individuals being drawn to the internet and spending less time watching television. As a result, the study concluded that there is diminished effectiveness of television advertisements in the modern era due to the disappointment experienced by many consumers when products or services do not meet the expectations set by TV advertisements. Shahu (2020) suggested that marketers should adapt by creating shorter and more informative television advertisements, as shorter ads are more likely to be viewed. The study highlighted the importance of animated content in TV ads, as people tend to respond more positively to such elements. Additionally, it emphasized the need for truthful and clear advertisements, discouraging false information or attempts to mislead consumers. Advertisers were urged to align the products and services they offer with what is depicted in their advertisements to ensure that consumers do not feel deceived when making purchases based on TV advertisements.

2.2 Alcoholic advertisements in Africa

Van Walbeek and Daly (2014) indicate that like in many other nations, alcohol has long been a part of South African history, culture, and way of life. Alcohol

advertising, according to the authors, is about as significant to the advertising sector as tobacco promotion was at its height in the mid-1990s. In 2010, alcohol advertising accounted for around 5.2% of total advertising spending, with television advertising dominating. Since 2010, its percentage has steadily decreased, and in 2013 it was anticipated to account for 4.4% of total advertising spending. According to a different study by Osuafor et al. (2023), exposure to alcohol advertisements rises from 5.2% at events to 77.0% on television. Age-related alcohol intake was linked to all advertising for alcohol in all media. The outcomes are consistent with research showing a link between alcohol use and exposure to alcohol marketing. It has been proven that youth alcohol intake in South Africa is influenced by exposure to media alcohol marketing. The survey found that there should be further limitations on alcohol advertising on television and on posters and billboards. On the other hand, social media exposure and exposure at events call for ongoing surveillance because they do not yet constitute a threat to underage drinking.

De Bruijn et al. (2014) conducted a study that examined alcohol advertising practices in Gambia, Ghana, Madagascar, Nigeria, and Uganda. De Bruijn et al. (2014) found significant variations in the use of marketing channels in these countries, indicating that alcohol marketers employ diverse strategies based on the cultural acceptance of alcohol and the existing regulatory framework. In Gambia, which has stricter alcohol marketing regulations and a less tolerant alcohol culture, there was minimal outdoor alcohol advertising, primarily limited to beer crates, which had less appeal to youth. In contrast, Uganda and Ghana, where self-regulation is prevalent, had limited protective measures against alcohol advertisements. The study also noted that alcohol advertisements in Nigeria, with self-regulation, were less attractive compared to those in Ghana and Uganda, suggesting that regulation might help address the appealing elements in advertisements. Additionally, the placement of ads near schools was more

common in Nigeria and Ghana, although they were still further from schools compared to Madagascar, Uganda, and Gambia. Overall, the findings demonstrated the alcohol industry's innovative strategies to reach their target markets, despite existing regulations and cultural boundaries. The study highlighted the potential effectiveness of legal measures as a policy instrument to protect against harmful alcohol exposure.

Dumbili and Williams (2017) conducted a study examining how alcohol advertising affected students on and around a Nigerian university campus. Dumbili and Williams (2017) interviewed male and female undergraduate students aged 19-23 and found that alcohol ads were prevalent both on and off-campus, including on television, posters, billboards, and bar fences. Students were highly aware of these ads and could recall specific brand names and messages. The study found that while male students were influenced by these ads, leading them to try new products and change brand preferences, female students were less affected, possibly because the ads mainly targeted a male audience. The study recommended stricter monitoring of alcohol advertising and evidence-based regulatory measures to address the issue in Nigeria.

A quantitative study by Anyange (2014) examined the influence of television advertisements on alcohol consumption among youth in secondary schools in Kwale County, using a sample of 320 respondents from four schools. The study revealed that peer pressure and alcohol advertisements are major drivers of youth drinking, though personal choice also plays a role. Additionally, a significant portion of students reported encountering alcohol advertisements on television. Akesse-Brempong and Cudjoe (2023) investigated the portrayal of masculinity in television advertisements for alcoholic beverages in Ghana. The study identified that local alcoholic beverage advertisements depicted masculinity in various forms, emphasizing themes such as amatory behavior, camaraderie, heroism, and aggression. The theme of amatory behavior, where men were shown engaging in romantic gestures and as objects of

desire, was the most prevalent. The study concluded that elements of masculinity and hyper-masculinity were prominent in advertisements for local alcoholic beverages in Ghana, and advertisers deliberately incorporated these displays of masculinity to stimulate demand for these products among the male demographic. Additionally, themes of aggression and heroism were also evident, suggesting that men consuming these alcoholic beverages were portrayed as strong, brave individuals involved in risky endeavors for the betterment of society's happiness.

Agyare (2019) conducted a study to explore the impact of electronic advertising on the purchasing decisions of alcoholic beverages among consumers in the Accra Metropolis. The study revealed a direct correlation between e-advertising and consumer behavior when it came to alcoholic beverage consumption, indicating that e-advertising significantly influences the purchasing decisions of consumers in the Accra Metropolis. The findings from the study highlighted that among the various elements present in e-advertisements that consumers identified as influencing their alcohol demand and purchase, television advertisements held the most substantial sway, accounting for over fifty-nine percent of the total influencing factors. Following television advertisement, internet advertisements had a slightly over twenty-six percent influence, with other forms of e-advertising contributing over eleven percent, while mobile phone advertisements had the least impact, at close to three percent. The author concluded that alcoholic beverage producers should harness various e-advertising channels such as TV ads, websites, mobile phones, social media networks, and other online platforms to effectively promote their products.

Kwegyiriba et al. (2021) examined the effects of alcoholic television advertising on tertiary students in the Western Region and found that such advertisements enticed students to consume alcoholic beverages. Additionally, the study revealed that students did not favor the advertising of alcoholic products, as it could lead to more educational

and behavioral problems among students. These problems encompassed issues like violent behavior, decreased academic performance, impaired judgment, and harm to internal organs, among others. This suggests that exposing students to alcoholic product advertisements can have detrimental consequences.

For instance, in a study by Brako (2012), the influence of television advertising on the alcohol consumption behavior of the youth in the Koforidua municipality was investigated. The findings indicated that the youth in Ghana, particularly those in Koforidua, were left vulnerable to the allure of alcoholic beverage companies' advertisements on print and broadcast media, especially on TV. These advertisements seemed to strongly attract them towards unrestrained consumption of alcoholic drinks, resulting in a surge in youth alcohol consumption that appeared challenging to control.

Other studies also focused the effect of alcoholic advertisement on consumption rate of the youth (Amoateng & Opoku, 2013). Amoateng and Opoku (2013) conducted a study with a primary focus on examining the influence of advertising on the consumption of alcoholic beverages in the Bantama Sub-Metro area of Kumasi. The research encompassed an analysis of the nature of alcoholic beverage advertising, the identification of factors affecting alcohol consumption, and an exploration of the impact of advertising on alcohol consumption patterns. According to Amoateng and Opoku (2013), advertising serves as a potent tool for marketing alcoholic beverages to a broad and diverse audience, particularly when utilizing media such as television and radio. The study revealed that electronic media, notably television and radio, played the most significant role in disseminating alcoholic beverage advertisements to consumers. Furthermore, consumers exhibited a stronger attraction to advertisements that clearly highlighted the product's features or performance attributes. Among the celebrities featured in alcoholic beverage ads, musicians had the most substantial influence on consumer consumption patterns, among other factors. The findings also suggested that

alcohol brewing industries should consider sponsoring public events as a means to establish a strong presence and expand the reach of their products to their intended target consumers.

It is emphasized by Kwegyiriba et al. (2021) that the drawbacks of alcohol advertising on television and other media platforms cannot be overstated. Smart technologies like smartphones, computers and televisions, among others have dominated society in the twenty-first century. The availability of those gadgets, particularly televisions, is seen to have altered the way of life of teenagers in Ghana and other communities, and alcohol advertisements on television are thought to not teach kids very much. According to Amoateng and Opoku (2013), younger age groups were more influenced by advertisements, which ultimately had a positive impact on their level of alcohol consumption, whereas older consumers drank alcohol for reasons other than being attracted by them. Amoateng and Opoku (2013) conclude that advertising has the ability to affect consumers' purchasing habits. Most of the studies on alcoholic advertisement in Africa and especially Ghana have focused more on the impacts of such advertisements on consumption rate of the youth (Kwegyiriba et al., 2021; Anyange, 2014; Amoateng & Opoku, 2013) Other studies such as Akese-Brempong and Cudjoe (2023) examined the construct of masculinity in television advertisements of alcoholic beverages in Ghana. This attests to the fact that the literature on alcoholic advertisements in Africa and Ghana especially have not captured or discussed the incorporation of cultural elements in the branding strategies of alcoholic beverage companies. This shows the gap in this context and therefore the need for this study. The study seeks to explore how cultural elements are used in the branding strategies of Ghanaian alcoholic beverage companies to address the identified gap and contribute to knowledge and literature in the area of advertising in Ghana.

2.3 Relationship between culture and branding

Brinkman (2017) defines culture as the sum of internal beliefs and values reflected in external behaviors and symbols which mutually influence one another- and arise from an epistemological source. Li (2018) studied the relationship between symbols and cultures from the perspective of linguistics. Culture is the outcome of humanization, which means it is the result of humans engaging in social practices over a long period of time throughout history. Consequently, culture is a phenomenon rooted in both society and history. As Li (2018) explains, cultural symbols are the visible representation of cultural forms, while symbolic cultures represent the underlying cultural meanings. Cultural symbols can propagate, generate, and mold symbolic cultures, with the latter being the embodiment of the former. Symbolic cultures and cultural symbols together form a cohesive cultural system. In summary, symbols are how cultures are expressed, and cultures are a system formed through the interplay of symbols, both of which are products of human creation. Cultural symbols serve as the outward expression of essential human attributes, while symbolic cultures represent their substance (Li, 2018).

According Holt (2013), cultural brand strategy is a method for guiding organizations in constructing brands with innovative ideologies. A cultural innovation refers to a brand that introduces a novel cultural representation. Some of the world's most influential and esteemed brands have achieved their status by offering fresh and inventive cultural representations. According to Holt (2013), these representations act as guiding principles, shaping our understanding of the world, our role within it, what holds significance, what is ethical, what defines humanity, what signifies inhumanity, what we should aspire to, and what we should reject. Cultural representations also play a central role in establishing identity, serving as the foundational elements for a sense of belonging, recognition, and status. These representations are pervasive in society,

providing the fundamental components with which people construct meaningful lives (Holt, 2013). The representations offer guidance on critical social, political, and existential concepts, encompassing everything from nationality, social class, gender, race, sexuality, and ethnicity to notions such as beauty, health, religion, nature, compassion, generosity, ethics, the body, work, competition, the marketplace, and success according to Holt (2013).

In contemporary society, conventional sources of cultural representation, including religion, government, the arts, education, and other societal institutions, have been largely supplanted by mass media and commerce. Brands have now become the primary commercial vehicles for promoting cultural representation (Holt, 2013). Masovic (2018) in a study found that society and culture exert influence over various aspects of multinational companies' international operations. While not directly integrated into business processes, they play an indirect yet pivotal role in shaping how businesses operate. This influence encompasses decisions related to product offerings, marketing strategies, distribution channels, managerial practices, and the ultimate success or failure of foreign subsidiaries. Culture comprises numerous components that stem from and are intertwined with the beliefs and behaviors of the local populace. From the viewpoint of multinational corporations, the cultural aspects of each foreign country significantly impact their business endeavors (Masovic, 2018)

“A brand can be identified as all kinds of signs that can be enlarged, issuable with a press, representable. It can be also person names, words, shapes, letters, numbers, the form of the products and some original shapes on the package which distinguish of product and services among concerns” (Durmaz, 2019, p.48). In order for businesses to acquire a competitive edge and make crucial management decisions, brands have a strategic and vital role (Arani & Shafiizadeh, 2019). No matter how big or little, retail or corporate, branding is one of the most crucial components of any organization.

Okerefor et al. (2023) examined the justification for companies branding their goods or services and identified the pervasive positive effects of branding on both customers and businesses. Okerefor et al. (2023) found that branding has evolved into a top competitive strategy for international businesses due to its notable benefits to the bottom line. Okerefor et al. (2023) further advised that improving customer perceptions of the brand and their interactions with it over time will lead to higher customer satisfaction and loyalty. This is the key to the long-term success of a company's commercial plans.

Durmaz (2019) emphasizes the importance of not just addressing current consumer preferences but also proactively anticipating future trends when aiming to foster brand loyalty. In today's fiercely competitive business landscape, Durmaz (2019) underscores the substantial challenges companies face in preserving their assets. Within this context, businesses are actively exploring methods to gain a competitive advantage over their rivals. The author points out that crafting brand strategies should be a collaborative effort with overall business strategies, taking into account the product's advantages and the intended audience. These brand strategies should be fortified with a compelling commitment that effectively conveys the brand's essence, supported by advertising and marketing communication initiatives. The ultimate aim of these strategies is to establish the brand as a front-runner within its category, outperforming competitors. It is imperative to not only to address current consumer preferences but also to anticipate forthcoming trends while endeavoring to cultivate brand loyalty. According to El-Mahdawi (2013), there is a connection between brands and culture. To create a successful marketing plan, culture is therefore crucial; any brand must understand the cultural influences of the society where a new product is released. People base their decisions to buy a product on their cultural influences. According to Carah and Brodmerkel (2020), critical research into branding started in the 1950s as a

primarily semiotic critique of advertising but over the years evolved into a more complex conceptualization of brands and their interactions with 'active' audiences and the cultural context in which they operate.

According to Nie and Wang (2019), global brands incorporate elements from local culture into their product design, resulting in culturally diverse products. These culturally diverse products are a unique kind of hybrid, combining two distinct cultures simultaneously. The relationship between these two cultures can also be explained through two different interpretation strategies. Nie and Wang (2019) discovered that in the property interpretation strategy, some characteristics of global brands are integrated into local cultural elements, essentially blending features from global brands into local culture. This strategy mainly focuses on the subjective perception of how global brands affect local cultural elements, without delving into the specifics of how or where these changes occur in local culture. In contrast, the relational interpretation strategy posits a relationship between global brands and local cultural elements where both maintain equal status and preserve their independence and integrity. In this approach, neither side influences or changes the other. The relational strategy is similar to presenting local and foreign cultural symbols side by side, emphasizing the independence and integrity of both cultures (Nie and Wang, 2019).

However, while side-by-side presentation highlights an objective distance between the two cultures, the relational strategy underscores consumers' subjective perception of this distance. Nie and Wang (2019) further add that, the property interpretation is akin to the fusion of local and foreign cultural symbols, with an emphasis on local cultural elements incorporating features from foreign cultural symbols. However, the fusion presentation stresses the objective blending of these cultural symbols, while the property interpretation focuses on consumers' subjective perception of this blending. This effect is fully mediated by perceived cultural intrusion

and is only observed when consumers hold a low level of polyculturalist beliefs. Batra (2019), in exploring how companies obtain cultural meaning, points out that a great deal is known about how various cues - such as colors, logos, music, sounds, typefaces, visual styles, packaging, and sensory experiences like smell, taste, and touch - communicate meaning. Batra (2019) indicates that further study is needed to understand the meanings conveyed by nonverbal and facial signals, especially in advertisements, and - most importantly - how different cues interact to create cohesive patterns that help brands capture and convey cultural meaning more effectively. A research conducted by Sery and Duraton (2020) concerning the cultural heritage and branding of family-owned wineries within the French wine industry, specifically focusing on Burgundian wineries, it was discovered that several factors influenced how these wineries utilized their cultural heritage in their branding efforts. These factors include the methods of communication employed, the symbolic significance conveyed, and the ability to weave compelling narratives that evoke emotional connections with customers. Leveraging their cultural heritage in branding, particularly through storytelling about the wineries' cultural legacy, taps into the pleasure, emotional, and cultural dimensions associated with wine, and this has significant implications for shaping the wineries' brand identity

According to Veghes (2022), there are valuable elements, many of which have a strong cultural background, that can be identified and utilized in the present day to create and leverage brands not just for products and services but also for individuals and communities, as well as organizations and nations. By developing, promoting, and even marketing cultural products, services, events, and activities that revolve around both tangible and intangible heritage, a wealth of content is provided for tourists and travellers worldwide (Veghes, 2022). This approach makes nations that effectively capitalize on their heritage more appealing, recognizable, and, importantly, intriguing for people to discover, explore, experience, and enjoy. Veghes (2019) found that, it is

widely accepted that culture and heritage are integral components of a nation's brand identity. When cultural heritage is properly preserved, restored, promoted, and leveraged, it contributes significantly to reinforcing the content and influence of a nation's brand. Additionally, it enhances the soft power of the country and bolsters its competitiveness in the field of travel and tourism.

Gaining a competitive edge over rivals is necessary in the competitive environment in which firms now operate. As a result, corporations integrate cultural components and branding techniques in a variety of ways. The storytelling of wineries' cultural history, which plays on the enjoyment, emotional, and cultural aspects of wine, is one way that French winemakers, for instance, utilize their cultural heritage in branding and its outcomes on brand identification (Sery & Duranton, 2020). To create culturally hybrid products, several businesses or international brands add regional cultural features into their product design (Nie & Wang, 2019). Organizations can distinguish their goods from those of rival companies by using branding tactics (Durmaz, 2019). Businesses must consider both branding and culture because it has an impact on their choices in one way or another. But on the other hand, culture and branding strategies are essential for businesses to prosper and should be integrated into all aspects of the business. Businesses' target markets reflect a variety of cultural qualities and preferences.

2.4 Culture in television advertising

Abokhoza et al. (2019) conducted a qualitative analysis study to explore the ways in which advertising reflects culture and values. Abokhoza et al. (2019) conducted a comparative analysis of Pepsi's advertisements in Egypt and Saudi Arabia, which were simultaneously presented. The findings indicated that distinct advertising strategies were employed to effectively convey the product's message in these two markets. The

analysis demonstrated that Pepsi's Advertisement in Saudi Arabia utilized shared values to uphold the national identity within the advertisement message, creating a connection with consumers. The advertisement in Saudi Arabia incorporated several cultural elements, including prominent Saudi figures and symbols of public spirit. In contrast, the analysis of both ads suggested that Pepsi's advertising campaign in Saudi Arabia displayed a higher degree of awareness of the social and cultural values of the society compared to the campaign in Egypt.

Sharma (2017) delved into the interconnectedness of culture and advertising art to evaluate the argument for advertising art as a positive force in society. This assessment considered cultural aspects such as universal culture and lifestyle. The study revealed a close relationship between advertising and culture, indicating that they cannot be easily separated. Culture serves as a source of content for advertisements, encompassing various aspects like entertainment, news, education, family, and business. Furthermore, advertising shapes cultural values on a global scale, and these cultural values, in turn, influence our advertising. The interaction between the two is quite profound. Majid (2013) analyzed the cultural impact on advertising by conducting a Comparative Analysis between Telenor TV Advertisements in Sweden and Pakistan. The study unveiled both differences and similarities between Swedish and Pakistani advertisements based on cultural values. It also highlighted disparities in the values presented in advertisements derived from their respective national cultures. The research showed that many values strongly associated with Swedish culture were also emphasized in Pakistani advertisements, and vice versa (Majid, 2013). Pakistani advertisements appeared to rely more on cultural values to convey advertising messages to their audience in comparison to Sweden (Majid, 2013).

In a quantitative content analysis, Sualman et al. (2021) examined cultural elements in a curated selection of festive advertisements. Malaysian festive

advertisements depict the diverse Malaysian society as a nurturing and collectivist community, where individuals exhibit care and a desire for strong interpersonal relationships (Sualman et al., 2021). These festive advertisements frequently incorporate tangible cultural symbols, such as the Islamic Mosque for Hari Raya ads or red lanterns to represent Chinese festivals (Sualman et al., 2021). Furthermore, both subtle and explicit messages promoting harmonious interracial relationships were prevalent in the majority of the festive advertisements under scrutiny. Sualman et al. (2021) discovered that in the present Malaysian context, where improving interracial relations is a pressing need, the advertisers of these analyzed advertisements were seen as supportive of this agenda by promoting positive interracial relationships. The scholars, Sualman et al. (2021) also noted that the selected advertisements celebrated each culture individually in accordance with the specific festival being portrayed. For example, in the case of Gawai Dayak, the festive advertisements featured tangible cultural elements to highlight the Dayak culture and their way of life, such as the Iban longhouse, in addition to emphasizing societal values like kindness, respect, and familial care (Sualman et al., 2021).

The findings by Sualman et al. (2021) indicate that these commercials convey positive messages centered around unity and togetherness, not only through the portrayal of cross-cultural interactions but also within the framework of family relationships. By tapping into these sentiments, which resonate with the predominantly feminine Malaysian society, advertisers have the potential to influence the promotion of positive values among their audiences. It is believed that advertisers have a social responsibility to promote these positive societal principles to contribute to the improvement of racial relations in Malaysia and to reinforce family values. Advertisers can discover the best techniques to promote cultural values and the necessary components to maximize the impact of the messages in the advertisements (Sualman et

al., 2021). As there are so many media options available today, especially those powered by the Internet, advertisers must be more proactive in attracting viewers' attention. The creation of culturally relevant artwork, in this case festive advertisements, requires the honed talents of creativity, mastery of the art of recognizing "what sells," and comprehension of Malaysian society. In addition to being used as marketing tools for consumer goods, advertisements can also be used to support cultural initiatives (Sualman et al., 2021).

According to Batra (2019), a brand can be given a specific form of cultural significance from the outside world through the use of advertising (among other strategies). The brand can be combined with another widely recognized symbol of a specific cultural meaning in an advertisement (e.g., the right tone, pace, camera angle, voice-overs, etc.), and that specific type of cultural meaning (e.g., generation, age, social class, ethnicity) then becomes a part of the brand. Cultural elements in TV advertisements can be grouped into several categories including the following; Language and Communication- Advertisers frequently employ language as a cultural element to connect with specific linguistic groups. Multilingual advertisements, subtitles, or localized voiceovers are commonly used to ensure that the message is easily understood by the intended audience. Language choice in advertisements is critical for effective communication (Hornikx & Van Meurs, 2019). Symbolism and Imagery consist of symbols, whether traditional, religious, or contextual, are powerful tools for conveying cultural meaning. Visual symbols and imagery evoke emotions and associations deeply rooted in culture. The choice of symbols in television ads influences how viewers interpret brand messages (Jhally, 2014). In relation to Cultural Values and Norms, advertisers often tap into cultural values and norms to establish a connection with viewers. Messages that align with cultural ideals tend to resonate more strongly

with audiences. Advertisements that reflect cultural values are more likely to be well-received (Le et al, 2023).

Traditions and Festivals concerns the incorporation of cultural celebrations, rituals, and festivals into advertisements is a common practice. It can create a sense of cultural authenticity and shared experiences. Festive-themed advertisements enhance cultural engagement (Sualman et al, 2021).

O'Driscoll (2022) posits that the inclusion of cultural elements in television advertisements can have a profound impact on their effectiveness. When executed thoughtfully, culturally relevant ads can foster a sense of identification and emotional connection among viewers, leading to increased brand recall, positive attitudes, and purchase intent (O'Driscoll, 2022). Cultural Relevance and Authenticity: Abokhoza et al (2019) found that authenticity enhance the credibility of culturally infused advertisements. When advertisements authentically reflect cultural elements, consumers are more likely to perceive the brand as genuine and trustworthy (Abokhoza et al, 2019).

Audience Engagement and Emotional Appeal: Cultural elements trigger emotional responses in viewers. Advertisements that resonate culturally can evoke powerful emotions, making them more memorable and shareable. Culturally engaging ads generate higher emotional responses from viewers (Mohanty & Sahney, 2013). Cross-Cultural Considerations: In a globalized world, advertisers must navigate the challenges of creating culturally sensitive campaigns that resonate across diverse audiences while avoiding cultural misinterpretations or stereotypes. Cross-cultural advertising requires a nuanced approach ((Mohanty & Sahney, 2013).

Television advertisements are a dynamic and evolving medium, continually adapting to the changing cultural landscape. The strategic integration of cultural elements into television campaigns has become increasingly vital for advertisers aiming

to connect with diverse audiences, foster authenticity, and drive engagement (Abokhoza et al, 2019). In an age where culture shapes consumer identities and choices, the careful use of cultural elements in television advertising has emerged as a potent tool for building meaningful brand-consumer relationships (Sharma, 2017). Television advertisements have long been recognized as a powerful medium for conveying messages to a diverse and global audience (Budacia, 2012; Hasan, 2015). In an era marked by cultural diversity and globalization, advertisers are increasingly incorporating cultural elements into their television campaigns to connect with viewers on a more personal and emotional level. This approach acknowledges the significance of culture in shaping consumers' perceptions, values, and behaviors. This overview explores the use of cultural elements in television advertisements, highlighting the diverse ways in which advertisers leverage culture to engage and resonate with their target audiences. Sualman et al. (2020) for instance, looked at how cultural elements were used by advertisers in Malaysia to promote interracial relationship instead of promoting products or services. The study by Abokhoza et al. (2019) confirmed how advertising campaigns in Saudi Arabia were more aware of the social and cultural values of the society as opposed to the campaign in Egypt. The authors suggest that a successful advertising campaign depends on how it is perceived across different societies, prompting international companies to tailor their campaigns to the culture of their target audience. Other studies emphasize the importance of incorporating cultural elements in advertising, as culture both influences and is influenced by advertising (Sharma, 2017). There is a need for deeper insight into how Ghanaian alcoholic beverage companies incorporate cultural elements into their television advertisements, particularly given recent advancements in the use of cultural elements in advertising campaigns.

2.3 Theoretical Framework

The study discusses Hofstede's cultural dimension theory and the Brand positioning concept as the theoretical frameworks for the study.

2.3.1 Hofstede's Cultural Dimension Theory (2011)

Hofstede's cultural dimensions' theory, developed by Dutch management researcher, Geert Hofstede in 1980 but expanded in 2011, offers a framework for sociologists to understand how culture influences the values and behaviors of individuals within a society. This theory, initially based on a large International Business Management survey spanning from the 1960s to the 1970s, examined value differences among different divisions of IBM, a multinational computer manufacturing company. The study which encompassed over 100,000 employees from 50 countries across three regions (Hofstede, 2011), identified four key dimensions: individualism-collectivism, power distance, uncertainty avoidance, and masculinity-femininity. Later research introduced a fifth dimension, long-term or short-term orientation. Additionally, a replication study across 93 countries confirmed these five dimensions and added a sixth dimension called indulgence-restraint.

2.3.1.1 Tenets of Hofstede's cultural dimensions' theory

The theory consists of several cultural dimensions that help describe and compare cultures. Here is a detailed explanation of each dimension:

1. Power Distance Index (PDI)

Power Distance refers to the degree to which a society accepts unequal distribution of power within institutions and organizations. It signifies the level of inequality, but it is a perspective from the lower ranks rather than the higher ones. It implies that a society's degree of inequality is not only sanctioned by its leaders but also by its

members. Power and inequality are fundamental aspects of any society, and anyone with international experience knows that while all societies have some level of inequality, some are more unequal than others (Hofstede, 2011). In cultures characterized by low power distance, there is a preference for a more even distribution of power and authority. Leaders are approachable, and organizational hierarchies tend to be flatter. Societies with low power distance aim for a fair sharing of power. This implies that these cultures value and anticipate more consultative, democratic, or egalitarian relationships. In countries with low power distance index values, parents and children often have more equal relationships, and parents are more likely to accept it when children question or challenge authority. In workplaces with a low power distance index, employers and managers are more inclined to seek input from employees, and those in lower positions within the hierarchy expect to be consulted for their input (Hofstede, 2011). In cultures characterized by high power distance, there is greater acceptance of hierarchical structures, and leaders are seen as distant figures with substantial authority. Inequalities in power are both expected and acknowledged (Hofstede, 2011). Individuals in societies with high power distance tend to accept hierarchies where everyone occupies a specific rank without requiring justification. In countries with high power distance, parents may expect unquestioning obedience from their children (Hofstede, 2011). Those of higher status regularly receive overt displays of subordination and respect from subordinates. Superiors and subordinates are unlikely to view each other as equals in the workplace, and employees assume that decisions will be made by higher-ups without seeking their input (Hofstede, 2011). These significant differences in how institutions function emphasize the importance of status in high power distance countries compared to low power distance ones (Hofstede, 2011).

2. Individualism vs. Collectivism (IDV)

Individualism relates to how much individuals prioritize their personal interests above the interests of the group, whereas collectivism underscores the significance of group unity and harmony (Hofstede, 2011). In individualistic societies, connections between individuals are loose, and there's an expectation that everyone should take care of themselves and their immediate family. People in these cultures tend to be more self-reliant, value personal accomplishments, and emphasize individual rights and freedoms. The self-image of individuals in such societies is centered around "I" (Hofstede, 2011).

In collectivist societies, greater emphasis is placed on the goals and well-being of the group, and an individual's self-image is more aligned with "We." Loyalty to the group is highly regarded, and decisions often consider the impact on the community or family. This relates to how integrated individuals are within groups (Hofstede, 2011). In collectivist societies, individuals are typically deeply integrated into tight-knit in-groups, often extended families that provide protection in exchange for unwavering loyalty. The term "collectivism" in this context does not carry a political connotation; it pertains to the group, not the state. People from collectivist cultures tend to prioritize relationships and loyalty more than those from individualistic cultures (Hofstede, 2011). They may belong to fewer groups but are more defined by their membership in them. Lastly, communication tends to be more indirect in collectivist societies but more straightforward and direct in individualistic societies (Hofstede, 2011).

3. Masculinity vs. Femininity (MAS)

This dimension concerns the way roles are assigned to both gender, which is a fundamental issue for any society and can have various solutions. It assesses the extent to which a society values traditional masculine and feminine roles. The research by IBM revealed that (a) women's values tend to vary less across societies compared to men's

values and (b) men's values across different countries fall along a spectrum, ranging from highly assertive and competitive, which is quite distinct from women's values on one end, to more modest and caring, aligning closely with women's values on the other. The assertive end is commonly termed 'masculine,' while the modest, caring end is referred to as 'feminine' (Hofstede, 2011). In masculine cultures, there is an emphasis on traits such as assertiveness, ambition, competitiveness, and a focus on material success. These societies value achievement, results, and the accumulation of wealth. Success is often measured in terms of career accomplishments, and individuals may be encouraged to display characteristics traditionally associated with masculinity. In a feminine society, the focus shifts towards nurturing, cooperation, and overall quality of life (Hofstede, 2011). Prioritizing quality of life, caring for others, and fostering cooperation takes precedence over the pursuit of material success and intense competition. A high femininity score indicates that traditional feminine gender roles hold greater importance in that society, whereas a low femininity score suggests that these roles are less significant (Hofstede, 2011). For instance, a country with a high femininity score is more likely to have generous maternity leave policies and affordable childcare services. In contrast, a country with a low femininity score is more inclined to have a higher proportion of women in leadership positions and greater female entrepreneurship (Hofstede, 2011).

4. Uncertainty Avoidance Index (UAI)

Hofstede's (2011). cultural dimension known as "uncertainty avoidance" pertains to a society's capacity to tolerate and manage uncertainty and ambiguity. This dimension reflects how much individuals in a society strive to reduce their anxiety by minimizing

uncertainty. In simpler terms, uncertainty avoidance measures how much a culture is threatened by change (Hofstede, 2011). Cultures characterized by low uncertainty avoidance are more receptive to change, risk, and ambiguity. They tend to have fewer rigid rules and regulations. People in these cultures embrace and feel at ease in unstructured or changeable situations, and they prefer having fewer rules. This implies that individuals within these cultures are generally more accepting of change. In contrast, cultures with high uncertainty avoidance favor structured environments, clear regulations, and are risk-averse. They aim to minimize uncertainty and ambiguity (Hofstede, 2011). A high uncertainty avoidance index signifies a low tolerance for uncertainty, ambiguity, and taking risks. Both institutions and individuals in these societies strive to reduce the unknown through strict rules and regulations. People in these cultures also tend to display stronger emotional reactions (Hofstede, 2011). For instance, in a low uncertainty avoidance culture, a student might be more understanding if a teacher admits not knowing the answer to a question, whereas in a high uncertainty avoidance culture, such an admission could be less acceptable (Hofstede, 2011).

5. Long-Term Orientation vs. Short-Term Orientation (LTO vrs STO)

The dimension known as long-term versus short-term orientation pertains to how cultures encourage the postponement of immediate satisfaction for the material, social, and emotional needs of their members (Hofstede, 2011). This dimension, also referred to as Confucian Dynamism, evaluates a culture's perspective on time. In societies with a long-term orientation, there is an emphasis on qualities such as persistence, endurance, thrift, saving, long-range growth, and adaptability. Such societies prioritize future-oriented thinking that sacrifices short-term gains in favor of long-term success. Cultures with a short-term orientation, on the other hand, concentrate on the present and immediate rewards, often valuing tradition and social obligations (Hofstede, 2011). This

orientation places a greater emphasis on the near future, prioritizing immediate achievements and gratification over long-term considerations. As a result, it tends to prioritize rapid outcomes and a respect for tradition. The values of a short-term society are rooted in the past and present and can lead to unrestrained spending, often driven by social or environmental pressures (Hofstede, 2011).

6. Indulgence vs. Restraint (IND)

Hofstede's sixth cultural dimension, also known as "Indulgence versus Restraint," was introduced in his later work and further expands our understanding of cultural differences.

Indulgence vs. Restraint dimension focuses on a society's approach to enjoying life and having fun versus controlling one's desires and impulses. It sheds light on how cultures deal with gratification and the pursuit of happiness. In indulgent societies, there is a greater willingness to allow gratification of natural human desires and impulses. People in these cultures tend to prioritize personal happiness, well-being, and enjoyment of life. They are more likely to engage in activities that provide pleasure and may be more accepting of unconventional or non-traditional lifestyles. Conversely, restrained societies exhibit a higher degree of control over desires and impulses. People in these cultures are more inclined to adhere to strict social norms and rules that discourage indulgence in immediate pleasure. They may place a greater emphasis on self-discipline, tradition, and restraint. For example, in a highly indulgent society, people may tend to spend more money on luxuries and enjoy more freedom when it comes to leisure time activities. In a restrained society, people are more likely to save money and focus on practical needs (Hofstede, 2011). Fostering cultural awareness and sensitivity. It is important to note that no culture fits perfectly into one dimension; they exist on a

spectrum, and individuals within a culture may vary in their adherence to these dimensions.

2.3.1.2 Application of Hofstede's Cultural Dimension Theory in Research

Hofstede's (2011) Cultural Dimension Theory provides a valuable framework for understanding how cultural differences can impact communication, decision-making, and behavior in various contexts, such as business negotiations, international relations, and cross-cultural teams. It helps individuals and organizations navigate the complexities of a globalized world. Mcleod (2023), opines that Hofstede's cultural dimensions can be used to help explain why certain behaviours are more or less common in different cultures, and can also be used to predict how people from different cultures will interact with each other. Beyond sociology, Hofstede's work finds applications in fields such as cross-cultural psychology, international management, and cross-cultural communication. The various works that used the framework include;

Cultural dimensions theory is commonly applied in international business to help organizations navigate cross-cultural interactions. For instance, a recent study explored how cultural dimensions, including Hofstede's dimensions, affect the negotiation process in international business (Li, 2021). Connel et al. (2022) conducted a study on the Effect of Cross-Cultural Dimensions on the Manifestation of Customer Engagement Behaviors. The exploratory study provided empirical clarification as to whether culture at a national level impacts the manifestation of specific customer engagement behaviors exhibited by customers engaged with a brand. In the field of education, a study by Alqarni (2022), Hofstede's cultural dimensions were applied in relation to learning behaviors and learning styles. A critical analysis of studies under different cultural and language learning environments. This review explored the association between the two aspects of Hofstede's model i.e. cultural dimensions with language learning behaviors

and learning styles under different cultural contexts and learning environments. Yaaqubi and Reinecke (2018) also examined the Use and Usefulness of Cultural Dimensions in Product Development. The paper explored whether and in what ways cultural dimensions are used in two different companies to make products more locally relevant and competitive.

2.3.1.3 Relevance of the theory to the study

In the field of advertising, the Hofstede cultural dimension theory has been applied in various studies. For instance, a study by Gromova, et al (2017) emphasized the five cultural dimensions proposed by Hofstede to construct as well as analyze the cultural elements contained in an advertisement. Sualman et al. (2021) also used the Cultural dimension theory in a study to analyze cultural elements in selected festive advertisements. One must note that advertising does not only focus on and evaluate verbal or non-verbal communication, but also the cultural aspects portrayed in it (Sharma, 2017). Culture has a great significance or influence in many activities within the country. Alcoholic beverage advertisers knowing how crucial culture is have developed some branding strategies to give them a competitive urge over their competitors. Ghana as a country that values culture, places major emphasis on traditions and customs (Danso et al., 2019). This study identified four elements in Hofstede cultural dimension that are identified as relevant to this study, which helped to discuss the subject in-depth and also reveal how the cultural elements of Ghana influence, or are used in the branding strategies of these Ghanaian alcoholic beverage companies. For this research, and based on the dimensions proposed and explained in Hofstede's cultural dimensions, the researcher found that the elements of power distance, masculinity/femininity, individualism/collectivism, and indulgence and restraint can best explain research question three in the analysis of the content of advertisements by the selected Ghanaian alcoholic beverage companies. These selected four cultural

dimension of the theory were used to explain how cultural elements differentiate the branding strategies of selected Ghanaian alcoholic beverage companies. In these cultural elements are found some differentiating roles they play in the advertisement as branding strategies of the selected companies. These cultural elements are not just used in the advertisement for branding purposes but also to give a competitive urge to one company over the other. Some elements in Hofstede's cultural dimension is very applicable to highlight the differentiating roles of the cultural elements used in the advertisements.

Following from the study of Sualman et al. (2021) which was conducted in Malaysia, it is important to examine how through branding strategies, Ghanaian alcoholic companies are incorporating cultural elements in their television advertisements. Based on the features of the five selected elements out of the six elements in Hofstede's cultural dimension theory, the study is able to discuss the findings in relation to how the selected Ghanaian alcoholic beverage companies, incorporate cultural elements into their television advertisements. The rationale is to help provide a conceptual grounding for the application and use of cultural elements in the television advertisements of the selected alcoholic beverage companies.

2.3.2 The Brand Positioning Model (Kotler & Keller's, 2016)

Philip Kotler and Kevin Lane Keller's Positioning Concept (2011) is a fundamental element of marketing strategy that focuses on creating a distinct image and perception of a brand in the minds of consumers. The concept involves how a brand is positioned relative to competitors, emphasizing key attributes and benefits that differentiate it in the marketplace. The brand positioning model by Kotler and Keller (2016), is a strategic approach to creating a distinct and favorable image of a brand in the minds of target consumers.

2.3.2.1 Key elements of brand positioning

1. Target market

Kotler and Keller (2016) emphasize the significance of identifying and understanding the target market in developing effective marketing strategies. This process involves defining the specific group of consumers that a brand aims to reach and resonate with, allowing companies to tailor their products and messaging to meet the unique needs and preferences of that audience. Understanding the target market goes beyond basic demographic factors; it includes psychographic elements such as lifestyle, values, and behaviors that influence purchasing decisions. By deeply analyzing these factors, brands can create more relevant and compelling marketing campaigns that enhance engagement and foster brand loyalty. Effective segmentation and positioning within the target market can lead to increased sales and a stronger competitive advantage in the marketplace (Kotler & Keller, 2016). For instance, The Apple brand is recognized for targeting a demographic that prioritizes innovation and design, with products such as the iPhone and MacBook specifically positioned to attract tech-savvy and design-conscious consumers, thereby identifying the particular group the brand seeks to appeal to (Siahan et al., 2022).

2. Competitive Frame of Reference

The competitive frame of reference defines which other brands a brand competes with and which should thus be the focus of competitive analysis. Decisions about the competitive frame of reference are closely linked to target market decisions. Understanding how consumers perceive the brand relative to its competitors is crucial. This involves considering the category or market in which the brand operates. A good starting point in defining a competitive frame of reference for brand positioning is category membership- the products or set of products with which a brand competes and that function as a close substitute. To successfully enter a new market, a brand with

growth ambitions may need to adopt a broader or even more aspirational competitive frame. This approach allows the brand to differentiate itself not just from existing competitors but also to anticipate potential threats from emerging competitors or new technologies that could disrupt the market landscape (Aaker, 2019). By establishing a more expansive frame of reference, the brand can better position itself to capture a wider audience and adapt to changing consumer preferences. For instance, in the soft drink market, Coca-Cola has effectively positioned itself as a global beverage brand synonymous with happiness and refreshment. This positive frame of reference not only enhances brand appeal but also fosters emotional connections with consumers, allowing Coca-Cola to maintain a competitive edge over both established rivals and new entrants (Keller, 2016). By associating its brand with universal themes of joy and satisfaction, Coca-Cola has created a compelling narrative that resonates across diverse markets, illustrating how a well-defined competitive frame can facilitate successful market entry and expansion.

3. Points of Parity and Points of Difference

To create compelling positioning, brands must establish both points of parity (similarities with competitors) and points of difference (unique attributes) (Keller, 2016). Building a strong brand and avoiding the commodity trap begins with the belief that differentiation is possible for any offering. Points of parity refer to attributes or benefits that are not necessarily unique to the brand but are shared with other brands. For a brand to achieve a point of parity on a specific attribute or benefit, a sufficient number of consumers must perceive the brand as “good enough” in that area. While the brand does not need to be regarded as equal to its competitors, consumers must feel it performs satisfactorily on that particular attribute (Aaker, 2019).

In contrast, points of difference are attributes or benefits that consumers strongly associate with a brand, evaluate positively, and believe are not offered to the same extent by competitors. These associations can stem from a wide range of attributes or benefits. For instance, Louis Vuitton differentiates itself with its stylish handbags, while Energizer is recognized for its long-lasting batteries. Strong brands often possess multiple points of difference; for example, Apple is distinguished by its design, ease of use, and irreverent attitude, while Nike is known for its performance, innovative technology, and association with winning (Kotler & Keller, 2016). Establishing both points of parity and points of difference is essential for brands to carve out a distinctive space in consumers' minds and achieve long-term success in competitive markets. Kotler and Keller (2016) asserts that marketers typically focus on brand benefits in choosing the points of parity and points of difference that make up their brand positioning brand attributes generally play more of a supporting role by providing “reasons to believe” or “proof points” as to why a brand can credibly claim it offers certain benefits. Singapore Airlines can boast about its superior customer service because of its better-trained flight attendants and strong service culture. Consumers are usually more interested in benefits and what exactly they will get from a product. Multiple attributes may support certain benefits, and they may change over time (Kotler & Keller, 2016, p.304).

2.3.2.2 Relevance of the model to this study

In terms of advertising, the brand positioning model guides marketers in crafting messages that effectively communicate the brand unique value proposition to the target audience. It ensures that the brand’s proposition is consistent across various marketing channels (Kotler & Keller, 2016).

For branding, the model helps to create strong brand identity and build brand equity (Kotler & Keller, 2016). It enables marketers to differentiate their brands from other competitors and create a favourable perception in the minds of consumers. By incorporating cultural elements into their branding strategies, these companies established a strong connection with the Ghanaian consumers and build brand loyalty.

2.3.3 Categorization of Cultural Elements (Agyeman, 1993)

Agyeman's (1993) classification of cultural elements categorizes different aspect of culture based on their characteristics and functions. It is a way to understand and analyze cultural elements like language, customs, traditions, arts and others. According to Agyeman (1993), anthropologists have grouped the components of culture in different ways. However, the elements of culture can be grouped under three broad categories: institutions, ideas and artifacts or material products. Edgar Schein, a prominent organizational psychologist, based on Agyeman's categorization of cultural elements, developed a model of organizational culture in 2010 that includes three levels: artifacts (visible structures and processes), espoused beliefs and values (strategies, goals, and philosophies), and underlying assumptions (unconscious beliefs and perceptions).

2.3.3.1 Agyeman's Categories of Cultural Elements

1. Ideas

Ideas refer to the learned and shared knowledge, values, norms, and ways of thinking including moral, theological, philosophical scientific, technological and sociological entities that characterize a particular culture (Agyeman, 1993). These include concepts of right and wrong, appropriate behavior, and expectations for social interactions. Ideas are often abstract and intangible, but they form the foundation of a culture's worldview and shape how individuals perceive and interpret their experiences (Agyeman, 1993).

2. Artifacts

Artifacts are the tangible, observable aspects of culture. They include physical objects, such as tools, clothing, art, architecture, and technology, as well as observable behaviors and practices, such as rituals, customs, and language. Artifacts are the visible manifestations of a culture's ideas and beliefs, and they serve as symbols that convey cultural meanings and values (Agyeman, 1993).

3. Beliefs/Institutions

Institutions are the learned and shared rules or Beliefs are the deeply held convictions, assumptions, and philosophies that underlie a culture's worldview. They include religious and spiritual beliefs, moral principles, and assumptions about the nature of reality, human nature, and the purpose of life (Agyeman, 1993). Beliefs are often taken for granted by members of a culture and are used to make sense of the world and guide behavior. For examples, marriage, eating, drumming and dancing (Agyeman, 1993).

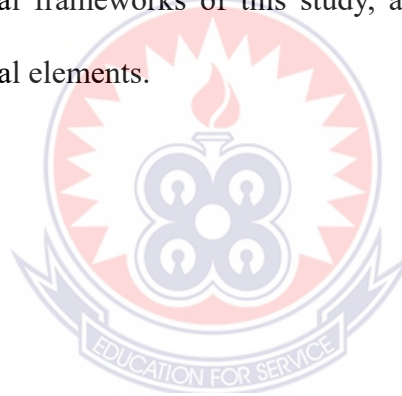
2.3.3.2 Relevance of the categorization of cultural elements to the study

The categorization of cultural elements by Agyeman (1993) is relevant to support the inquiry of question one, which seeks to identify the cultural elements used in the advertisements of the Ghanaian alcoholic beverage companies. The categorization by Agyeman (1993) helped to group the various cultural elements that were used in the selected advertisements into ideas, institutions, and artifacts. The categorization was used by the researcher to analyze and understand the specific cultural elements the selected alcoholic companies incorporated into their branding and advertising strategy. By using the cultural elements that resonate with the Ghanaian audience, these companies can effectively connect with consumers and create a unique brand identity. Agyeman's (1993) categorization provided a framework for identifying and examining the cultural elements used in the selected advertisements, allowing a better

understanding and insight into the branding strategies of the Ghanaian alcoholic beverage companies.

2.6 Chapter Summary

This chapter reviews the literature on television advertisement, alcohol advertisement in Africa, the relationship between culture and branding, and culture in television advertisement to identify the gap in the literature. It is clear from the literature review that while cultural elements and television advertisements have been extensively explored, there is a little work done on the incorporation of cultural elements in the advertisement of Ghanaian alcoholic beverage companies as branding strategies. Also, the chapter analyzed Hofstede's cultural dimension theory and the brand positioning model as the theoretical frameworks of this study, and analysed through Agyeman's categorization of cultural elements.



CHAPTER THREE

METHODOLOGY

3.0 Introduction

This section presents the methods and strategies employed in data collection and analysis. In doing so, this chapter examines the research approach, design, sample technique, data collection procedures, data analysis procedure and ethical issues study's approach, design, population, sample size and sampling strategy, data collection methods and instruments, and the procedure used for data collection and analysis. This is to help situate the research within context.

3.1 Research Approach

It is important to characterize research more technically because it deals with academic activities (Apuke, 2017). Three research approaches are identified by Cresswell and Cresswell (2018) as qualitative, quantitative, and mixed methods. Furthermore, Taherdoos (2022) says that depending on the kind of data being sought, research can be divided into qualitative and quantitative methodologies. A study that incorporates both of these approaches and reaps the benefits of each is referred to as a mixed-method study (Taherdoos, 2022).

Cresswell and Cresswell (2018, p.51) define qualitative research as “an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem”. According to Taherdoos (2022), qualitative research addresses scientific and practical issues using naturalistic and interpretative approaches. It involves collecting first-hand textual data, analyzing inductively, and making interpretations. This approach can uncover new insights, ideas, and generate new theories.

According to Apuke (2017), a quantitative research approach focuses on measuring and analyzing variables to provide findings. It entails applying particular statistical techniques to the use and analysis of numerical data to provide answers to queries such as who, what, where, when, how many, and how much (Apuke, 2017). According to Cresswell and Cresswell (2018, p.51), “Quantitative research is an approach for testing objective theories by examining the relationship among variables. These variables, in turn, can be measured, typically on instruments, so that numbered data can be analyzed using statistical procedures. The final written report has a set structure consisting of introduction, literature and theory, methods, results, and discussion”.

“Mixed methods research is an approach to inquiry involving collecting both quantitative and qualitative data, integrating the two forms of data, and using distinct designs that may involve philosophical assumptions and theoretical frameworks” (Cresswell & Cresswell, 2018, p.52). According to Tashakkori and Creswell (2007), it is a research methodology wherein the investigator uses both qualitative and quantitative methodologies in a single study or program of inquiry to gather and evaluate data, integrate findings, and draw conclusions. Based on the three approaches defined, the qualitative approach of research was adopted for this study based on the characteristics or features of the qualitative approach in connection with the objectives and questions the researcher seeks to answer.

3.2 Qualitative Approach

The qualitative approach of research was adopted for this study. The qualitative research approach focuses on understanding complex social phenomena through in-depth exploration and interpretation of data (Patton, 2015). According to Taherdoos (2022), this approach makes use of a variety of empirical materials, including case

studies, life experiences, and stories, which highlight the deep meanings and motivations that go beyond quantitative analysis to reveal the routines and issues that people face on a daily basis. According to Creswell (2014), the meaning that a group of individuals assign to social activities within a particular historical or cultural context is provided by the qualitative research approach. Furthermore, as indicated by Kreuger and Neuman (2006), qualitative data can be expressed as text, written words, phrases, or symbols that represent or characterize people, actions, and social events. Based on these, the current study employed the qualitative method. This is so because the study seeks to explore how Ghanaian alcoholic beverage companies are incorporating cultural elements in their advertisements as branding strategies. Patton (2015) suggests that qualitative research offers a holistic approach that allows researchers to delve deeply into the meaning and context of social phenomena. Data was collected by qualitatively analysing the contents of the television advertisements of these alcoholic beverage companies gathered from the videos, and then building them into themes.

The qualitative research approach also helps to explore and understand the meaning individuals or groups ascribe to a social or human problem (Creswell, 2014). Since qualitative data are in the form of texts, symbols or phrases (Kreuer & Neuman, 2006), then the qualitative approach provides a suitable method for identifying the types of cultural elements used in these advertisements since individuals or group of people ascribe peculiar meanings to items, events and behaviours. Once more, without putting the results through exacting mathematical calculations, qualitative research aims to discover, investigate, and explain people's attitudes, behaviors, and perceptions in a social context as well as the meanings they ascribe to their activities (Lindlof & Taylor, 2002). This study also seeks to understand the significance and the role that cultural elements play in differentiating these alcoholic beverage companies. Therefore, the qualitative approach helped the study to explore such meanings without subjecting it to

mathematical or statistical computations. This was done by collecting data from the television advertisements (videos), and conducting data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meanings of the data (Creswell, 2014). As put by Denzin and Lincoln (2018), qualitative research should be contextually rich, reflexive, and aimed at understanding the complexity of human experiences. According to Patton (2015), in qualitative research, the research design evolves as the study unfolds, allowing for emergent insights and themes.

A number of studies examining how organizations use cultural elements in their advertisements have used the qualitative approach. This is hinged on the fact that qualitative research helps to effectively assess the depth to which cultural branding and advertising are becoming more sophisticated and useful extensively as marketing strategies. For example, in the qualitative content analysis, a study conducted by Sualman et al. (2021) examined cultural elements in a curated selection of festive advertisements. The study (Sualman et al., 2021) observed that Malaysian festive advertisements depict the diverse Malaysian society as a nurturing and collectivist community, where individuals exhibit care and a desire for strong interpersonal relationships. Drawing from this instance, the current study, which seeks to explore how Ghanaian alcoholic beverage companies incorporate cultural elements in their television advertisements, adopted the qualitative approach. This approach makes the most sense for this study given the claim made by Lindlof and Taylor (2011) that qualitative research is becoming the most popular research method in communication, and may perhaps be a characteristic of communication epistemology. Interest in qualitative studies is flourishing, as evidenced by the contributions by various scholars in qualitative research in communication (Yeomans et al, 2016).

3.3 Research design

Creswell (2014) defined research design as a specific inquiry within qualitative, quantitative or mixed method approaches which provides direction for procedures. The type of audience for the study, the nature of the research, the research problem and research questions, and the researcher's own experiences all play a role in the choice of design (Cresswell, 2014). For example, Leedy et al. (2021) also note that the choice of research design should be guided by the research questions, the availability of resources, and ethical considerations. Under the qualitative research approach, there are various research designs such as: phenomenological studies, ethnography, grounded theory, case studies, narrative design, content analysis, and so on.

Phenomenological design aims to understand and interpret the essence of human experiences. The descriptions given by the participants in this design explore human experiences. They are referred to as lived experiences. Determining the significance that experiences have for each individual is the aim of phenomenological research (Mayring, 2014). This design is suitable when exploring subjective experiences and perceptions. For example, it may involve studying the lived experiences of cancer survivors (Creswell, 2013).

Ethnographic design is an in-depth study of a culture or social group by immersing one's self in the environment of the research (Cresswell & Cresswell, 2018). An intact cultural group's common patterns of behavior, language, and deeds are studied over an extended period of time in a natural context by an ethnographer, which is a type of inquiry derived from anthropology and sociology research (Cresswell & Cresswell, 2018). Observations and interviews are common methods used in data collection (Cresswell & Cresswell, 2018). These designs are ideal for the understanding cultural phenomena and social interactions. For instance, it could be used in investigating the communication pattern within a specific community (Denzin & Lincoln, 2018).

According to Cresswell and Cresswell (2018), grounded theory is a method of sociological investigation wherein the investigator develops an overarching, theoretical framework for a process, action, or interaction based on the perspectives of participants. Grounded theory design develops theories grounded in data collected during the research process. This design is useful when exploring social processes and interactions, allowing theories to emerge from the data. For instance, it could be used in understanding the coping mechanisms of individuals facing chronic illnesses (Charmaz, 2014).

A case study is an approach to inquiry that is used in many domains, particularly evaluation, wherein the researcher analyzes a case—typically a program, event, activity, process, or one or more people—in-depth (Cresswell & Cresswell, 2018). A case study design entails a thorough examination of a specific incident or case to shed light on more general phenomena. The case study approach is a suitable method for investigating intricate phenomena in authentic settings. Cases are limited by time and activity, and researchers gather comprehensive data over an extended period utilizing a range of data-gathering techniques (Stake, 1995; Yin, 2012, 2014). As an example, researching the effects of a particular intervention in a community context (Yin, 2018).

Narrative research is a design of inquiry from the humanities which involves the researcher studying the lives of individuals and asking one or more of them to share tales about their lives (Riessman, 2008). The researcher will then frequently recount or restage this data into a narrative timeline (Cresswell & Cresswell, 2018). You can use this design to explore individual or group narratives. For instance, studying immigrant narratives to comprehend their experiences of acculturation (Riessman, 2008).

Content analysis is a research technique for making replicable and valid inferences from texts to their context of use (Krippendorff, 2018). The systematic and rigorous nature of content analysis make it a suitable method for interpreting text and

other forms of communication (Krippendorff, 2018). Content analysis was developed first of all in publishing and journalism as a systematic method of analyzing news articles (Mayring, 2014). Given this, this study uses qualitative content analysis to gather data for discussion and analysis.

3.3.1 Qualitative Content Analysis

To understand how Ghanaian alcoholic beverage companies are incorporating cultural elements in their advertisements as branding strategies, a qualitative content analysis design was adopted for the study. Mayring (2014) argues that " the method of qualitative content analysis enables the methodical interpretation of textual data with an emphasis on the identification of core themes and meanings. He emphasizes the importance of a structured approach to qualitative content analysis, including the development of coding rules and procedures for data analysis. Neuendorf (2016) notes that content analysis is a versatile research method that can be customized to address a wide range of research questions. Based on these factors for research design selection, the researcher selected qualitative content analysis as the design for the present study because this design offers the framework, strategy, and plan for analysis and discussion that define the current study. Qualitative content analysis provides a logical connection between the data gathered and the conclusions made regarding the research questions by the study.

A crucial activity in the qualitative content analysis that was used in this study is transcription, which did not take too much time and resources when the information is straightforward, less ambiguous, and the research question does not require in-depth interpretation. In these kinds of situations such as this study qualitative content analysis may be used (Mayring et al., 2005). This feature of content analysis applies to the current study because the advertisements (videos) selected for the study are clear and less ambiguous with the information and interpretations contained in them. This allowed

the researcher not to transcribe the whole video since the research questions did not need any deep interpretations. The findings were evident in the videos and addressed to the research objectives. Hence, the analysis could be performed straight from the taped material; qualitative content analysis might even be used to examine video footage (Mayring et al., 2005) as in the case of this study. In some situations, the video content is handled as text since textual definitions of the categories are required (Mayring, 2014).

This design was suitable for the study because the researcher sought to analyse the content of television advertisements of the selected alcoholic beverage companies to draw in-depth meaning of the use of cultural elements as branding strategies in their advertisements. The advertisements were in video form and the researcher treated the scenes from the videos as text which made the analysis of the video scenes easy to interpret. The researcher, therefore, analyzed the content of the selected advertisements by analyzing the scenes and screenshot pictures from the advertisements and this enabled the researcher to do a methodical interpretation of textual data with an emphasis on the identification of core themes and meanings as stated by Maryring (2014). Forty-five (45) scenes were analyzed together with a few screen shot pictures that make up or form the various advertisements. The scenes were analyzed in alignment with the theories selected for this study, previous studies and research questions the research sought to answer. Based on the features of content analysis as explained as a suitable design for this study which sought to provide rich thick description of the use of cultural elements in the advertisements of the selected alcoholic beverage companies as a way to provide new insight into both advertising and marketing communications of alcoholic beverage companies in Ghana, meaningful themes were obtained for the analysis and discussion of the findings of the study. Qualitative content analysis enabled the study to

gain understanding of cultural meanings and patterns embedded in the chosen advertisements for discussion and analysis.

3.4 Sample selection

Lindlof and Taylor (2002) further point out that deliberate selection of data sites is necessary for a given study because no qualitative researcher can record every event as it happens. According to Guest et al. (2022), the research objectives and the requirement to record a range of viewpoints and experiences serve as a guide when choosing a qualitative sample. Cohen et al. (2018) state that sample selection is an essential stage in research since the representativeness of the sample determines the quality of the findings. There are various sampling techniques, such as random sampling, stratified sampling, and purposive sampling. They emphasize the importance of selecting a sample that is representative of the population of interest (Cohen et al., 2018). Considering the various technique, the purposive sampling is appropriate for this study.

3.4.1 Purposive Sampling

Guest et al. (2022) suggest that in qualitative research, purposive sampling is useful for guaranteeing that the sample encompasses a broad variety of pertinent attributes and experiences. Creswell (2014) notes that purposive sampling is common in qualitative research, allowing researchers to strategically choose participants who can contribute to a deeper and empirical understanding of the research topic. Creswell (2014) emphasizes that researchers use purposive sampling to select participants who can provide rich and contextually relevant data. Purposive sampling enables researchers to choose participants who possess the information, knowledge, or experiences that are most relevant to the research questions" (Patton, 2014). These experts (Guest et al., 2022) also agree that with minimal effort spent, researchers can systematically approach

communication phenomena when they select the appropriate sampling strategy. Purposive sampling includes; maximum variation sampling, criterion sampling, homogeneous sampling, expert sampling, confirmatory sampling, and critical case sampling. Maximum variation sampling approach involves selecting participants or cases that represent a wide range of variation in relevant characteristics (Patton, 2015). For example, in a study on experiences of immigration, researchers might purposefully select participants from diverse backgrounds (Patton, 2015). In criterion sampling, participants are chosen based on predetermined criteria essential to the research focus. For instance, in a study examining leadership styles in educational settings, researchers might purposefully sample participants who hold leadership positions in schools (Creswell & Creswell, 2017). Homogeneous sampling method entails selecting participants who share similar characteristics or experiences. For instance, in a study on the impact of social media on adolescents' mental health, researchers might purposefully sample participants who are all heavy users of social media platforms (Morse, 2015). Expert sampling approach involves selecting participants based on their expertise or specialized knowledge relevant to the research topic. For example, in a study investigating best practices in sustainable agriculture, researchers might purposefully sample agricultural experts (Maxwell, 2013). In confirmatory sampling, researchers purposefully select participants or cases that can confirm or refute existing theories or hypotheses. For instance, in a study testing a theoretical model of consumer behavior, researchers might purposefully sample participants who are likely to exhibit predicted behaviors (Creswell & Creswell, 2017). Critical case sampling method involves purposefully selecting cases that are expected to be particularly informative or influential. For example, in a study on the effectiveness of a new teaching method, researchers might purposefully select a critical case representing a school where the method has been successfully implemented (Patton, 2015)

Sample strategies used by qualitative researchers are typically guided by the overarching goal of obtaining rich and detailed information. Thus, in the context of the qualitative research approach, the choice of the item or topic to be studied, together with the location and timing of its selection, are contingent upon a set of criteria specified by the study's objectives. Purposive sampling was the method used in the investigation of this study. Daymon and Holloway (2011) use the phrase purposive sampling, which refers to sampling that is done with a goal. The present study sampled or selected 15 television advertisements from the selected three (3) Ghanaian alcoholic beverage companies based given that purposive sampling enables researchers to choose participants who possess the information, knowledge, or experiences that are most relevant to the research questions (Cresswell, 2014; Patton 2014), to explore the cultural elements in advertising communication in Ghana.

The criteria used for the selection of the three Ghanaian alcoholic beverage companies is based on a homogeneous sampling technique which allows the researcher to select participants, events or institutions that share similar characteristics or experiences (Morse, 2015). Creswell (2017) argues that homogeneous sampling enables researchers to focus on specific aspects or dimensions of a phenomenon, facilitating in-depth exploration and understanding. Thus, for this study, the researcher selected advertisements from Kasapreko Company Limited, Adonko Limited, and Joy Daddy Bitters (Joy Industries Limited) as some of the alcoholic beverage companies in Ghana that usually use cultural elements in their television advertisements. These selected advertisements possess the information, attributes, and experiences or events that provide a definition and proper interpretation of the data needed to answer the research questions. This is due to the inability to capture all the advertisements by all the alcoholic beverage companies in Ghana that incorporate cultural elements in the advertisements as a branding strategy. This is supported by the assertion by Yin (2016)

that in a qualitative study, there is no set formula for determining the ideal sample size (or number of instances) for any wider or more specific unit of data collection.

“The goal or purpose for selecting the specific instances is to have those that will yield the most relevant and plentiful data—in essence, information-rich—given your topic of study” (Yin, 2016, p.93). The selected 15 advertisements from the selected three (3) alcoholic beverage companies in Ghana were purposefully sampled to generate data that is very relevant to the study and to gain a rich, in-depth understanding of how the alcoholic beverage companies incorporate cultural elements in their television advertisements. The choice of Kasapreko limited, Adonko limited and Joy Daddy Limited is to get confidential data that also has different variations that can contribute to getting rich data. The three companies even though exhibit similar contents and features, there are distinct uses of the cultural elements in the advertisements that helped to provide various perspectives on the same phenomenon and also provided data to answer the question three of the research questions. This was done in agreement with Patton’s (2014) assertion that purposive sampling enables researchers to choose participants who possess the information, knowledge, or experiences that are most relevant to the research questions.

The advertisements selected for the study contain contextually relevant data (Creswell, 2014) that is suitable to answer the research questions. There were 68 scenes in the 15 chosen advertisements. Each scene and screen grab images served as an analytical unit for this study. The conclusions reached by actively viewing the chosen commercials repeatedly came from this process of active observation. The amount of data was condensed into essential patterns and interpretations as the researcher repeatedly viewed the sequences from the video advertisements. There was also a focus on in-depth descriptions of how the cultural elements are incorporated into the advertisements and the role of the cultural elements in differentiating the selected

alcoholic beverage companies. Given the subject of this investigation, purposive sampling was thought to be the most appropriate technique to employ. Also, Yin (2016, p.96) states that “the multiple instances at the broader level need not consist of different settings, organizations, or entities. The instances can represent different periods at the same geographic site”. All the advertisements selected for the study were shot in Ghana and occurred within the 10 years (2013-2023) selected for the study. The period with the various years the selected advertisements were published provided the appropriate data that answered the research questions that guided the inquiry into the research. The advertisements selected had features that reflected the expected outcome and also provided more comprehensive findings that added valuable insight into the current exploration. As the term implies, purposeful sampling refers to the deliberate and intentional selection of a sample, item, or participant for study (Lindlof & Taylor, 2017).

3.4.2 Sample

Kasapreko Company Limited (KCL)

Founded in 1989, Kasapreko Company Limited (KCL) specializes in herbal-based alcoholic beverages, employing over 500 professionals and numerous contract workers. It has grown from a small operation to an international brand, exporting to 16 countries. KCL is renowned for its diverse product range, including bitters, wine, liqueur, and soft drinks, with Alomo Bitters particularly popular in Nigeria. The company is recognized as one of Africa's Top 100 Brands, ranking 31st, and has received multiple awards for HR management and manufacturing excellence (retrieved: <https://kasapreko.com/most-admired-ghanaian-brand-in-the-world/>; <https://kasapreko.com/hr-focus-awards-2023/>; <https://kasapreko.com/2022-ghana-beverage-awards/>).

Joy Daddy Bitters (Joy Industries Limited)

Joy Daddy Bitters, dubbed "The true bitters of the land," was Joy Industries' first alcoholic product, made entirely from natural herbs with no artificial ingredients. This herbal beverage is known for its numerous health benefits, such as improved blood circulation and detoxification, owing to its saponins and phytochemicals (Nutifafa, 2018; retrieved from <https://marcopolis.net/joy-dadi-bitters-a-100-natural-herbs-alcoholic-beverage-developed-by-joy-industries.htm>; <https://v2.tradeafricaonline.com/product/joy-dadi-bitters/>).

Adonko Bitters Limited

Adonko Bitters, produced by The Angel Group of Companies, features Agya Adonko, who expertly blends 11 selected herbs from Ghana's rainforests. Launched in 2015, it quickly gained acclaim and was named Best Herbal Alcoholic Bitters of the Year in 2019. The brand is well-regarded for its distinctive flavors and has received accolades for its marketing efforts, with Adonko Atadwe Ginger Spirit being a popular choice in the local market (retrieved from <https://adonkobitters.com/adonko-bitters-picks-best-alcoholic-beverage-award/>; <https://adonkobitters.com/dr-kwaku-oteng-honoured-by-chamber-of-commerce-industry/>).

3.5 Data collection techniques/methods

Patton (2014) suggests that qualitative data collection techniques should be adapted to address the evolving research questions and the unfolding insights. Selecting appropriate data collection techniques should be based on the research design, objectives, and the population under study (Creswell, 2014; Babbie, 2016). Observational techniques, group discussions, in-depth interviews, and document and material culture analysis are the four main approaches used by qualitative researchers to collect data (Marshall & Rossman, 2006). These four basic methods of data collection

remain the foundation of qualitative inquiry, even in the presence of additional secondary and specialized procedures (Marshall & Rossman, 2006).

Words alone do not make up a document. A document may also include motion pictures and photos that were taken without the assistance of a researcher (Bowen, 2009). Bowen (2009, p. 27) posits that “documents that may be used for systematic evaluation as part of a study take a variety of forms. They include advertisements; agendas, attendance registers, and minutes of meetings; manuals; background papers; books and brochures; diaries and journals; event programs (i.e., printed outlines); letters and memoranda; maps and charts; newspapers (clippings/articles); press releases; program proposals, application forms, and summaries; radio and television program scripts; organisational or institutional reports; survey data; and various public records” (Bowen, 2009). According to Merriam and Tisdell (2016), the term "document" can be used to describe a wide range of content, including visual sources like photos, videos, and films. Based on the assertions above, this study however, adopted document analysis as a data collection method to systematically evaluate how Ghanaian alcoholic beverage companies incorporate cultural elements as branding strategies in their television advertisements. This is in line with Bowen’s (2009) categorization of advertisement as a document, and this therefore makes the selection of document analysis as a data collection method suitable for this study. This is also consistent with the classification of videos as a document type by Merriam and Tisdell (2016), which applies to the television advertisements chosen for this study.

3.5.1 Document Analysis

Document analysis, according to Daymon and Holloway (2011), is an analytical research technique that enables the investigator to closely scrutinize data in order to extract significance, acquire comprehension, and generate empirical knowledge. According to Bowen (2009), document analysis is a methodical process for examining

or assessing documents, including both printed and electronic (computer-based and Internet-transmitted) materials. Finding, picking, evaluating, and synthesizing the material in the document into themes or categories constitutes the analytical process for document analysis (Daymon & Holloway, 2011). Document analysis is a helpful approach because to its non-intrusive, non-reactive character (Bowen, 2009). As a result, the records have an inherent degree of authenticity and are realistic (Leavy, 2014). In order to make sense of and generate detailed descriptions from the meanings derived from the television advertisements by the chosen Ghanaian alcoholic companies, this study followed the analytical methodology proposed by Daymon and Holloway (2011). According to Leavy's (2014), findings regarding the passive, non-reactive character of the document (television advertisements), this lends the document under study an inherent degree of authenticity.

3.5.2 Data Collection Procedure

O'Leary (2014) offers two major techniques when conducting document analysis. One is the interview technique. This technique involves the researcher treating the document like a respondent or an informant that provides the researcher with relevant information (O'Leary, 2014). The other technique is by noting occurrences within a text. This technique involves the researcher analyzing the data inductively building from particular to general, core occurrences within the text (O'Leary, 2014). This technique involves coding and category construction (Creswell, 2014; O'Leary, 2014). Despite the fact that documents can be a rich source of data, researchers should use caution when utilizing documents in their studies and examine them critically. Records of past occurrences should not be interpreted as necessarily exact, accurate, or comprehensive (Bowen, 2009).

At the outset of this study, to ensure authenticity of the document, the advertised videos were downloaded from YouTube. The advertisements were watched scene by

scene in order to gain understanding to answer the research questions. This is in agreement with O'Leary's (2014) technique of treating a document like a respondent or an informant and asking questions that benefit the researcher. In watching the 15 videos, the cultural patterns and activities in the videos that were relevant to the study were recorded in a notepad that was kept purposefully for collecting data. Bowen (2009) asserts that it is not appropriate for researchers to "lift" sentences and paragraphs from publicly accessible materials and include them in their study report but instead, they ought to clarify the document's meaning and how it relates to the topics under discussion. In line with O'Leary's (2014) second technique where the researcher organizes the data using coding and category construction, the condensed information from the ads(videos) was later typed and converted the Word documents into PDF files to prevent changes from being made to the data mistakenly.

3.6 Data analysis procedures

According to Creswell (2014), " research design, data type, and research questions should be the basis for the selection of data analysis procedures. Creswell highlights techniques such as coding, statistical analysis, and thematic analysis. Miles et al. (2020) suggest that "qualitative data analysis involves a dynamic process of data reduction, data display, and drawing conclusions" (p. 45). various qualitative data analysis procedures, including coding, memo writing, thematic analysis and constant comparative analysis (Miles et al.,2020; Guest et al.,2021). Guest et al. (2021) argue that for results to be credible and trustworthy, qualitative data analysis needs to be done in an organized and transparent way. Based on the above assertions, thematic analysis was adopted for the study.

3.6.1 Thematic analysis

According to Braun and Clarke (2006), thematic analysis involves identifying and interpreting patterns or themes within qualitative data and is characterized by its flexibility and adaptability to various research contexts. Researchers employ thematic analysis to gain rich insights into the phenomena under investigation. The flexible technique of thematic analysis enables the discovery and understanding of themes or patterns in qualitative data (Braun & Clarke, 2006, p.79). Miles et al. (2020) further espouse that thematic analysis involves identifying, analyzing, and reporting patterns or themes that emerge from the data, enriching the understanding of the research phenomenon. Nowell et al. (2017) emphasize that thematic analysis allows researchers to uncover the nuances of participant experiences and perspectives, enhancing the depth of understanding. Braun and Clarke (2013) elucidated that thematic analysis process involves the interpretation and comment that the researcher makes on the collated data. In doing a thematic data analysis, after consolidating the data, it must be methodically explored in order to identify patterns that have relationships with the phenomenon under investigation. (Creswell, 2013). This implies that the researcher must identify common recurring patterns or codes and provide detailed description of these codes as part of the thematic analysis process.

With the aim of identifying, analyzing, and reporting patterns or themes that emerge from the data, to enrich the understanding of this study, the analysis process began by watching the video several times for the identification of codes and themes to be more convenient. The researcher continued by immersing himself in the data in order to capture items that would be considerably relevant to the research questions. The researcher also analysed closely the video scenes from the selected television advertisements so many times in order to familiarize with the issues of interest in the study. This process is referred to by Braun and Clarke (2013) as creating a conceptual

idea or an overall impression of the data. They proposed that the goal of doing this is to get to know one's data set very well. The data drawn from the documents analysis were then subjected to a complete coding system for categorization and thematization. A complete coding requires the researcher to systematically work through the whole data, paying critical attention to data that are relevant to the research objectives (Braun & Clarke, 2013). As a result, correlated patterns between the distinct codes are identified, leading to additional categorization. Afterwards, these codes were categorized or assigned to themes based on how closely connected they were. Additionally, the researcher compared the themes drawn from the document analysis of video scenes to have holistic themes that will address data drawn from the television advertisements.

According to Braun and Clarke (2013), thematic analysis is also directed by existing theories or theoretical concepts as well as the researcher's perspective. In view of this, the analysis was done via Hofstede's cultural dimension theory and the brand positioning theory. Thematic analysis helped to examine the derived codes, also known as the manifest meanings. These codes are based on semantic meanings in data and they reflect the participant's language and concept (Braun & Clarke, 2013). Thematic analysis also aided the researcher in investigating/reflecting on latent codes during the coding processes. These codes are produced as a result of the researcher's conceptual and theoretical framework to identify implicit meanings in the data (Braun & Clarke, 2013). Also, based on the argument that thematic analysis can be reliable in answering any type of research question and can be used to develop a detailed descriptive account of a phenomenon, themes were drawn from Hofstede's cultural dimension theory and the brand positioning theory in providing answers to the research questions. After the process of thematizing and categorization, the data was descriptively represented. The descriptive discussion of the data was also accompanied by video scenes, and based on the suggestion of Becker (1990) that graphical and pictorial representations largely aid

interpretation and understanding. Only the instant insights from the 15 carefully chosen advertisements were used to inform the interpretations in this research work. No preconceived notions or biases were brought into the research process by the investigator to influence the results. Bracketing one's biases, according to Bertelsen (2005) involves the researcher creating a distance from previously held assumptions, prejudices or theories and basing interpretations solely on immediate insights into the phenomena themselves.

3.7 Ethical issues

According to Resnik (2015), ethical considerations are essential for safeguarding the rights and well-being of research participants, ensuring data integrity, and upholding the integrity of the research process. Researchers are encouraged to adhere to ethical guidelines and principles throughout their research endeavours. Bryman (2016) suggests that continuous ethical reflection is necessary for researchers to make sure that their procedures follow moral guidelines and do not endanger study participants. Every type of professional practice has ethical problems, and academic research across a range of disciplines also has ethical problems (Halai, 2006). As a result, more and more journals are requesting proof of ethics approval, and editors of journals are advising themselves to reject articles for which ethics approval was needed but not acquired (Fleming & Zagwaard, 2018). Fleming and Zagwaard(2018) further iterate that as society has come to expect more accountability, there has been a corresponding increase and broadening of attention to ethical conduct (the actions that are personal, professional, and during research activity). Bowen (2009) argue that a research study is expected to demonstrate objectivity and sensitivity in the selection and analysis of data. According to Creswell (2014), deception happens when a researcher keeps the participants in the dark about the study's objective.

Given the ethical guidelines presented in the previous paragraphs, the research was done fairly, objectively, and without attempting to tamper with the data that was gathered. Additionally, as the researcher was the only one conducting the content analysis of all 45 scenes in the chosen nine (9) advertisements, participant participation was not necessary for this study. Therefore, there was no need to ask for permission from any participant or tell them what the goal of the study was. Bowen (2009, p.31) asserts that a great deal of material is available without the authors' consent since it is in the public domain, particularly with the introduction of the Internet. Because of this, qualitative researchers find document analysis to be a compelling option. Lastly, this study provides a comprehensive overview of all the different procedures, approaches, and methods used to gather and process the data. This comprehensive account details the entire process of gathering and evaluating the data on how the chosen advertisements demonstrate the use of cultural features as branding strategies by Ghanaian beverage firms. As with the methods and procedures, it addresses the guiding ideas and presumptions as well as, most importantly, the rationale behind their choice.

3.7.1 Trustworthiness

The less obvious objective of trustworthiness, according to Stahl and King (2020), is what qualitative researchers want to achieve so that readers will feel confident in the researcher's findings when they read the written work. According to Creswell (2014), validity and reliability in qualitative research have a different meaning than they do in quantitative research. Therefore, the goal of validity in qualitative research is to ascertain the veracity and correctness of study findings. Lincoln and Guba (1985) propose dependability, credibility, transferability, and confirmability when establishing trustworthiness criteria for qualitative research.

3.7.2 Credibility

According to Lincoln and Guba (1985), establishing credibility is one of the most crucial elements in determining a study's trustworthiness. Eight validation techniques are offered by Creswell (2014) for determining the validity of qualitative research. These procedures include conducting triangulation, employing rich and thick descriptions, presenting negative case analyses, employing peer debriefing, utilizing external auditors, and bracketing biases. Member-checking is also used to ascertain participant accuracy (Creswell (2014). He goes on to say that in their research, qualitative researchers ought to incorporate at least two of these techniques. In order to preserve the objectivity of the study and the data interpretation, this research project used two of these methodologies. This research work applied two of these strategies in order not to affect the objectivity of the analysis as well as the interpretation of the data. As suggested by Bertelsen (2005), the biases of the researcher were bracketed by being separate from preconceived notions or preconceptions and basing conclusions only on firsthand knowledge of the phenomena itself. Additionally, as recommended by Cresswell (2014), a rich and thick descriptions was used to ensure validity while responding to the research questions. This allowed the researcher to fully and vividly depict the scenes and activities in the ads that were chosen for this study and demonstrate how Ghanaian alcoholic beverage companies use cultural elements as branding strategies in their television commercials.

3.8 Chapter Summary

This chapter focused on the methods, techniques and approaches that were adopted to gather the data for this research. The chapter elaborated on why the qualitative research approach was selected for the study, as well as providing a rationale for the choice of the research design and sampling techniques. This section also

provided a detailed description of how the data were gathered and analyzed. Ethical considerations that were observed in this study are also highlighted.



CHAPTER FOUR

FINDINGS AND DISCUSSIONS

4.0 Introduction

This chapter presents a detailed presentation of the findings from the data collected from a total of 15 advertisements from Kasapreko Company Limited, Adonko Bitters Limited, and Joy Daddy Bitters. The research questions stated at the beginning of the research are answered in this section by reducing data obtained into themes and analyzing them using the theory and earlier works discussed specifically on the cultural elements, television advertisements, alcoholic beverage advertisements, and the use of cultural elements in television advertisements. The discussion is done with regards to the research question in the study.

RQ1. What are the cultural elements used in television advertising by the selected Ghanaian alcoholic beverage companies?

The data collected for the study covers food, language, dances, fashion, ceremonies and/ or rituals, celebrations, kingship/chieftaincy, marriage, family life, friendship, cooking and drinking elements, communication modes, shelter, and so on. The data were analyzed to identify the cultural elements used in the advertisements by the various alcoholic beverage companies selected for the study. The analysis revealed that the use of cultural elements that manifested in all the selected advertisements were direct elements that reflected the Ghanaian and also African cultures, and had similar patterns and ways of usage as a branding strategy for the selected Ghanaian alcoholic companies. The specific cultural elements used in advertisements by the alcoholic beverage companies vary across companies and campaigns. The actual cultural elements used depended on the marketing strategies of the companies. The analysis

shows that the cultural elements used fall into the following three main categories; Ideas, Cultural institutions, and artifacts.

Table 1: Cultural element

Cultural elements	Examples	Frequency	%
Ideas	Food- Fufu and soup, fashion and dressing styles, hairstyles, name, games, acts of service	11	35
Institutions	Marriage, Family, Kingship/chieftaincy Warriors(army), dance, dance, drumming	4	10
Artifacts	sword, crown cowries, clay pots, bead amour made of animal skin, spears, shields, calabash, mud house, African printed material cooking source-stones put together, Kente cloth, Earthenware bowl, sword,	13	55

4.1.1 Ideas

In the selected advertisements, there were a lot of local ideas revealed and displayed. According Agyeman (1993), local ideas refer to the learned and shared knowledge, values, norms, and ways of thinking. Most of the advertisements by the selected alcoholic beverage companies had common ideas such as food, cooking and drinking elements, fashion and dressing styles, hairstyles, language, names, and acts of service. A lot of events became realities through the idea of a person or a group of people. In Ghanaian society, cultural ideas were created and others learned from other cultures through the migration of most of the tribes into present-day Ghana (Assan,2021).



Fig 1.0 women enjoying a local “Adonko” game

(Source: Adonko bitters advertisement)



Fig 1.1 a lady with Adonko hairstyle

(source: Adonko bitters advertisement)

An idea revealed in the Adonko advertisement (fig 1.0 &fig 1.1) is the Adonko play and also the Adonko hairstyle. The Adonko game is a local play for the youth who come together to have fun. In the play, one person comes forward to dance and falls on his back but he/she is caught by the others and thrown forward, he/she falls back again but is supported again and the cycle repeats for a time. In another way, the individual is held by his arms and legs in a suspended way by friends who horizontally swing him or her for some time and then, do the same to another person in the group until everyone goes through the process. This idea is a local idea of how people can play and have some source of entertainment. The idea of the “Adonko” hairstyle revealed how

Ghanaian ladies preserve their hair and make it beautiful. The lady seen in Adonko's hairstyle is automatically perceived as a local or African lady who has a strong appreciation for local tradition. By portraying the Adonko hairstyle in the advertisement, the advertiser seeks to build an emotional connection between females with who Adonko hairstyle and the Adonko alcoholic beverage. This idea of Adonko play and hairstyles in the advertisements demonstrates how the Adonko drink has intrinsic traditional elements to give you the energy to engage in a rigorous exercise or games and also define a beautiful Ghanaian lady. These ideas are shared and passed from one generation to the other.



Fig 1.2 Food served in an earthenware bowl

(source: Joy Twedie bitters)

The methods of cooking, ways of serving food and drink, and cooking elements in the Ghanaian culture came from ideas that were conceived or adopted and improved upon. In Figure 1.2, fufu (local food) is served in an earthenware bowl showing how Ghanaians serve some local foods. The serving of fufu for instance in an earthenware bowl is a local idea because the primary purpose of the earthenware bowl is known locally as “Apotoyowa” (Kusimi et al, 2020) or “Asanka” (Acquah & Ayesu,2021), is

for grinding purposes. The Asanka (earthenware bowl) is made with ceramic clay while the grinder is usually made with hardwood in a twin conical shape (Acquah & Ayesu,2021). But through the idea of eating from the earthenware bowl for some people, the earthenware bowl has become the best bowl for eating certain local foods. The selected advertisements revealed this local idea well by exhibiting how the Ghanaians in the Kasapreko and Joy Dadi bitters' advertisements were serving and eating from the earthenware bowl. Fufu is served nicely to demonstrate how to best serve fufu and other local foods in the Ghanaian culture. Some restaurants or chop bars in Ghana have earthenware bowls as the bowls for serving and eating some local foods such as fufu, rice balls (omotuo), Tuo zaafi, Banku.



Fig. 1.3 A representation of various dressing styles

(Source: Joy Dadi bitters and Kasapreko Airforce bitters advertisements)

Various dressing styles were revealed in the advertisements that indicate different kinds of things. The clothing styles were inspired by concepts of how Ghanaians can dress and present themselves. Some of the ideas were to bring distinction and identification. For instance, from Fig 1.3, the various scenes reveal the identification patterns through the dressings. For the men in the Kasapreko Airforce bitters who were on an adventure in the forest had similar dressing style with painting marks on their faces and body, cowries around their neck, a headband made of fur, and

a skirt-like covering around the waist. These men could be easily identified in the forest since they had the same apparel. The pattern of the faces and chests reveals a distinctive feature peculiar to that group of people.

A similar pattern is revealed through the dressing of the ladies who have pieces of identical cloth around their foreheads, covering their chest and waist as skirts. From the advertisement, one lady had a necklace made of yellow beads around her neck. The necklace made that lady distinct from the other ladies. This idea in the local culture is to distinguish the leader, princess, king, queen, among others. The idea which was made manifest in the advertisement was to set the leader from the other group of persons. The local tradition of certain groups in Ghana is seen through their local ideas of activities. The way they do things especially their dressing style, cooking strategies, festivals, among others comes from indigenous ideas which are to achieve a specific goal. These local ideas are used by the selected alcoholic beverage companies in their advertisements for various reasons. For instance, Awoonor-Aziaku and Attiye (2023) state that some manufacturers of alcoholic drinks used local names to modify beer or bitters in order to give a brand name, an identity to the drinks, as well as create an emotional attachment to the drinks. Local language is used as a persuasive tool in promoting alcoholic drinks in Ghana (Awoonor-Aziaku & Attiye (2023)). Through the local ideas, some activities and events have become institutions and artifacts.

4.1.2 Institutions

There are many established cultural institution all over the world. The Ghanaian culture has part of it as established institutions that are highly recognised among the people of Ghana, Africa and the world. Some of these institutions are similar to that of other cultural backgrounds. Examples of these traditional institutions stated by Agyeman (1993) are; chieftaincy, marriage, family, army, dance, drumming and dancing.



Fig 1.4 A king with some elders behind him



Fig 1.5 A man and woman joined in marriage
(*Source*: Kasapreko dry gin advertisement)

In the Kasapreko dry gin advertisement for instance, three main cultural institutions revealed are the marriage, family life of Ghanaians and kingship/kingdom. From Fig 1.4, two institution that are valued so much by the Ghanaian society is marriage and family life. All social existence is recognized to be based on these two venerable institutions (Baataar & Amadu, 2018). In the advertisement, the marriage ceremony immediately followed the scene in which the same gentleman graduated from the college/university. The young man who graduated in the previous scene is now being joined to a woman in marriage with other family members around, cheering and supporting the union. Ghanaian customs and common laws govern marriage, which is a universal social event (Addai et al., 2015). Both the common law and customary law marriages codified in Act, 1884/5 recognize the legal agreement between a man and a woman entering a recognized relationship which creates a status that comes with certain rights and responsibilities (Addai et al., 2015). In Ghana and other parts of Africa, marriage is not only viewed as the cornerstone of social life but also as the primary source of emotional and financial security in old age (Baataar & Amadu, 2018).

The Kasapreko dry gin advertisement reveals how the Ghanaian culture place value on these institutions (marriage and family life) especially, when a person graduates from school and starts working. These institutions are so valued that, sometimes pressure is put on young people by parents, friends, neighbours, and even spiritual authority to start a family once they have the means to take care of themselves. Some couples are supported by family and friends to marry and start family life even if they do not have the means but are of the required age. The advertisement's depiction of marriage and family life highlights the importance of these institutions in regulating the social norms surrounding sex and reproduction, which are biological phenomena (Richley, 2002).

The other important cultural institution in Ghana is kingship, also known as chieftaincy, which has a long history and is strongly rooted in the national culture. It is a kind of government that represents both spiritual and political authority in a variety of ethnic groupings. Kings or chiefs are respected individuals who can often trace their ancestry back centuries. This institution is a well-respected body in the Ghanaian society. Chiefs or kings are in charge of upholding social order, settling conflicts, and safeguarding cultural legacy.

In the Kasapreko Dry gin advertisement, the kingship or chieftaincy revealed shows the authority kings have in the society. It also reveals their roles during societal functions such as festivals and other sacred ceremonies. Ghanaian royalty, or chieftaincy, is notable for being decentralized, with each ethnic group having its unique form of government. For instance, the Mantse is the supreme chief of the Ga people, while the Asantehene is the source of great authority among the Ashate people (Monoukian, 2017). The kings or chiefs are frequently seen as intermediaries between the people and the spiritual world, these traditional leaders get their legitimacy from both their spiritual ties and ancestry (Boakye, 2016). They are essential to Ghanaian cultural identity because they participate in festivals, ceremonies, and rituals. This institution is shown in the advertisement as the young man shakes the chief and presents two bottles of Kasapreko Dry gin to the chief during a festival celebration. The advertisement also portrays the cultural artifacts of the people which demonstrates unique values and traditions

4.1.3 Artifacts

One way culture is expressed is through the tangible or visible materials that one can touch or feel. There are many ways people promote and exhibit aspects of their culture. This can be done through lifestyle, dressing, food, festivals, ceremonies, communication, and so on. These activities are made possible by the help of certain

local artifacts which are cultural elements used in the expression of culture and way of doing things. The data revealed most of the local artifacts used in the daily lives of Ghanaians to express its rich culture. From Fig 1.6 and 1.7, there are display of clay pots and a calabash into which Kasapreko drink is being poured. This is to create a connection between the cultural norms and tradition to the drink to appeal to consumers to choose the drink.



Fig 1.6 Claypots used for domestic activities

(Source: Kasapreko Airforce bitters advertisement)



Fig 1.7 Drink in a calabash

(Source: Kasapreko Airforce bitters advertisement)

Clay pot is one of the local artefacts used in Ghana and some African cultural settings for fetching water and even storing drinking water. Water drawn from clay pot is believed to be cool and comes with a nice flavour. As exhibited in most movies which are acted in the villages, the container ladies go to the stream to fetch water with is the clay pot. Some people cook food and other herbal medicine inside the clay pot. Some typical villages have the clay pot as their cooking elements. Even in the cities where most of the cooking pots are saucepans made from different metallic or iron materials, some people prefer the clay pot for cooking special foods and medicines (Appiah et al.,2022).

One of the local artifacts revealed in the Kasapreko Air Force bitters is the calabash. The calabash in the advertisement was the cup the warriors were drinking the Kasapreko Airforce bitters from. The women pour the drink into the calabash and the men drink it. The calabash is a local artifact used either for drinking or eating. Some of

the calabashes have lids and are used to serve food in some cultures. Some homes drink water and other drinks from the calabash. In some occasions, libation is poured using the calabash. The calabash is used for various purposes in the Ghanaian society. Some beggars at the roadside or on footbridges keep monetary gifts in the calabash. These artifacts were integrated in the advertisements to show the Ghanaian originality. The Kasapreko brand which blends local ingredients and traditions to pass on the heritage to generations.



Fig. 1.8 Food served in an earthenware bowl

(Source: Joy Twedie Ginger and Kasapreko authentically advertisement)

From Figure 1.8, the earthenware bowl is used to serve local dishes. The earthenware bowl is a clay bowl for serving some local dishes in Ghana. Food such as fufu, “omotuo” (rice balls), banku, tuo zaafi, among others. A typical Ghanaian will prefer taking such foods in the earthenware bowl as exhibited in the two advertisements

by Kasapreko and Joy Dadi respectively. The banku or fufu for instance is put in this bowl and the soup is poured on it with the meats and fish all around the edges or the center of the bowl. This shows how important the earthenware bowl is as an artifact in the Ghanaian culture. Other artifacts in the various selected advertisements include: wooden sculpture, a mortal and pestel for pounding fufu, local wooden table and kitchen stool for dinning exhibited in the Kasapreko authentically African advertisement to make it authentic; beads and cloth for the royals, African printed material cloth and smock shirts are all artifacts displayed in Fig. 2.0.



Fig.1.9a A man wearing a smock shirt and a lady in African printed material dresses with beads around the neck and wrist.
(Source: Kasapreko Authentically African advertisement)



Fig. 1.9b A man wearing a royal cloth with a lady in African printed material dresses with beads around the neck and wrist.

(Source: Adonko bitters advertisement)

Culture plays a vital role in advertising, as it will show whether certain advertisements are effective or not. Ghanaian consumers or any customer are more likely to connect with advertisements that reflect their cultural values, traditions, and lifestyles. The selected alcoholic companies by incorporating cultural elements, companies can establish a deeper emotional connection with their target audience. This is because the type of cultural elements used in the advertisements help in building a sense of familiarity and resonance with the local audience. When consumers see their cultural symbols, traditions, or settings in advertisements, it fosters a sense of pride and loyalty towards the brand. Culturally sensitive advertisements are more likely to be accepted and appreciated by the local community (Okonkwo et al., 2023). It shows that the company respects and understands the cultural nuances, which can contribute to a positive brand image. Cultural elements can set a brand apart from competitors by creating a unique and memorable identity. In a crowded market, where many products may be similar, cultural authenticity can be a distinguishing factor. Advertising regulations in some countries may require companies to be mindful of cultural sensitivities (Duranton & Seren, 2018). By incorporating local cultural elements, companies can ensure compliance with regulations and avoid potential backlash. The data analyzed revealed that cultural elements serve as a form of non-verbal communication. They convey messages and meanings that go beyond language, making it easier for the brand to communicate its values and appeal to a broader audience.

Understanding cultural preferences, including taste preferences in beverages, allows companies to tailor their marketing strategies to align with local expectations. Also, Ghana has a rich cultural calendar with various festivals and events. The selected alcoholic beverage companies aligning advertisements with these occasions can create

timely and relevant campaigns that resonate with the festive spirit, potentially boosting sales during specific periods. Therefore, it is important for advertisers to carefully analyse an audience's culture so that the messages can be well conveyed through advertisements (Baharuddin & Saniah, 2017).

Since culture is attributed to a particular group of people, it also denotes that people coming from different cultures may behave differently in a similar situation, may have a different set of values about the same condition, may learn the same issue in different ways; and may demonstrate their learning in different modes (Ebrahim & Mara, 2004). For instance, Accra, Kumasi, Takoradi, and other major cities in Ghana are places where people from different cultural backgrounds come into contact. These people have their various values and principles which determine how they view the same things from different perspectives. Individuals with diverse racial, religious, and geographic backgrounds have unique cultures, modes of learning, and approaches to understanding the world (Ebrahim & Mara, 2004). For the Ghanaian alcoholic beverage companies to meet the demand of the various customers they seek to win locally and globally, these companies found the need to weave various cultural elements from the various Ghanaian, African, and global culture that resonates well with the customers. Using cultural elements in advertisements for Ghanaian alcoholic beverage companies can have several important implications for the brands and their marketing strategies, but the main goal of these companies is to build connection with the target audience. Ghanaian consumers are more likely to connect with advertisements that reflect their cultural values, traditions, and lifestyles (Asante, 2022). By incorporating cultural elements, the selected Ghanaian alcoholic beverage companies established a deeper emotional connection with their target audience.

4.2 RQ2. How do the selected Ghanaian alcoholic beverage companies incorporate cultural elements into their branding strategies in their television advertisement?

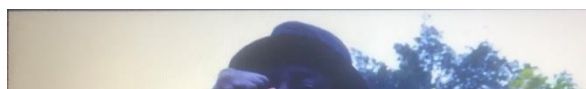
From the analysis of the selected advertisements, it was revealed that the alcoholic beverage companies incorporate cultural elements in their advertisements through the following ways: target market identification tool, cultural assimilation strategy, reflection of true African and Ghanaian identity, value for family and friendship, a depiction of life's journey, and a reunion tool.

Table 2: Branding strategies

Branding strategies	Cultural elements
Target audience approach	Kente cloth, kaba and slit, cultural dances, mortar and pestle, earthenware bowl, cultural dances, smock shirts, fufu, family, friendship
Brand differential tactics	African printed materials, naming ceremony, graduation, funeral, marriage ceremony, pouring of libation, horn man, Adonko hairstyle, family, mortar and pestle, wooden sculpture, Girot
Brand Essence	Kente cloth, chieftaincy, African printed materials, fufu, 'ebunebunu' soup, sword, mud house, calabash, beads, games, cultural dances,

4.2.1 Target Market Identification tool

The data from the selected advertisements revealed that the cultural elements are used as a mode for identifying and defining the target audience. In all the selected advertisements, the various cultural elements revealed how Ghanaians live, their beliefs, cultural practices, values and other activities that define the Ghanaian to any person. These elements embody the attire- such as the kente, smock shirt; foods served- fufu,



“ebunebunu” (local soup); gender (men and women-young and old); people of different tribes and their dance; among many other activities.



Fig 2.0 a scene showing two ladies and a man dressed in royal cloth dancing different cultural dances

(Source: Kasapreko Airforce bitters and Adonko bitters advertisement)



Fig. 2.1 A young lady is served Kasapreko Airforce bitters in a calabash and two old men are sharing joy Dadi bitters

(Source: Kasapreko Airforce bitters and Joy Dadi bitters advertisement)

The Kasapreko Authentically African advertisement opens with a man and his wife eating together from the same earthenware bowl. They were eating fufu with “ebunebunu” soup. Behind the man was the mortar and pestle with a lady also drying some washed clothes on the drying line. The advertisement continues with a man sitting at the drinking spot, with other people drinking alcohol with friends. The advertisement continues with a transformation of all the characters in the advertisement by giving them local attire either a smock shirt to represent the Northern people of Ghana, the African print, the beads around the neck and the wrist and the wooden sculptures,

among others. These elements are things used in Ghanaian society on a daily basis. By using these elements in the advertisement, Kasapreko Alomo Bitters captures the Ghanaian as the targeted audience for its product or brand.



Fig.2.2a Husband and wife sharing Kasapreko Alomo bitters and a



Fig.2.2b A man wearing a smock shirt with beads on his wrist and neck
(Source: Kasapreko authentically African advertisement)

The Adonko bitters advertisement also reveals some rich Ghanaian culture from the dressing style, hairstyle, attire, musical elements, dance, Twi language, symbols, and so on. This is the same with the Joy Dadi advertisement where similar or the same elements are evident throughout the advertisement. This suggests that the target market of these alcoholic beverage companies is the local Ghanaian of every tribe and as far as you are a Ghanaian, you should drink these alcoholic beverages. The cultural elements are weaved in a way to capture people with all manner or cultural backgrounds in Ghana. These alcoholic beverage companies have defined their target audience by the cultural element used in the advertisements. People from the various tribes were indication of the targeted audience with the representation of tribes through dance

moves such as “*Agbadza*” for the Ewe people, the “*Adoa*” or “*Kete*” dance for the Akans, the *Bawa* dance and the smock shirt for the people of the northern part of Ghana, etc. The Kasapreko and Adonko uses the local dances displayed in the advertisement as a target audience approach to capture the people from such tribes. The use of these dances makes the people feel represented and create an emotional connection between them and the alcoholic beverage. Once a person from the Northern region of Ghana sees the use of the smock shirt in the advertisement, he or she easily resonates with the advertisement. The various dances such as the “*Kete*” or “*Adoa*” which is usually performed by the royals or at traditional functions of the Akan tribe, *Agbadza* by the Ewe tribe, *Bawa* dance by the people of the Northern region of Ghana, among other dances. The various foods served together with the cooking and eating elements in all the advertisements define the Ghanaian as a target audience for these alcoholic beverages. Also, the dressing style and hairstyle define a typical Ghanaian man and woman.

The advertisements again define the sexes that can drink alcohol as both men and women (old and young of a drinking age) as seen in fig 2.2. In all the selected advertisements, the study sees both men and women drinking alcoholic beverages pointing to the fact that, alcoholic beverages are not for only one group of the sex in Ghana. The targeted audience revealed were both male and female- young and old- of a drinking age. In the Joy Dadi bitters advertisement, two old men were shown drinking the Joy Dadi Bitters. Then in the same advertisement, the study could see other young men and women sharing the Joy Dadi bitters.

Kotler and Keller (2016) emphasize the importance of identifying and understanding the target market. This involves defining the specific group of consumers the brand aims to reach and resonate with. Throughout the selected advertisements, this theme, and

identification of the target market are recurred in various ways. All the alcoholic beverage companies incorporated cultural elements that suggested the particular targeted audience for their advertisements. As the growing market of the alcoholic beverage expands with more brands and competition, every brand seeks to distinguish itself from the others. Most brands or companies use cultural elements as a strategic tool to define their target audience. In almost all the advertisements, the Ghanaian or African cultural elements are evident to show the particular people the companies are targeting. These discussions above demonstrate how cultures could be assimilated to make brands uniquely attractive to diverse audience or target audience of products especially alcoholic producing companies.

4.2.1.1 Assimilation of culture strategy

The cultural elements are incorporated through the blending of culture to define the targeted audience. Cultural phenomena are dynamic due to their constant state of change. Culture is dynamic. (Idang, 2015). In the Kasapreko Authentically African advertisement, the Kasapreko Alomo bitters which is a Ghanaian alcoholic drink is placed beside the earthenware bowl-a local bowl for eating some local dishes- and the Kasapreko Alomo bitters drink is served into a glass cup. Glass cup which was not a Ghanaian cultural element but has become part of the various cultural system in the country. This indicates that the Alomo bitters is not for only Ghanaians unlike the portrayal of the calabash as a cup used to serve the Kasapreko Airforce bitters. The use of the glass cup shows that the cultures around the world that uses glass cup in taking their alcoholic beverages can also drink the Kasapreko Alomo bitters.



Fig 2.3 A glass cup placed beside Kasapreko Alomo bitters
(Source: Kasapreko authentically african)

In the Adonko bitters advertisement, the women are wearing a blouse singlet with a Kente print cloth tied around their waist. The man is wearing a shirt with a flying tie and braces hooked to material trousers with a white pair of shoes. This is shown in Fig 2.4.



Fig. 2.4 A man surrounded by many women
(source: Adonko Bitters advertisement)

In the Kasapreko Alomo bitters advertisement, the local dish is served in a ceramic bowl.

In another advertisement such as the Joy Dadi advert, the two old men are wearing coats and a shirt with a woman in Kaba and Slit. In the same ad, a man is wearing a shirt and a trouser, and another man is wearing a smock shirt with some women around them who wear also wearing Kaba and slit.



Fig 2.5 Two old men in suits and ties and a lady wearing an african print dress

(Source: Joy Dadi new advertisement)

Almost all the advertisements had a mix of culture thus the local culture and foreign culture. Some elements in the selected ad are purely Western culture in terms of apparel, language, ideas, among others. There were several dances from the various ethnic groups in Ghana thus, Agbadza by the Ewe tribe, Adoa and Kete by the Akans, the Bawa dance of the northern region of Ghana, and others were assimilated in the advertisement. Culture is not static and unchangeable. Men always modify it by interacting with and absorbing the cultures of other people, a process called as assimilation (Antia, 2005). The cultural elements used in the selected advertisements depict how aspects of various cultures are used together in an advertisement to show that one culture alone cannot achieve the collective goal of the various alcoholic brands. The selected brands market their product to people with various cultural backgrounds in Ghana and across the world. Therefore, there is the need to, through assimilation of

culture incorporate the various cultural elements from the many cultural background to be able to win the loyalty of their various customers. For instance, with cultural dances such as Agbadza, will attract customers from the Ewe ethnic group, the Adoa and Kete dance will attract the Akans and the Bawa dance will attract customers from the Northern region of Ghana. People interact with others, they alter social structures, organizations, ideologies, moral standards, and workplace equipment, making culture an adaptable system. Every element of a culture, including material customs and greeting etiquette, is interconnected with the system as a whole. A people's technology is an integral part of its culture (Ting-Toomey & Dorjee, 2018).

The Hofstede (2011) cultural dimension of low uncertainty avoidance backs this blend of a culture which suggests the Ghanaian culture is open to new changes and other perspectives to doing things. This dimension reflects how much individuals in a society strive to reduce their anxiety by minimizing uncertainty. In simpler terms, uncertainty avoidance measures how much a culture is threatened by change (Hofstede, 2011). One effective way by which unity is promoted is through cultural activities. The blend and acceptance of different cultural practices are instrumental in promoting unity among people with different cultural backgrounds. The idea of national cultural equality will be more effectively generated if it accelerates the process of multiethnic cultural integration (Xiaodong, 2021). For instance, cultural dances such as Agbadza will attract customers from the Ewe ethnic group, the “*Adoa*” and “*Kete* dances will attract the Akans”, and the “*Bawa*” dance will attract customers from the Northern Region of Ghana. This promotes unity among the various tribes as the selected advertisements promote these cultural dances in a single or various advertisements.

One of the aims of blending cultures in the advertisements of these selected alcoholic beverage companies is to promote Ghanaian culture and reach out to the global market too. This is done through the strategic infusion of foreign cultural

elements such as attire, drinking and eating elements (ceramic bowl, glass and disposable plastic cups), glass bottles, English language, and so on. This shows how the Ghanaian society is welcoming to change and accepts new ways of doing things especially given that cities and towns are becoming more cosmopolitan. This promotes national unity and at a larger extent, global unity. As the foreign countries see the advertisement which has their elements, it gives them an idea of how Ghanaians are. The use of the English language in some of the advertisement resonates with the English-speaking countries. This promotes unity between Ghana and other countries as the blend of cultural elements seeks to bring various cultures onto one platform.

4.2.2. Brand differential tactics

The brand differential tactics employed by Kasapreko Company Limited was a depiction of life journey.

4.2.2.1 A depiction of life journey

The Kasapreko Dry Gin advertisement illustrates the different and ongoing phases of a Ghanaian person's life path. An outdoor scene featuring a child and several family members opens the advertisement. The commercial goes on to show a man receiving his degree from a college while surrounded by his loved ones. The gentleman who graduated and a woman are getting married in the following ceremony. The scene is then cut to a heartbroken moment, with visitors shaking hands with the mourning family and family members gathered in black clothing.



Fig2.6a A scene representing naming ceremony
(Source: Kasapreko dry gin advertisement)

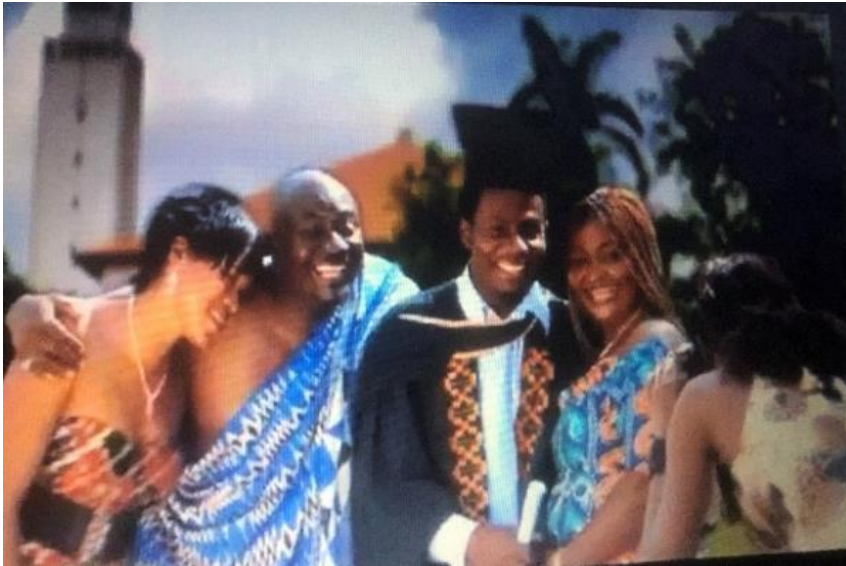


Fig2.6b A scene representing graduation ceremony
(Source: Kasapreko dry gin advertisement)



Fig2.6c A young man and lady joined together in a marriage ceremony
(Source: Kasapreko Dry Gin advertisement)



Fig.2.6d A scene showing exchange of handshake between bereaved family and friends and friends.

(Source: Kasapreko Dry Gin advertisement)



Kasapreko Dry Gin advertisement seeks to depict that every human being begins life journey as a baby who comes into the world not knowing anything but grows up from one stage to another. At a stage in life, that child is given the opportunity to attend school even to the higher level of education after which he or she graduates and is given a certificate in a particular subject area. During the graduation ceremony, family and friends come to celebrate with him or her. The graduate after school is believed to secure a job after graduating where he earns some income to help him start a family. The employed graduate marries to start a family. That married person will eventually die and will be buried during a funeral ceremony.

For instance, in the Kasapreko Dry Gin advertisement, the competitive advantage is the depiction of life journey. These scenarios highlight how crucial the alcoholic beverage (Kasapreko Dry Gin) is in a person's life journey. Thus, during outdoorings, graduation ceremony, marriage ceremony, when a person returns home to visit family members and even during the death of a person. The advertisement seeks to suggest that one's life journey cannot be lived throughout without the alcoholic beverage. Thus, at every point of one's life journey, the Kasapreko Dry Gin is very important in certain memorable or traditional rituals that a person goes through even in his/her death. At child birth alcohol is dipped on the child's tongue, for the child to distinguish between good and evil. During graduation ceremony, alcohol is served. During marriage ceremonies, alcohol is presented as an item listed as part of the dowry for the man's family to present to the lady's family. During funerals, alcoholic beverages are used for various activities. Kasapreko therefore capitalises on these cultural activities as a competitive advantage by showing that for all of life's journey, Kasapreko Dry Gin is the best alcoholic beverage to use.

Kasapreko limited by using these cultural events to depicts a person's life from childbirth to death seeks to portray a competitive advantage it has over the other

alcoholic beverage companies by emphasizing the use of the Kasapreko dry gin in all the events in the advertisement, especially these four key aspects of a person's life which marks transition from one stage to another until death.

Kotler and Keller's (2016) competitive advantage is determining the unique benefits and attributes that differentiate the brand from competitors. Competitive advantage of the brand positioning model seeks to state how crucial it is to understand how consumers perceive the brand relative to its competitors. The selected advertisements revealed this respect for tradition from various perspectives but advertisements from Kasapreko company limited bring some aspect of the Ghanaian or African tradition as a competitive advantage over the other alcoholic beverage companies.

4.2.2.2 Point of difference and parity

The mixing or blending of Ghanaian culture with other cultures is much more evident in Adonko advertisements than in Kasapreko Advertisements. The Adonko advertisements use a combination of both the local and a touch of foreign culture but for Kasapreko advertisements, even if there are traces of foreign cultural elements in the advertisements, the Ghanaian cultural elements are dominant. In the case of Adonko bitters advertisement, the ladies are wearing a blouse singlet on top of a Kente cloth tied around the waist, the man was wearing a white shirt long sleeve, a black material trousers, braces and white shoes. This blend of culture through the use foreign and local dresses seeks to show a competitive advantage over the other brands.



Fig 2.7 A man and women wearing a blend of local and foreign attire
(Source: Adonko Bitters advertisement)

However, the case in the Kasapreko advertisements is different. In the Kasapreko Airforce bitters advertisement, the ladies are wearing a cloth that is tied as a covering for the chest and breast and around the waist as a skirt. Even in the Kasapreko Authentically African advertisement, where the actors wore foreign cloths, but as they drunk the Alomo bitters, their apparel automatically changed to local Ghanaian or



Fig 2.8 A scene showing a man and woman wearing foreign dresses



Fig2.9 Husband and Wife wearing local attire

(Source: Kasapreko Authentically African advertisement)

In Fig. 2.9 the dresses of the characters changed to dresses made from local prints and styles including the dresses on the drying line, as the characters drunk the Kasapreko Alomo bitters. Another depiction of the true African of Ghanaian culture is the wooden sculptures that is hanged on the windows and wall. In the Fig 2.9 those sculptures were not present before they drunk the Kasapreko Alomo bitters. After they drunk the bitters and their dresses changed to the local prints, the sculptures also appeared on the window making the whole environment depict an African or Ghanaian house.

This difference in the kind of apparel used by characters in both the Kasapreko authentically African advertisement and Adonko bitters advertisement aligns with Kotler and Keller's (2016) competitive advantage element of the brand positioning model. Adonko bitters' use of mixed cultural apparel is differentiating tactics by the company as it seeks to appeal to the foreign and local market. The data in Adonko

Bitters' advertisements reveal low uncertainty avoidance risk and suggest being more open to other ideas and new ways of doing things. But Kasapreko remains a bit rigid thus maintaining a strong stand for the African or Ghanaian tradition and not altering it. Kasapreko thus, seeks to promote the Ghanaian and African traditions as a way to differentiate itself from the other brands.

Interestingly, Adonko reshoots the same advertisement (Fig.3.0) to show a depiction of Ghanaian tradition, but in this same advertisement, all the ladies are wearing an African print with imprints of the local cultural symbols. The man is now wearing a full cloth specially made for royals and he is seen wearing royal hand bands and beads around his neck, and “*ahenema*” (sandals for royals- chiefs or kings). Then even with this kind of dressing in a full traditional apparel, the man is still wearing a foreign cowboy cap. The reshoot of the Adonko bitters reshoot advertisement shows a competitive advantage in the way that depicts Adonko as a company that appreciates the local tradition. By reproducing the same advertisement with the characters dressed in full Ghanaian traditional attire, Adonko seeks to create awareness in the Ghanaian society that it also has that rich Ghanaian cultural taste in its alcoholic beverage.

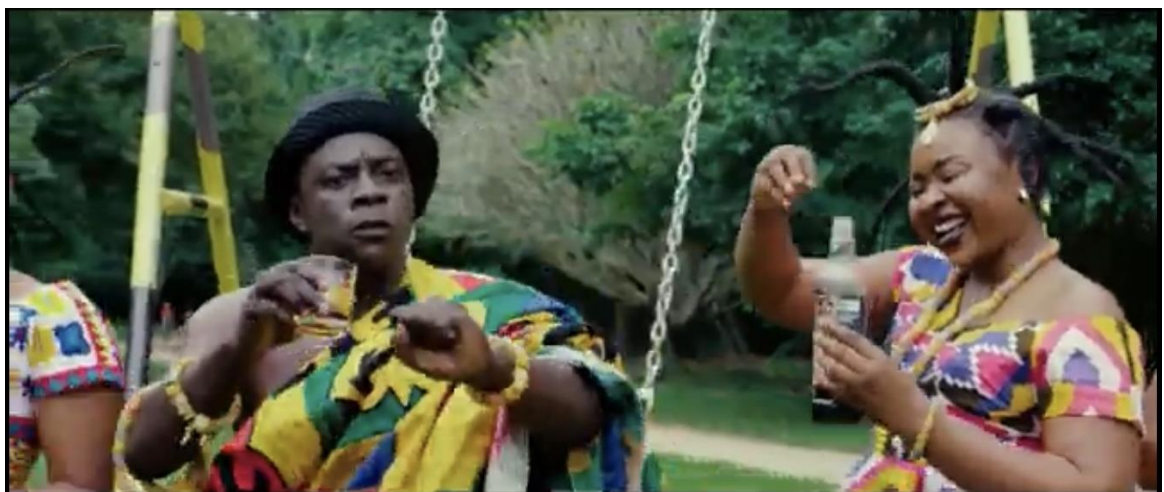


Fig. 3.0 A man dressed in a full traditional apparel with a cowboy cap on

(Source: Adonko reshoot advertisement)

4.2.2.3 Mode of communication

The various mode of communication and a point of difference was the oral tradition and the use of the horn.

4.2.2.3.1 Oral tradition

Tradition is passed on through oral tradition. In the Kasapreko Dry Gin advertising, a man is playing the Kora, singing and narrating the life journey of an individual in Ghanaian society from being a baby to death.



Fig 3.1 A girot singing and narrating life's journey
(Source: Kasapreko dry gin advertisement)

The advertisement showed the way the Ghanaian is passed onto a generation. Oral tradition has been an effective tool for passing on tradition from one generation to the next. The African tradition has been creative in passing the tradition to their unborn generation and the use of girots has been instrumental to achieving this goal. Long before colonization or the slave trade, education was practiced throughout Africa. African communities relied heavily on oral tradition to transmit knowledge, skills, and attitudes from one generation to the next (Mosweunyane, 2013).

Kotler and Keller (2016) in the brand positioning model states that the competitive advantage is determining the unique benefits and attributes that differentiate the brand from competitors. The selected advertisements showed evidence this respect

for tradition from various perspectives but Kasapreko advertisements bring some aspect of the Ghanaian or African tradition as a competitive advantage than the other alcoholic beverage companies. The Kasapreko dry gin advertisement reveals this dimension through the use of the girot who narrated the whole advertisement in the Twi language. He was orally narrating the whole life cycle and activities of a person from childbirth to death. Messages passed down verbally from one generation to the next are known as oral traditions. Proverbs and sayings, epic histories and narratives, folktales and fables, songs, and proverbs are some of the ways that the lessons might be transmitted orally or via music (Mosweunyane, 2013). The oral tradition used in the Kasapreko dry gin advertisement shows how the Ghanaian society passes tradition or history to the next generation. The advertisement seeks to bring the importance of the oral tradition as practice by the forefathers or their great great-grandparents.

Oral traditions make it possible for a society to pass knowledge across generations without writing. They help people make sense of the world and are used to teach children and adults about important aspects of their culture. Oral storytelling has a rich culture across the continent of Africa. In West Africa, oral tradition and performance were the primary means of passing down knowledge, experience, and history as opposed to written writings. Oral traditions provide people with a feeling of place and purpose while guiding social and moral standards. Teaching children wisdom is a communal duty, where there are frequently lessons or values to impart. A family's history and culture are passed down through parents, grandparents, and other relatives. Telling stories entertains, stimulates the imagination, and imparts valuable life lessons (Mosweunyane, 2013). Including such a cultural element in advertisements can be a way of promoting and preserving local traditions. This does not only resonate with consumers but also contributes to the overall cultural awareness and appreciation, which these alcohol beverage industries have attempted to do in their various advertisements.

4.2.2.3.2 The hornman

With respect to the local Ghanaian tradition, the data analysed revealed various communication mode in Ghana. In the Ghanaian society, the mode of communication has been by the use of various cultural elements such as the horns, drums, flutes, gong gong, among others. In the Kasapreko Dry Gin advertisement, there was one important aspect of communication mode that has been used for centuries now. In the advertisement, a man is seen in a black cloth and blowing a horn to announce the death of a person.



Figure 3.2 A man blowing the horn

(Source: Kasapreko Dry gin advertisement)

Kasapreko among the other alcoholic beverage companies displays more of the cultural elements than the other alcoholic beverage companies. The depiction of the horn as a communication tool or mode is a show of great respect for tradition. In the Kasapreko dry gin advertisement, there is a funeral scene where family and friends were coming around to greet the bereaved family. In that scene, the man holding the horn close to his mouth and blowing it to announce the death of a person. Kotler and Keller's (2016) point of difference applies to the use of the horn by Kasapreko in the Kasapreko

dry gin bitters advertisement. This traditional mode of communication through the horn is not a present-day method but has been part of many traditions for years. Kasapreko using this traditional communication tool in a present-day advertisement reveals a great respect for the local tradition and is used as a distinct competitive advantage over the selected alcoholic beverage companies. The horn is used for various announcements including funerals. The horn man uses the elephant tusk (horn) to call the people's attention whenever the need arises, for example, when the king or chief of a town has a message to pass across to the entire community (Asan Ate et al., 2009). In this technological era where most advertisements are incorporating many sophisticated technologies into their branding strategies, Kasapreko Company Limited is more concerned about using local cultural elements and instruments in their advertisement to promote the Ghanaian or African tradition. By doing this, Kasapreko alcoholic beverage company distinguishes itself as the true representative of the Ghanaian or African culture.

4.2.2.4 Social status

In the Kasapreko Authentically African advertisement, a husband and wife sit together to drink the Kasapreko Alomo bitters before eating. Kasapreko capitalises on the idea of marriage which involves a husband and a wife drinking together. Kasapreko uses the married couple as a competitive advantage in the sense that, even married couples enjoy taking Kasapreko Alomo bitters together. The other advertisements only show friends enjoying alcoholic beverage but Kasapreko limited shows scenes where married couple share the Kasapreko alcoholic drinks together. The use of married couples gives Kasapreko limited the advantage as they are able to create scenes where married couple share alcoholic drink together. Married couples who view Kasapreko advertisements and sees such a scene can resonate with the alcoholic beverage. This is to demonstrate that alcoholic beverages are not for only friends or males to drink. But for for both sexes

more especially the married couple to share an alcoholic drink together which bonds them together as well.

Other cultural elements such as elders, chiefs, nobles, royals, among others. are used through the various advertisements of the selected Ghanaian alcoholic beverage companies as determinants of how consumers perceive the brand in comparison to its competitors. All the three alcoholic beverage companies' advertisements also use council of elders or older people as competitive advantage to show that the best drink to serve elders is their products.



Fig 3.3 A gentleman greeting the chief with two bottles Kasapreko Dry Gin

(Source: Kasapreko Dry Gin Advertisement)



Fig 3.4 A man dressed in a royal cloth is surrounded by maidens as he is being served Adonko bitters

(Source: Adonko bitters reshoot)

Kasapreko uses the kingship or chieftaincy as a competitive advantage for their products. Figure 3.3 shows that Kasapreko's target includes kings or chiefs because they (kings/chiefs) see the drink as fit for people of such status. Similarly, Adonko limited uses royals as a competitive advantage. The royal class as shown in Fig.3.4 enjoy Adonko bitters so well. From the selected advertisements by the various alcoholic beverage companies, it was noted that they all use the various cultural elements as revealed in the advertisement as competitive advantage signifying that the particular groups using the alcoholic beverage perceive the drink suitable for all occasions and times. Kasapreko Dry Gin advertisement captures almost every life activity in the Ghanaian society. From marriage - married couples, child christening - children, festivals-kings/elders pouring libation, graduation ceremonies-graduates, funerals, among others. These group of people and occasion used often in its advertisements does not only show the target audience but who and for which occasion these alcoholic beverages are suitable, which distinguishes Kasapreko from the other alcoholic beverage companies.

4.2.3 Brand essence

The data from the selected advertisements revealed that one branding strategies by the selected alcoholic beverage companies is delivering the promise the brand seeks to give its customers. The essence of the various alcoholic beverages was evident through the use of the particular cultural elements used in their advertisements.

4.2.3.1 A reflection of true African and Ghanaian identity

In the Kasapreko Authentically African advertisement, there is a strategic reflection of the true Ghanaian or African culture. In the advertisement, the characters can be seen

wearing foreign dresses such as round neck shirts on jeans trousers, and straight dresses, but as soon as they drink the Alomo bitters, the dress automatically changes to African prints and distinct Ghanaian dress.





Fig 3.5 A husband and wife dining together

(Source: Kasapreko Alomo Bitters advertisement)

The types of African prints that can be seen in this particular advertisement are tie and dye dresses, GTP print dresses, “dashiki/Angelina”, and fugu (smock shirt). A display of all these dress types in an advertisement reflects the true Ghanaian identity through the dress culture of Ghana. In the second scene on the right of Fig. 3.5, the dresses or attire of the characters changed to dresses made from local prints and styles including the dresses on the drying line when the characters drank the Kasapreko Alomo bitters. Another depiction of the true African of Ghanaian culture is the wooden sculptures that is hanged on the windows and walls. In the first scene of fig 3.4, those sculptures were not present. After they drank the Kasapreko Alomo bitters, their dresses changed to the local prints and the sculptures also appeared on the window making the whole environment depict an African or Ghanaian house.

Kotler and Keller’s (2016) Brand essence tenet of the brand positioning model aligns with this theme where, Kotler and Keller (2016) state that brand essence is basically capturing the core identity and promise of the brand in a concise, memorable way. The Kasapreko authentically African as the name suggests is a branding strategy tool that seeks to show how the alcoholic beverage possesses the ability to make one feel like a true Ghanaian or African. The advertisement shows great respect for traditions especially in terms of the attire the characters were wearing. The name of the

advertisement captures the essence of the brand as being the authentic African alcoholic beverage.

The dress or type of fashion of a particular group of people is one of the identification codes for easily identifying a person and his/her origin or root. Most of the selected advertisements have the Kente cloth highlighted so well. One of the distinct apparels to easily identify a Ghanaian is the Kente cloth (Phea, 2023), which identified or posited a sense of culture.

Other aspects of the selected advertisements highlighted other important Ghanaian cultural elements. The food served in most of the selected advertisements is fufu and “*ebunebunu*” soup which is a local soup made from green leaves. These foods are usually served in an earthenware bowl (bowls made from clay). Cooking elements such as aluminium cooking pots, clay pots, coal pots, and three stones put in a triangular position with firewood between them, among others. Even though almost all the selected advertisements complement the local cultural elements with some foreign cultural elements, they selected advertisements try to use more local cultural elements to show respect for the local tradition. For instance, in the Kasapreko authentically African advertisement, the branding strategy used by incorporating the local cultural element is to brand Kasapreko as an alcoholic beverage company that can bring the natural African taste within the alcoholic beverage industry. Adonko and Joy Dadi also brands themselves as an African alcoholic beverage drink. These strategy gives the targeted audience the essence of the products and promise the products seeks give which is a pure Ghanaian African taste of alcoholic bitters made from traditionally trusted herbs from generations.

4.3 RQ3 What are the roles of cultural elements in differentiating the branding strategies of selected Ghanaian alcoholic beverage companies?

4.3.1 Representation of power distribution

The various advertisements by the selected alcoholic beverage companies in Ghanaian culture generally score high on Power Distribution Index, indicating a hierarchical society with an acceptance of unequal power distribution. Branding strategies may reflect this by using authority figures, such as elders or celebrities, to endorse products and appeal to consumers' respect for hierarchy and status. All the three alcoholic beverage companies selected for the study used elders, chiefs, royals, celebrities, people of a higher status in the society. The data revealed in the advertisements shows that in the Ghanaian society, respect is given to the elderly and there is hierarchy where the less acknowledges their superiors.

4.3.1.1 The reinforcement of the importance of alcohol in the Ghanaian tradition

Kasapreko has branded itself as the ideal African beverage for all cultural practices. This seeks to suggest that in taking major cultural decisions and practices, the ideal alcoholic beverage to use is the Kasapreko Dry Gin. This shows the important role of alcohol in our culture. In the Kasapreko Dry Gin advertisement, alcohol is present on all occasions or events. In the outdoor ceremony, alcohol was present to signify good and evil. The baby is made to taste between water and alcohol to be able to differentiate between good and evil. In the graduation ceremony, the advertisement reveals that graduation is a good occasion on which alcohol will be served to celebrate the grandaunt for completing the university or college. In a funeral, alcoholic beverages are served as drinks but also used for specific cultural rituals in some Ghanaian traditions. Most people during funerals drink a lot of alcohol. Also, during festivals, libation is poured on the ground using alcohol to pacify, thank or/and acknowledge the gods.

Alcohol is used often to pour libation even though in some few cases water can be used. During festive seasons in Ghana, alcohol plays a major role in most traditional activities. It is either consumed directly or used for other activities. This provides reasons for the significant increment in alcohol consumption during festive seasons (Boachie, 2022).

One of the essential cultural elements in conducting a marriage ceremony is alcohol. In the marriage ceremony shown in the Kasapreko Dry Gin advertisement, Kasapreko dry gin is presented to the family. This seeks to emphasize how it is very important to present a drink to the lady's family if the man is going to do a knocking, which is the introduction of himself to the lady's family and during the customary marriage ceremony as well. After the knocking the man is given a list containing things required to be presented as dowry before the lady is customarily released to the man as a wife. In that list, an alcoholic drink is stated and must be provided. This shows how important alcohol is to cultural activities such as marriage in the Ghanaian culture (Lobnibe, 2018). In the marriage ceremony shown in the advertisement, the Kasapreko dry gin as part of the things that make up the dowry is presented to the family head. The family head/heads receive and check the dowry if it is complete before the lady is released to the man as a wife. The family heads as depicted in the advertisements (Fig.3.6) are important people that the man's family must go through before the lady is legally considered a wife. This shows respect not only for tradition but leaders or heads of institutions in the Ghanaian tradition. The lesser group in society always accepts their place and follows the strict protocol about how things are done in the society.

Kasapreko reinforcing the importance of alcohol in most of the traditional activities shown in the advertisement supports Hofstede's (2011) cultural dimension high power distance of to suggest that Ghanaians have respect for tradition and hierarchy in society. Even though there are some cultural blends in the Kasapreko advertisements, most of

the advertisements from Kasapreko align with this particular cultural dimension. The Kasapreko dry gin advertisement makes use of celebrities and elders in performing the various cultural rituals and activities shown in the advertisement. The advertisement shows a festival ceremony where a young man presents two bottles of Kasapreko dry gin to the linguist before greeting the king. This scene portrays the hierarchical structure of the Ghanaian traditional institution such as chieftaincy, where before a person gets to a king, you must go through the linguist. The linguist becomes the mouth piece of the chief and before any message or anything reaches the king, it must be received or delivered by the linguist. This structure shows the great respect and hierarchy of order that exist within Ghanaian society.

Another instance showing the unequal power distribution in Ghanaian society is the pouring of libation. This scene depicts the power distribution even in the spiritual setting of Ghanaian society. In most traditional occasions such as festivals, the spiritual deities are consulted by prayers through the pouring of libation using an alcoholic beverage such as the one depicted in the Kasapreko Dry Gin advertisement. The elder of a traditional institution performs this act and based on the occasion, calls on the gods of the land starting from the almighty God and to the lesser gods. The other advertisements show scenes of unequal power distribution by revealing activities in which ladies serve men food or drink. These scenes in the selected advertisements show that the men are the heads of the family, which is depicted more in the advertisements by Kasapreko. This suggests that the woman is not equal to the man in the house because the woman is relegated to serving the man and children if there are any. These structures in Ghanaian society show the power distribution that exists. The scenes in the selected advertisements emphasize that Ghanaian society scores high in the power distance index as roles performed by individuals show their level in society and how they give respect to the higher authority.

4.3.2 Representation of communal values

Communal values in the Ghanaian society was represented in the various forms; family and friendship and reunion activities.

4.3.2.1 Family and Friendship

The two most represented institutions in the selected alcoholic advertisements were family and friendship. The themes of family and friendship were highlighted in almost all the alcoholic advertisements. Emphasizing this component in the context of cultural factors could perhaps make a bigger impression on the audience (Sualman et al. 2021). Both themes portrayed the importance of valuing family members as well as friends. These themes also show the root and association of a person. All individuals are born into a family and belong to a particular family. Family and friends are the first point of contact, a person relies on in various situations. The three selected alcoholic beverage companies incorporate various scenes in their advertisements where friends or family meet together and share drinks either at various occasions or events.



Fig 3.6 A section of family and friends cheering a married couple
(Source: Kasapreko Dry Gin Advertisement)

Based on Hofstede's (2011) cultural dimension, this theme of family and friendship aligns with the collectivism dimension. The Kasapreko dry gin

advertisement, for instance, reveals this idea. The advertisement shows that in all the facets of one's life journey, from being given birth to, attending school and graduating, getting married, during bereaved moments, and coming back home, family and friends are there to stand and support the individual or individuals during all that they go through; whether in seasons of joy or sorrowful moments. In the other ads, it depicted how friends and family come together to celebrate or have fun through various activities. This is due to family members and close friends being there in times of need.

The data from the selected advertisements revealed that Ghanaian society values communal living. By this, the advertisements portray the communal living of Ghanaians in various scenes that depict the togetherness of family and friends. From the data, friends, and family come together for various reasons, and by this their bonds get strengthened by the support a person receives from others. Many communal activities were exhibited in the selected advertisements as the characters were not operating individually or in isolation. From the selected advertisements, communal living by friends and family was shown in events and occasions such as marriage ceremonies, festivals, graduations, funerals, playing in the field, child naming ceremonies, and parties, among many others.

4.3.2.2 Reunion activities

In the Kasapreko dry gin advertisement, there are various cultural practices such as the outdooring of a child, the graduation of a student, a marriage ceremony, and bereaved moments. In the various activities, it can be seen how various family members come together to join in the celebration of the various activities. People will always get back together with their families, no matter how far away they may have been from them over the years, especially during the festive seasons (Sualman et al., 2021). But aside festive season, some other cultural practices and occasions bring family members together no matter where they are. Apart from family members, close friends are also

seen celebrating with the families during some occasions/events. Thus, family and friends cannot be left out in the performance of such activities. Their coming together brings moments of joy and happiness. The various activities become points of reunion for both family and friends. To keep their relationships strong, close friends and family are also a group of people who continue to see each other (Sualman et al., 2021).

Reunion as a tool which is achieved through the use of cultural activities such as outdoorings, funerals, festivals, marriage ceremonies, visiting family at home, community and national festivals and so on aligns with Hofstede's (2011) collectivism dimension of his cultural elements. The collectivism dimension emphasizes that group loyalty is highly valued, and decisions are frequently made with the family or community in mind. This has to do with how well-integrated people are into groups. People are usually very well integrated into close-knit in-groups in collectivist societies; these are sometimes extended families that offer safety in return for steadfast allegiance. The advertisement depicts Ghanaian society as people of a collective culture, where reunion is very important to both family relations and friendship. People appreciate it when they have their family and friends come around to celebrate or even mourn with them in their bereaved moment. During functions such as funerals and marriage ceremonies, family and friends do their best to be present at such functions to win the loyalty of the group-being it family or friendship (Price, 2021). In Kasapreko Dry Gin advertisement, for instance, the same faces and people were seen during most of the cultural functions shown in the advertisement. Most of the people attended the naming ceremony of the baby, the graduation of the student, the marriage ceremony of that graduate, the festival, and even during the funeral. The reunion builds that loyalty among the family members or friends. The use of such cultural functions and occasions in the advertisement shows how the Ghanaian people value collectivism and which characterizes most of their activities. The alcoholic beverage companies use this

strategy to brand their company in the sense that their beverages bring reunion and foster loyalty among friends and family.

4.3.3 A Reflection of an Indulgent Society

The data from the various branding strategies by the incorporation of the cultural elements in the advertisements from the selected alcoholic beverage companies revealed that Ghana is considered an indulgent society, allowing relatively free gratification of basic human drives related to enjoying life and having fun. Branding strategies may portray the consumption of alcoholic beverages as a way to indulge in pleasure, relax, and escape from daily stresses, aligning with the cultural acceptance of leisure activities

4.3.3.1 Portrayal of romantic relationships and family life

The various selected advertisements portray romantic relationships in different ways. Kasapreko depicts a normal romantic relationship between males and females whereas Adonko Bitters and Joy Dadi portray polygamous and hypermasculinity romantic relationships. In the advertisements of Kasapreko Limited sampled for the study, it was revealed that each man was associated with a woman. The advertisements revealed a normal nuclear family, especially a husband and wife. This is evident in the Kasapreko Dry gin, Kasapreko Forgerit, Kasapreko Authentically African, and Kasapreko Airforce bitters advertisements.



Fig 3.7 Husband and wife dancing

(Source: Kasapreko Authentically African advertisement)



Fig 3.8 Couple spending quality time

(source: Kasapreko Forgerit advertisement)



Fig 3.9 Each man dancing with one woman

(Source: Kasapreko Airforce Bitters advertisement)





Fig 4.0 Newly married couple

(source: Kasapreko Dry Gin)

From the scenes in the four extracts from the selected Kasapreko advertisement for the study, Kasapreko Limited aligns with Hofstede's (2011) cultural dimension of restraint. Higher levels of impulse and desire control are shown in civilizations that are more restrained. Individuals in these societies are more likely to follow rigid social codes and regulations that forbid indulging in instant gratification. Restraint emphasize self-discipline, tradition, and self-control more. Kasapreko unlike the two other alcoholic beverage companies exhibits a standard romantic relationship between men and women in Ghanaian society. The restrained dimension of Hofstede's (2011) cultural dimension is well exhibited by Kasapreko in a way that the cultural element of the idea of family and romantic relationship is between a man and woman. Kasapreko, thus, adheres to strict social norms and rules that discourage indulgence in pleasure. Even though the original tradition permitted men to take more women as companions or wives, that system has greatly improved with men having only one woman. Ghanaian

society is becoming more nuclear in terms of family than it used to be. However, some religious beliefs or sects and traditions permit men to marry more than one woman (Twene, 2019).

Adonko Bitters and Joy Dadi on the other hand, in their advertisements selected for the study revealed polygamous and hypermasculinity aspects of Ghanaian society. The elements of masculinity and hyper-masculinity are imminent in advertisements of local alcoholic beverages in Ghana and advertisers deliberately embed these masculinity showings in these advertisements to stimulate demand for these products among the male gender (Akesse-Brempong & Cudjoe, 2023).



Fig 4.1 A man surrounded by Women
(Source: Adonko bitters advertisement)



Fig4.2 Two men surrounded by women

(*source*: Adonko atadwe ginger bitters)



Fig 4.3 Two men surrounded by four women

(Source: Joy Dadi advertisement)

The three figures (4.1,4.2 and 4.3) from Adonko Limited and Joy Dadi Limited reveal how the two alcoholic beverage companies in incorporating cultural elements in their advertisements promote and emphasize the hypermasculinity or polygamous aspect of Ghanaian or African society. Hofstede's (2011) indulgence cultural dimension

fits this depiction by Adonko and Joy Dadi in their advertisements. The indulgence society that is being portrayed by the two companies highlights the fun-loving, pleasure-seeking seeking, and enjoyment of life. People in these cultures tend to prioritize personal happiness, well-being, and enjoyment of life. They are more likely to engage in activities that provide pleasure and may be more accepting of unconventional or non-traditional lifestyles. The Adonko bitters advertisement portrays the Ghanaian man as very strong and can handle many women at a time to get some pleasure. The advertisement represents one man as compared to over fifteen (15) women as dominance of men over women. An examination of the advertisement critically reveals that the portrayal of the women implies that they are the weaker sex and that it takes twelve women to equal a man's power. One could view the picture of one man to twelve as a symbol of a patriarchal society and the dominance of men over women. (Akesse-Brempong & Cudjo,2023). But this scene depicted the Ghanaian society as an indulgent society that has young people especially the men seeking to achieve pleasure or enjoyment of life with many women.

The Adonko advertisements depict Ghanaians as an indulgent society where people seek pleasure, happiness, and enjoyment of life. According to Hofstede (2011), the Indulgence dimension of culture stands for a society that allows relatively free gratification of basic and natural human desires related to enjoying life and having fun. In the Adonko advertisement, the man is seen among 15 women who are swinging him from left to right and playing with the women on the swing. In the Adonko Atadwe ginger bitters advertisement, there is a local play where a group of ladies are wearing the kente printed material sown in a top and shorts styles. One lady is being supported from falling backward and thrown upfront and she falls back but is supported by the others behind her. This goes on until everyone in that group goes through the same process. This agrees with Hofstede's cultural dimension of indulgence. The Adonko

game as shown in the advertisement depicts Ghanaian society as fun-loving and such as game help individuals to release stress and enjoy their leisure time.



Fig 4.4 The lady in front falls on her back but is supported by friends from falling
(*Source:* Adonko Atadwe Ginger bitters advertisement)

4.3.4 Reinforcement of stereotypical gender role

The socialization of gender takes place in different environments in the development process of both males and females. Gender role socialization takes place in homes, schools, and religious institutions according to cultural gender standards. Discriminatory classroom procedures, school obligations, and textbook portrayals are examples of how they appear. Islam and Christianity uphold the dominance of men over women. They gendered labor in the workplace by designating men's jobs and confining women to low-wage, household jobs. The media has an effective tool for portraying these stereotypical gender roles. The deeply ingrained social conceptions of masculinity

and femininity that influence society's norms, values, and attitudes are the only things that advertisements can truly represent (Karklina, 2015).

The females in the selected advertisements were presented to connote the feeble and vulnerable ideological stereotype of how the female gender is perceived by society, especially patriarchal societies such as Ghana – women are considered weak in strength as compared to men; women are vulnerable as compared to men; women are dependent; and women are dumb compared to men. This comparison therefore suggests that women need to be supported by man or men in most of their activities (Adzovie et al., 2019). This reinforces society's expectations of a man's and woman's behavior(s). However, the same scene connotes the ideology that society allows a male to love or marry more than one female, hence reinforcing the idea that society perceives females as inferior to males. According to Media Awareness Network (2009), the media provides us with models for behavior by reflecting and reinforcing existing beliefs and attitudes. Men and women are held to different standards in patriarchal nations such as Ghana, where boys and young men are raised with the understanding that since they are the ones in charge, they should always make decisions. Men ought to demonstrate acts of manhood, and women ought to demonstrate "feminine" behaviors. (Adzovie et al., 2019).

4.3.4.1 Portrayal of Masculine roles

The selected advertisements had some masculine portrayals which were reinforced as the societal norms. Socialization of masculinity in Ghana starts at birth and continues throughout life (Asare, 2013). Accordingly, masculinity is defined as the attributes and manifestations of maleness that a certain society deems appropriate for men (Diabah & Amfo, 2018). From a socio-cultural constructionist perspective, Edley and Wetherell (1996) also recognized that, since each community has its own distinct set of themes surrounding masculinity and what it means to a man, the ideals of masculinity are

culturally particular to each country in the globe. Some of the masculine portrayals in the selected advertisements by alcoholic beverages in Ghana depicted masculinity with respect to; breadwinners, strength, and bravery.

4.3.4.1.1 Bravity and strength

The Kasapreko Airforce bitters advertisement depicts the brevity of men well which is shown in the advertisement. The advertisement starts with men in the bush going about their daily activities and all of a sudden, the mysterious eagle which was spoken of shows up. The leader of the men in the bush takes a proper view of the bird and quickly alerts his colleagues. They quickly stop everything and as brave men, when they saw the eagle flying in the sky, the men throw down the firewood on their shoulders, pick up their spears, and launch an attack. They drew very close until the bird was transformed into Kasapreko Airforce Bitters.



Fig 4.5 Men launch attack on a flying eagle and later celebrate their discovery

(*Source:* Kasapreko Airforce bitters advertisement)

The masculine trait revealed in this advertisement is brevity. The men in Ghanaian society and other cultures generally are trained to be brave people right from childhood. This makes the men think they can do many things and this idea forces the men to take on challenging roles and tasks that they may not be able to accomplish sometimes. The

man is always portrayed as the brave person everywhere both genders meet. If there is an issue or danger, the male is expected to go and face or fix it. After the male has overcome that challenge, he is applauded and patted on the shoulders. The female gender always run from danger while the male is trained to face danger. The females usually say it is good to have a man around. This portrayal builds in the men that trait of being challenging, competitive, adventurous, daring, and hard, amongst other masculine traits. It is surprising and a sign of weakness if a man should cry. The men in Ghanaian society and other societies are not expected to cry and they are always reminded that men do not cry.

Kasapreko Airforce bitters advertisement portrayed the stereotypical gender roles which aligns with Hofstede's (2011) masculine elements of the cultural dimensions. The masculine dimension attributes some traits such as competitiveness, independence, aggression, assertiveness, accomplishments and focus on material success. The Kasapreko Dry Gin advertisement, for instance, reveals the competitiveness, ambition, and achievement traits of Ghanaian men; through how the warriors were not afraid of the eagle which was told off by prophecy to appear someday. They took their spears as men who have been trained to be brave to face even the unknown; to go after the mysterious eagle. The masculine part of the men shows that indeed men are strong and brave to discover things that they do not know about. This competitive and ambitious part of men makes them to be independent to some extent. In Ghana, most men are depended on for security, especially for the family. Anytime there is a threat of danger, then men are expected to approach and check it and possibly deal with it. Men who run away from danger are considered females or are called weak. In worst cases, men are not expected to cry. Crying is for women and if a man is in pain, he will not express that through tears. Sometimes before, a man attempts to shed tears, he is reminded by a fellow man or even a female that men do not cry (Andoh-Arthur et al., 2018). Men are

built to be brave even in pain and should endure every pain without showing any external emotional indications (Mariwah et al., 2023).

4.3.4.1.2 Breadwinners

In most Ghanaian and African societies, the men are trained to work and take care of the home. It is the sole responsibility of men to provide for their wives, children, and even the extended family. In the Kasapreko Dry Gin advertisement, four men are seen carrying firewood on their shoulders which they have cut from the forest and will be sent home to their women and wives to use to prepare food.



Fig 4.6 Men carrying firewood on their shoulders

(Source: Kasapreko Dry Gin advertisement)

From the scene above, it is depicted that the man must provide the basic needs of the family which range from food, clothing, and shelter. The man also is the one who pays all the bills. In some societies, it is taboo for a woman to work and take care of the family. It is the man who goes to work and returns home every day. The men in most African societies work hard to be able to provide for their homes. Men are seen as the breadwinners for the family so they always strive to make ends meet every day to be able to take care of their family. The Hofstede (2011) cultural dimension of masculinity applies to this masculinity role reinforced in the various advertisements. The masculine

dimension of Hofstede (2011) outlines masculine roles such as valuing material success, and competitiveness. Many tribes in Ghana align with the patriarchal inheritance system so most men in Ghana are trained to be more competitive, aggressive, enduring, valuing achievement, acquiring material wealth or prosperity.

The men carrying firewood reveal how the men are the breadwinners for the family. In the farming communities, they organize their family and they go to the farm to work to get food and firewood as a source of energy or fuel for cooking. In the Kasapreko Forgerit advertisement, the man returning home in a taxi with bags depicts that it is usually the man who goes out to work and brings something home to his family. The man is expected to give up keeping money popularly known as “chop money” for the house every day. Some families do not allow a woman to support the husband by working to keep the house and the family.

4.3.4.2 Portrayal of Feminine Roles

The feminine roles for women in various cultures especially in Ghana are ascribed by society. They are socially constructed and instilled in the girl child right from childhood. Because the media is perceived as perpetuating gender stereotypes in society, it is crucial to consider how women are portrayed in the media (Adzovie et al. 2019). Due to societal gender norms that elevate and privilege men while placing women in submissive and subservient roles, gender inequality still exists in Ghana. Because the media is perceived as perpetuating gender stereotypes in society, it is crucial to consider how women are portrayed in the media and advertisements (Adzovie et al. 2019).

4.3.4.2.1 Performing domestic chores at home.

Unlike the masculine depiction in the Air Force bitters advertisement, women in the same advertisement are seen holding water pots to go and fetch water from the stream. A woman is seen cooking in a pot placed over two stones with firewood under it.

Another woman is seen arranging clay pots in front of a mud house. While the other woman is seen holding a calabash containing feed for some domestic birds.



Fig 4.7 Women performing various domestic activities
(Source: Kasapreko Dry Gin advertisement)

In a typical Ghanaian home and some cultures, the women are trained to do all the domestic duties at home while the men go to work. The data revealed that some societies see the woman as destined to stay home and do domestic activities such as bathing the children, cooking, washing clothes and dishes, sweeping and dusting in and around the house, weeding around the compound, and so on.

Cooking is another domestic chore that has been assigned to women as their duty in the house as revealed in the selected advertisements. The girl child is trained to be in the kitchen to learn how to cook so that she can feed her family with good meals. Due to these socially ascribed roles for women, it is expected of every woman to know how to cook food and if she is not able to cook, she is regarded as untrained, uncultured, as a man and lazy, among others. In Kasapreko Alomo bitters ad, the woman is seen cooking the “*ebunebunu*” soup for her husband.

Hofstede’s (2011) cultural dimension of feminism supports Kasapreko’s portrayal of the woman as a supporting person to the man. The woman is revealed as a

nurturing agent, dependent, caring, and weak. The role such as cooking food is revealed in the Kasapreko advertisement as a caring duty every woman value. It depicts how the women in Ghana care about their husbands and family by cooking for them. Men coming home have at the back of their minds their wives will cook and serve them food. It is the joy of every man to come home and get served with food by his wife. The advertisement suggests women appreciate and value the caring role of cooking as an important aspect of their married life. Some men in Ghana will expect their wives to cook even in their worst conditions or state of health. The women also make every effort to cook even if they are not in the right state of health.

4.3.4.2.2 Serving of food and drinks

Women are seen in the Joy Daddy New Atadwe Ginger serving food to the few people gathered. Two women approach the gathering holding food served in earthenware bowls, singing, dancing, and walking slowly towards people. They put the food slowly on the table by bending down and rhythmically winding their waist.

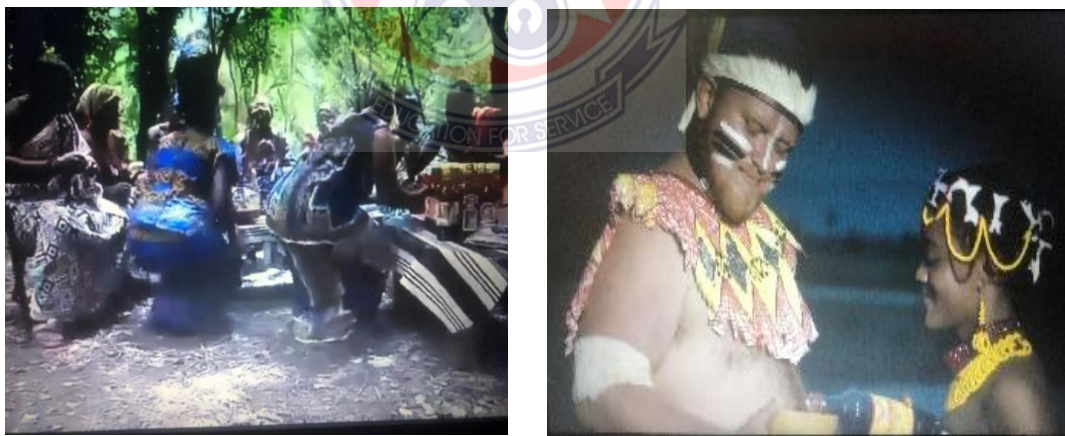


Fig 4.8 Women serving food and drink

(Source: Joy Twedie ginger advertisement and Kasapreko Airforce bitters advertisement)

In some African and Ghanaian cultures, one way for women to show respect to men is by bending down to serve and greet. Societies train girls from infancy to greet people with one palm on top of the other and positioned on their abdomen then, they bend down slowly and rise slowly. Such an act in some cultures is considered a good manner

for a lady to possess. The scene in the Kasapreko Airforce bitters shows a lady serving a man drinking in a calabash. The act of serving drinks as depicted in the advertisement suggests women as servers of alcoholic beverages to men. Also, in the Joy Dadi advertisement, a woman brings drinks in a serving tray and proceeds toward two old men who are sitting and chatting. She drops the tray and then serves the old men to drink.



Fig 4.9 Two old men have been served Joy Dadi bitters by a woman
(Source: Joy Dadi new advertisement)

It revealed in the advertisement that service to men is the dignity of women in performing such a role. All the scenes from the selected advertisements show how women are happy when serving food and drinks at home, thus, to husbands and children, and at occasions: festivals, funerals, weddings and birthdays, among others. Due to the sort of dignity attached to this role, women do not allow men to serve food or drinks. If a man starts serving food and drinks and a woman shows up, she quickly takes over from the man. Some women do not like to see males serving in that, they feel the male is performing her duty. In the homes, parents especially mothers command their female children to take pride in performing such a role. When visitors come home, the girl is called to serve them water. This is consistent with an assertion by Adzovie et al. (2019) that, if a man acts in a feminine way, he is referred to as a ‘woman’ and vice

versa. The advertisement reinforces this gender role of the woman being a servant to the man.

The issue of service to men by women falls within the feminine dimension of Hofstede's (2011) cultural dimension. This feminine dimension revealed in the advertisements depicts Ghanaian or African women as caring, nurturing, weak, and independent. The women who are trained and made to see themselves as weak and independent resort to serving their husbands and home by performing roles such as cooking, washing clothes, serving food and drink, welcoming husbands from work, and taking the bags from them among other feminine defined roles portrayed in the advertisements. The advertisement revealed how happy women are when performing such roles. It is a pride for women to do such duties in the house.

4.3.4.2.3 Women welcoming men from work

The data revealed in the selected advertisement shows that in the Ghanaian or African context, one of the roles designed for the ladies is to stay at home while the men go to work. Once the man returns from work, the lady meets the man and takes his bag or any other thing he brings back from work. In the Kasapreko Airforce Bitters advertisement, the women who were attending to their daily domestic duties at home ran immediately after they heard the voices of their men returning from their adventure and chanting "Kasapreko Airforce Bitters". The women ran to meet the men with joy.



Fig 5.0 Women welcoming men from an adventure

(Source: Kasapreko Airforce bitters advertisement)

Another instance of the same role performed by the women is seen in the Kasapreko Forgerit advertisement. In the advertisement, two ladies were sitting in front of a house and suddenly, a taxi enters the house. The ladies screamed upon seeing the passenger in the car that arrived on the compound, whom they referred to as “Kojo Papa”. They meet him with joy and take his bag and luggage from the car booth. His wife runs with so much joy to meet Kojo Papa and Kojo Papa happily hugs and carries her up.



Fig 5.1 Kojo papa being welcomed by his wife and neighbours

(Source: Kasapreko Forgerit Advertisement)

The selected advertisements reveal that the Ghanaian society see respect from the woman to the man in this act. This act of service portrayed shows that in most African cultures including the Ghanaian culture, no matter what a woman is doing, once the husband comes back from work or returns from a journey, the woman stops and go and

meet the husband and takes his bag and other luggage and welcome him before serving him food to eat. This gesture or act is expected of the woman because it is seen as a sign of respect to the man and also a woman who has been trained well. In cases where a man (especially a husband) returns from work and the wife does not go and meet him to take his bags and welcome him, it is seen that the couple is not on talking terms. In some cases, the men will ask their wives if they (the wives) have not seen them as they have returned from work and that, she is supposed to welcome him and take his bag/luggage. Some men demand this gesture from their wives if they do not receive it and this always put the women in the position of always welcoming the men and taking their bags.

Hofstede's (2011) feminine dimension of his cultural dimension aligns with the feminine role portrayal of the selected alcoholic beverage companies. The emphasis in a feminine culture is on total well-being, collaboration, and nurturing (Hofstede, 2011). The quest of material prosperity and fierce competition must yield to the values of quality of life, compassion, and cooperation. Traditional feminine gender roles are more important in a society when the femininity score is high, whereas a low femininity score shows that these duties are not as important. The reinforcement of feminine gender roles portrayed in the advertisement of the selected alcoholic beverage companies was emphasized through the various roles performed by female characters in the advertisements clearly showing that the femininity score in Ghanaian society is high. Female roles are clearly defined and every girl right from childhood is trained to learn and practice them.

In all the selected advertisements, the men are portrayed as breadwinners, competitive, brave, and strong, but the women are the ones performing all the domestic activities from cooking, washing, serving food and drink, welcoming men from work or war, and other domestic chores. The gender roles revealed in the advertisements

reinforce the roles society has constructed for males and females. For instance, Adonko advertisement presents the male gender as a ruler while sharply portraying the female gender as servants, and not just servants but servants to the male gender (Adzovie et al., 2019)

4.2 Chapter Summary

This chapter presented the findings and discussions of the research questions. The study sought to examine how the selected alcoholic beverage companies incorporate cultural elements as branding strategies in their television advertisements. The study identified three main themes: ideas, institutions, and artifacts under which all the cultural elements were categorized. The study's findings concerning how the cultural elements were incorporated in the advertisement as a branding strategy, revealed that the cultural elements were used as a tool for identifying the target market for the alcoholic beverages, brand differentiation tactics, and brand essence. Again, the findings and discussions further revealed how cultural elements were used in the advertisements to differentiate the branding strategies of the selected alcoholic beverage companies. The data revealed; a representation of power distribution; representation of communal values; a reflection of an indulgent society; and reinforcement of the stereotypical gender roles.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.0 Introduction

The present study is summarized in this chapter. The study draws conclusions from the key finding and makes recommendations on the use cultural elements in the advertisements of alcoholic beverages. Also, areas for further studies as well as limitations of the study are outlined in this chapter.

5.1 Summary

This study's main objective was to explore the use of cultural elements in television advertisements as branding strategies of some selected Ghanaian alcoholic beverage companies. The scope of the study was established. A review of literature served as a foundation for exploring the following concepts: television advertisement; culture and branding strategies; cultural elements and advertising; and alcohol advertising in Africa. The following theories were used to explain the data: the Brand Positioning Model (Kotler & Keller's, 2016); and Hofstede's Cultural dimension theory (Hofstede, 2011). The research approach was qualitative and the design for this study was qualitative content analysis. The 15 advertisements were selected using the purposive sampling technique. The method of data collection was document analysis. Finally, thematic analysis was used to organize and describe data collected in rich detail.

5.2 Key findings and conclusion

Upon analyzing the data, the key findings that were discovered led to several conclusions. The first research question which sought to identify the cultural elements used in the television advertisements by the selected alcoholic beverage companies discovered many cultural elements such as food, rituals, beliefs, festivals, which were grouped under three main categories as: ideas, institutions and artifacts. This

classification was based on Agyemang (1993) and Shein's (2010) classification of cultural elements. The second research question explored how the alcoholic beverage companies incorporated the cultural elements in their advertisements as branding strategies. From the analysis, the three themes that came up were: targeted audience approach, differentiation strategies and brand essence. The findings of this research question revealed that the cultural elements incorporated in the advertisements were used to define the targeted audience for the alcoholic beverages. It also revealed the competitive urge the selected alcohol beverage companies seeks to have over the other companies and also the deliver the promise the brand communicates to its audience. This analysis was done in relation to the brand positioning model by Kotler and Keller (2016). This model suggests ways organizations or firms position their brands strategically in the minds of their consumers. The findings regarding the third research question revealed the themes of reinforcement of unequal power distribution, representation of communal values, a reflection of an indulgent society and reinforcement of stereotypical gender roles to answer the question that explored how the cultural elements differentiated the branding strategies of the selected alcoholic beverage companies. The findings aligned with elements of Hofstede's (2011) cultural dimension theory revealing how cultural values influence branding strategies in the Ghanaian context.

This study concludes that as the growing market of the alcoholic beverage expands in Ghana and across the globe with availability of many brands and competition, these brands have made efforts to distinguish themselves from the other brands through interesting advertisements to attract consumers. Many alcoholic brands or companies use cultural elements as a strategic tool to define their target audience. In almost all the advertisements analyzed, the Ghanaian or African cultural elements are

evident to show the particular people the companies are targeting for their products and alcoholic beverages.

The study validated the categorization of culture into ideas, artifacts, and beliefs (Agyemang, 1993; Schein, 2010), demonstrating their application in the Ghanaian alcohol advertising landscape. The study extends the understanding of the Brand Positioning Concept (Kotler & Keller, 2016) by highlighting the role of cultural elements in creating a distinctive brand image. It also aligns with Hofstede's Cultural Dimension Theory (Hofstede, 2011), revealing how cultural values influence branding strategies in advertisements of alcoholic beverages in the Ghanaian context.

5.3 Recommendations

Based on the findings and discussion of the study, it is recommended that:

1. Ghanaian alcoholic beverage companies should ensure consistent integration of cultural elements across all marketing channels. Advertisers, especially Ghanaian alcoholic beverage producers, should develop advertisements that have a consistent cultural element incorporated in their advertising messages across their various marketing channels. Through the consistent representations of Ghanaian cultural elements, it will enhance global understanding and appreciation of the region's rich diversity to attract audience and consumers to their products.
2. The alcoholic beverage companies should develop culturally relevant and sensitive branding strategies in order to capture the minds of the consumers which will build a strong brand loyalty for their products.
3. There is the need for the alcoholic beverage companies to conduct thorough research on target audience's cultural values and preferences. This will help to better tailor strategic marketing message that resonate with the cultures needs and preference of the targeted audience.

4. Policymakers and regulatory bodies should encourage responsible and ethical branding practices in the use of cultural elements in the advertisements of alcoholic beverages. This will promote public awareness of the potential influence of cultural elements in advertisements and encourage alcoholic beverage producers to use these cultural elements in decent ways that will not abuse or prevent audiences from the message.

5.4 Suggestion for further studies

For further studies, because this study considered three companies, a follow up study can consider all the alcoholic beverage companies in Ghana that incorporate cultural elements in the branding strategies to look at the wholistic scope of the use of cultural elements in the advertisement of Ghanaian alcoholic beverages for generalisation. Other forms of advertisement aside television advertisement can be explored to have a broader perspective on the subject of cultural advertisement by the Ghanaian alcoholic beverage companies. Also, researchers can explore the issue of cultural advertisement from the perspectives of both marketers and consumers to know their view on the use of cultural elements in the advertisement of alcoholic beverages in a comparative study.

5.5 Limitation

The study sought to explore the use of cultural elements as branding strategies in the television advertisements of selected Ghanaian alcoholic beverage companies. Since this study adopted the qualitative research approach, findings cannot be generalised to other advertisements by other Ghanaian alcoholic companies. The data derived from the selected advertisements was minimal and some videos were short with different titles. The researcher had to search for the right video with the needed data to conduct this study. There was minimal literature on the use of cultural elements as branding strategies in the television advertisements of Ghanaian alcoholic beverage companies. However, relevant global literature was relied on to supplement the limited studies on

the area of study in the Ghanaian context. Despite the limitations, the study adequately addresses the phenomenon of the use of cultural elements in the television of the selected Ghanaian alcoholic beverage companies as branding strategies. This study and its findings could be a good reference material for the pursuance of further research in this particular area of adverting and marketing communication in Ghana and Africa.



REFERENCES

- Aboagye, M.K., & Abotchie, P. (2016). Television ownership and discretionary income in Ghana. *Journalism & Mass Communication Quarterly*, 93(3), 702-719.
- Acquah, E. O., & Ayesu, S. N. (2021). *Asanka compositional model: an aid to computer assisted guitar-band highlife music composition with "battery 4" virtual studio technology instrument*. *Journal of Advanced Research and Multidisciplinary*, 1(1), 1-12.
- Adebayo, O. A. (2023). *Cultural symbolism in Nigerian advertising: A content analysis*. *Journal of African Media Studies*, 15(1), 27-45.
- Agyare, M. (2019). Influence of Electronic Advertising on Consumers Purchasing Decisions of Alcoholic Beverages within the Accra Metropolis. (Doctoral dissertation, University of Cape Coast). p.1-66. Retrieved from <https://ir.ucc.edu.gh/xmlui/bitstream/handle/123456789/4048/AGYARE%2C%202019.pdf?sequence=1&isAllowed=y>
- Agyeman, D.,K (1993) *Sociology of education for African Students*. Black Mask Ltd, Accra-North
- Ajala, O. I. (2021). An examination of the use of culture by Coca-Cola (Doctoral dissertation, Dublin, National College of Ireland). p.1-77. Retrieved from <https://norma.ncirl.ie/5509/1/oladayoidowuajala.pdf>
- Akoetey, F. (2013). Maximizing Export Performance of Alcoholic Beverages in Ghana Through Packaging.: Case: Kasapreko Company Limited and Gihoc Distilleries Company Limited. *Business Economics and Tourism*. p.1-75. Retrieved from https://www.theseus.fi/bitstream/handle/10024/58005/AKOETEY_FRANCIS.pdf?sequence=1
- Akese-Brempong, E., & Cudjoe, E. C. (2023). The Alcohol Man: Portrayals of Men in Popular Ghanaian Alcoholic Beverage Advertisements. *Advances in Journalism and Communication*, 11, 136-157. <https://doi.org/10.4236/ajc.2023.112010>
- Alqarni, A. M. (2022). Hofstede's cultural dimensions in relation to learning behaviours and learning styles: A critical analysis of studies under different cultural and language learning environments. *Journal of Language and Linguistic Studies*, 18(S1), 721-739.
- Amevor, E. K. (2022). The influence of cultural elements in television advertising on Ghanaian society. *African Journal of Business and Economic Research*, 17(2), 123-139.
- Amissah, E., K. (2022) Socio-Cultural Significance of Bonwire Kenteand Daboya Benchibi, *International Journal of African Society, Cultures and Traditions*, Vol.10, No.1, pp.1-10
- Andoh-Arthur, J., Knizek, B. L., Osafo, J., & Hjelmeland, H. (2018). *Suicide amongmen in Ghana: The burden of masculinity*. *Death studies*658, 42(10), -666.

- Appiah, E. O., Appiah, S., Oti-Boadi, E., Oppong-Besse, A., Awuah, D. B., Asiedu, P. O., & Oti-Boateng, L. E. (2022). Practices of herbal management of malaria among trading mothers in Shai Osudoku District, Accra. *PloS one*, 17(7), e0271669.
- Asamoah, E. S. (2021). The impact of alcohol advertising on drinking behavior in Ghana. *Journal of Substance Use*, 26(4), 389-398.
- Assan, J. K. (2021). Ethnic Identity, Discrimination and the Shaping of Remittance Culture in Ghana. *CASTE: A Global Journal on Social Exclusion*, 2(2), 295-314.
- Asante, K. T. (2022). Cultural elements in Ghanaian television advertising: A systematic review. *Journal of African Cultural Studies*, 34(3), 291-305.
- Atsu, C. (2019). Investigating consumer preference of local alcoholic beverages in the Volta region of Ghana. *Journal of Scientific Research & Reports*, 23(6), 1-9.
- Awoonor-Aziaku, L., & Attiye, J. K. (2023). Using Language as a Persuasive Tool in Promoting Alcoholic Drinks in Ghana. *Open Journal of Social Sciences*, 11(9), 197-208.
- Babbie, E. (2016). The basics of social research. *Cengage Learning*.
- Batra, R. (2019). Creating brand meaning: A review and research agenda. *Journal of Consumer Psychology*, 29(3), 535-546. DOI: 10.1002/jcpy.1122
- Belch, G. E., Belch, M. A., (2021) Advertising and promotion: An integrated marketing communications perspective. New York: McGraw-Hill/Irwin.
- Becker, H.S. (1990). Generalizing from case studies. In E. Eisner & A Peshkin (Eds.), *Qualitative inquiry in education: The continuing debate* (pp. 233-242.) New York: Teachers College Press
- Berelson, B. (1952). Content analysis in communication research. Free Press.
- Bertelsen, P. (2005). Free will, Consciousness and Self: Anthropological Perspectives on Psychology. Berghahn Books. New York: Oxford.
- Blankson, C. (2016). Positioning a brand. In the Routledge companion to contemporary brand management (pp. 164-185). Routledge.
- Boateng, A. (2020). Cultural dimensions of advertising in Ghana: A content analysis. *Journal of African Business*, 21(4), 473-489.
- Boakye, P. A. (2016). Chieftaincy conflicts in Ghana: A case study of Ga Mashie chieftaincy conflict under the Fourth Republic (Doctoral dissertation, University of Calgary).
- Bowen, G. A. (2009) "Document Analysis as a Qualitative Research Method", *Qualitative Research Journal*, Vol. 9 Iss 2 pp. 27 - 40 Permanent link to this document: <http://dx.doi.org/10.3316/QRJ0902027>

- Brako, P., (2012). The Influence of Television Advertisement on the Alcoholic Drinking Behavior of the Youth in the Koforidua Municipality. p.1-77.DOI: 10.13140/RG.2.2.28035.30249
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77-101.
- Braun, V. & Clarke, V. (2013). *Successful Qualitative Research: A Practical Guide for Beginners*. London: SAGE Publications Ltd
- Brinkmann, K. (2017). Culture: Defining an Old Concept in a New Way. *Journal of Culture, Society and Development*, p31-34 Retrieved: <https://core.ac.uk/download/pdf/234691295.pdf>
- Bruijn, A et al. (2014). Monitoring Outdoor Alcohol Advertising In Developing Countries: Findings Of A Pilot Study In Five African Countries. *African Journal of Drug & Alcohol Studies*, 13(1), p.13-29. CRISA Publications
- Bryman, A. (2016). *Social research methods*. Oxford University Press.
- Budacia, A. (2012). Advertising through television. *Hohstic Marketing Management*, 67-70.
- Carah, N., and Brodmerkel, S. (2020). Critical perspectives on brand culture in the era of participatory and algorithmic media, *Sociology Compass*, 2-12. DOI: <https://doi.org/10.1111/soc4.12752>
- Chen, Q., Feng, Y., Liu, L., & Tian, X. (2019). Understanding consumers' reactance of online personalized advertising: A new scheme of rational choice from a perspective of negative effects. *International Journal of Information Management*, 44, 53-64. <https://doi.org/10.1016/j.ijinfomgt.2018.09.001>
- Cohen, L., Manion, L., & Morrison, K. (2018). *Research methods in education*. Routledge.
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative and mixed methods approaches* (4th ed). London: Sage Publications Inc.
- Creswell, J. W. (2013). *Qualitative inquiry and research design: Choosing among five approaches* (3rd edn.). Washington, DC: SAGE Publications.
- Czarnecka, B., Brennan, R. & Keles, S. (2017). Cultural Meaning, Advertising, and National Culture: A Four-Country Study. *Journal of Global Marketing*. 31. 1-14. 10.1080/08911762.2017.1376364.
- Danso DK, Adom D, Eshun FS, Adamtey SK (2019) Ghanaian Cultural Values and their Foreign Influence: A Spotlight on Clothing. *Journal of Fashion Technology & Textile Engineering* 7:1. P.1-8. doi:10.4172/2329-9568.1000179
- Darley, W. K., Luethge, D. J., & Blankson, C. (2013). *Culture and international marketing: A sub-Saharan African context*. *Journal of Global Marketing*, 26(4), 188-202. DOI: [10.1080/08911762.2013.814819](https://doi.org/10.1080/08911762.2013.814819)

- Daymon, C., & Holloway, I. (2011). *Qualitative research methods in public relations and marketing communications*. London: Imprint Routledge.
- Denzin, N. K., & Lincoln, Y. S. (2018). *The Sage handbook of qualitative research*. Sage Publications.
- Dhiman, R., Chand, P. K., & Gupta, S. (2018). Behavioural aspects influencing decision to purchase apparels amongst young Indian consumers. *FIIB Business Review*, 7(3), 188- 200. DOI: 10.1177/2319714518790308
- Dinnie, K. (2015). *Nation Branding: Concepts, Issues, Practice* (2nd ed.). Routledge. <https://doi.org/10.4324/9781315773612>
- Dumbili, E. W. & Williams, C. (2017). Awareness of Alcohol Advertisements and Perceived Influence on Alcohol Consumption: A Qualitative Study of Nigerian University Students. *Addiction Research & Theory*. 25(1):74-82 doi/abs/10.1080/16066359.2016.1202930
- Ebrahimi, P., Salamzadeh, A., Gholampour, A. and Fekete-Farkas, M. (2021), “Social networks marketing and Hungarian online consumer purchase behavior: the microeconomics strategic view based on IPMA matrix”, *Academy of Strategic Management Journal*, Vol. 20 No. 4, pp. 1-7.
- Egea, T., Signorini, M. A., Bruschi, P., Rivera, D., Obón, C., Alcaraz, F., & Palazón, J.A. (2015). Spirits and liqueurs in European traditional medicine: Their history and ethnobotany in Tuscany and Bologna (Italy). *Journal of ethnopharmacology*, 175, 241-255. <http://dx.doi.org/10.1016/j.jep.2015.08.053>
- Fleming, J., & Zegwaard, K. E. (2018). Methodologies, methods and ethical considerations for conducting research in work-integrated learning. *International Journal of Work-Integrated Learning*, 19(3), 205-213.
- Fournier, S., & Avery, J. (2011). The uninvited brand. *Business horizons*, 54(3), 193-207.
- Frimpong, S. K. (2018). Alcohol advertising and consumption in Ghana: A public health perspective. *African Journal of Drug and Alcohol Studies*, 17(2), 91-105.
- Gerber, C., Terblanche-Smit, M., & Crommelin, T. (2014). Brand recognition in television advertising: The influence of brand presence and brand introduction. *Acta Commercii*, 14(1), 1-8.
- Gromová, E., Múglová, D., & Perez, E. (2017). Culture in advertising and advertising in culture: Communication, translation, representation. *Ars Aeterna*, 9(2), 81-92. DOI: 10.1515/aa-2017-0011
- Guest, G., MacQueen, K. M., & Namey, E. E. (2021). *Applied thematic analysis*. Sage Publications.
- Guest, G., Namey, E., & Mitchell, M. (2022). *Collecting qualitative data: A field manual for applied research*. Sage Publications.

- Gyasi, W. K. (2021). Cultural cues in Ghanaian alcohol television advertising: A content analysis. *African Journal of Business Management*, 15(7), 231-244.
- Halai, A. (2006). Ethics in Qualitative Research: Issues and Challenges. Paper they are presented at Karachi University, Pakistan.
- Hanna, R., Rohm, A., & Crittenden, V. L. (2011). We're all connected: The power of the social media ecosystem. *Business horizons*, 54(3), 265-273. doi:10.1016/j.bushor.2011.01.007
- Hassan, A. (2015). Effects of TV Advertisement on Consumer Buying Behaviour: A Comparative Study of Rural-Urban and Male-Female Consumers. *International Journal of Innovation and Applied Studies* Vol. 11 No. 3, pp. 608-614. <http://www.ijias.issr-journals.org/>
- Heath, R.G., Nairn, A.C. & Bottomley, P.A. (2009) 'How effective is creativity?', *Journal of Advertising Research* 49(4), 450–463. <http://dx.doi.org/10.2501/S0021849909091077>
- Heath, R.G. & Stipp, H. (2011) 'The secret of television's success: Emotional content or rational information? After fifty years the debate continues', *Journal of Advertising Research* 51(1), 112–123. <http://dx.doi.org/10.1086/208544>
- He, J., & Wang, C. L. (2017). How global brands incorporate local cultural elements increase consumer purchase likelihood: an empirical study in China. *International Marketing Review*, 34(4), p.463-479. <https://doi.org/10.1108/IMR-08-2014-0272>
- Hofstede, G. (1980). *Culture's Consequences: International Differences in Work-Related Values*. Beverly Hills, CA: Sage
- Hofstede, G. (2011). Dimensionalizing Cultures: The Hofstede Model in Context. *Online Readings in Psychology and Culture*, 2(1). <https://doi.org/10.9707/2307-0919.1014>
- Holt, D. (2016). Branding in the age of social media, *Harvard Business Review* 94(3):40-50.
- Hornikx, J., & Van Meurs, F. (2019). *Foreign languages in advertising: Linguistic And marketing perspectives*. Springer Nature. Palgrave Macmillan. <https://link.springer.com/book/10.1007/978-3-030-31691-4>
- Jhally, S. (2014). The codes of advertising: Fetishism and the political economy of meaning in the consumer society. Routledge. p. 1-41, <https://doi.org/10.4324/9780203873079>
- Kamlongera, M. I. (2022). Radio edutainment and participatory communication for social change: A case of lived reality among a rural Malawian audience. *Journal of African Media Studies*, 14(2), 309-325. DOI: https://doi.org/10.1386/jams_00080_1
- Keller, K. L. (2013). *Strategic brand management: Building, measuring, and managing brand equity*. Pearson Education.

- Keller, K. L. (2019). Consumer Research Insights on Brands and Branding: A JCR Curation. *Journal of Consumer Research*, 46(5), 995–1001.
- Kim, H. S., & Kim, S. Y. (2020). Cultural branding strategies in TV advertisements: Examining the role of cultural elements and consumer ethnocentrism. *Journal of Global Marketing*, 33(2), 134-148. doi: 10.1080/08911762.2020.1740306
- Kotler, P., & Keller, K. L. (2020). *Management Marketing* (15th ed.). Pearson.
- Kotler, P., & Keller, K. L. (2016). *Marketing Management: Global Edition*. Pearson Education Limited.
- Kotler, P., & Keller, K. L. (2015). *Marketing Management*. Pearson Education.
- Kreuger, L., & Neuman, W. (2006). *Social work research methods. Qualitative and quantitative applications*. Boston: Pearson Education, Inc
- Krippendorff, K. (2018). *Content analysis: An introduction to its methodology*. Sage Publications.
- Kwegyiriba, A., Acquaye, P., Mensah, R. O., & Enchill, Y. T. (2021). The Effects of Alcoholic Television Advertisement on Tertiary Students in Western Region. *International Journal of International Relations, Media and Mass Communication Studies*, 7(2), 13-32. Retrieved from <http://www.eajournals.org/>
- Le, T. M. D., Cao, T. H. G., & Lam, H. T. (2023). Culture value and family connections in vietnamese advertising. *Proceedings of the World Conference on Media and Mass Communication*, 7(01), pp. 296–318. <https://doi.org/10.17501/24246778.2023.7113>
- Leedy, P. D., Ormrod, J. E., & Johnson, L. R. (2021). *Practical research: planning and design*. Global edn. Harlow, England: Pearson.
- Lee, J. E., & Watkins, B. (2016). YouTube vloggers' influence on consumer luxury brand perceptions and intentions. *Journal of Business Research*, 69(12), 5753-5760. <http://dx.doi.org/10.1016/j.jbusres.2016.04.171>
- Li, D. (2018). A Study of the Relationship between Symbols and Cultures from the Perspective of Linguistics. In *2018 2nd International Conference on Education Science and Economic Management (ICESEM 2018)* (pp. 811-813). Atlantis Press.
- Li, W. (2021). Cultural Differences and Cross-Cultural Negotiations: A Comparative Study of China and the United States. *International Journal of Business and Management*, 16(8), 18-33.
- Lianjun C, Aslam MS (2019) Analysis of Alcohol Marketing and Promotion on Social Media. *J Social Sci* Vol: 1, Issu: 1 (01-05).
- Lin, W. Y., Ang, L. H., Chan, M. Y., & Paramasivam, S. (2020). *Analysing Cultural Elements in L2 Mandarin Textbooks for Malaysian Learners*. *Journal of Language and Education*, 6(4), 121-137. <https://doi.org/10.17323/jle.2020.10332>

- Lincoln, Y.S., & Guba, E. G. (1985). *Naturalistic inquiry*. Sage. [https://doi.org/10.1016/0147-1767\(85\)90062-8](https://doi.org/10.1016/0147-1767(85)90062-8)
- Lindlof, T. R., & Taylor, B. C. (2002). *Qualitative Communication Research Methods* (2nd Ed.). London: Sage Publications Inc.
- Lobnibe, I. (2018). Drinking pito: conviviality, popular culture and changing agricultural production at the rural–urban interface in Brong Ahafo, Ghana. *African Geographical Review*, 37(3), 227-240.
- Manoukian, M. (2017). *Akan and Ga-Adangme Peoples: Western Africa Part I*. Routledge.
- Mariwah, S., Ofori, E. A., Adjakloe, Y. A., Adu-Gyamfi, A. B., Asare, E., & Bonsu, C. (2023). Gender (in) equality in Ghana: A critical discourse analysis of Akan proverbs on masculinity. *Journal of Asian and African studies*, 58(7), 1156-1172.
- Marshall, C. & Rossman, G. (2006). *Designing qualitative research*, (4th Ed.). Thousand Oaks: Sage
- Masovic, A (2018). Socio-Cultural Factors and Their Impact On The Performance Of Multinational Companies. *Ecoforum Journal*. Volume 7, Issue 1(14)
- Mayring, P. (2014) *Qualitative content analysis: theoretical foundation, basic Procedures and software solution*. Klagenfurt, URN: <http://nbn-resolving.de/urn:nbn:de:0168-ss0ar-395173>
- McLeod, S. (2023). Hofstede's Cultural Dimensions Theory & Examples. (Retrieved from <https://www.simplypsychology.org/hofstedes-cultural-dimensions-theory>.)
- Mensah, K. A. (2019). Cultural aspects of advertising in Ghana: A qualitative study. *Journal of African Media Studies*, 11(3), 257-271.
- Merriam, S. B., & Tisdell, E. J. (2016). *Qualitative research: A guide to design and implementation* (4th ed.). Jossey Bass.
- Miles, M. B., Huberman, A. M., & Saldana, J. (2020). *Qualitative data analysis: A Methods sourcebook*. Sage Publications.
- Mohanty, S. K., & Sahney, S. Cross-cultural elements in advertising and relationship with effective branding: a study on indian consumers. Conference Paper. P. 1-15. Retrieved from ResearchGate on 14/09/2023
- Mohammed, I., Mahmoud, M.A. and Hinson, R.E. (2022), "The effect of brand heritage in tourists' intention to revisit", *Journal of Hospitality and Tourism Insights*, Vol. 5 No. 5, pp. 886-904. <https://doi.org/10.1108/JHTI-03-2021-0070>
- Mousa, M. M. (2019). The Factors Affecting Luxury Brand Purchase Intention in Terms of Rational and Emotional Impact in Qatar, *Journal of Business Research-Turk*, 11 (3), 2191-2204. <https://doi.org/10.20491/isarder.2019.733>
- Neuendorf, K. A. (2017). *The content analysis guidebook*. Sage.

- Neuman, W. L. (2014). *Social Research Methods: Qualitative and Quantitative Approaches*, 7th Edn. United Kingdom: Pearson Education Limited.
- Ngugi, E. W. (2021). The use of local celebrities in Kenyan advertising: A case study. *Journal of African Cultural Studies*, 33(1), 79-93.
- Nie, C & Wang, T. (2019) How global brands incorporate local cultural elements to improve brand evaluations A perspective on cultural mixing. *International Marketing Review* · DOI: 10.1108/IMR-01-2019-0035
- Nowell, L. S., Norris, J. M., White, D. E., & Moules, N. J. (2017). Thematic analysis: Striving to meet the trustworthiness criteria. *International Journal of Qualitative Methods*, 16(1),160940691773384.
- O'Driscoll, A. (2022) Documenting the changing cultural values in TV advertising in Ireland from 1960s to 1980s, *Creative Industries Journal*, 15:1, 17-39, DOI: [10.1080/17510694.2021.1878668](https://doi.org/10.1080/17510694.2021.1878668)
- Okonkwo, C. N. (2018). Cultural symbols in Nigerian advertising: A semiotic analysis. *African Journal of Marketing Management*, 10(4), 41-54.
- Okonkwo, I., Mujinga, J., Namkoisse. E.& Adrien. F. (2023) "Localization and Global Marketing: Adapting Digital Strategies for Diverse Audiences." *Journal of Digital Marketing and Communication* 3, no. 2 (2023): 66-80.
- Opeodu, O. I., & Gbadebo, S. O. (2017). Factors influencing choice of oral hygiene products by dental patients in a Nigerian teaching hospital. *Annals of Ibadan postgraduate medicine*, 15(1), 51-56. Retrieved from <https://www.ajol.info/index.php/aipm/article/view/161532>
- Osei-Tutu, E. M. (2019). The role of culture in shaping advertising messages in Ghana. *African Journal of Business and Economic Research*, 14(3), 101-117.
- Osuafor, G. N., Okoli, C. E., & Chibuzor, G. (2023). Exposure to alcohol advertising and alcohol consumption among children and early teenagers in South Africa. *Research Note* 16:144 :1-9 doi.org/10.1186/s13104-023-06364-5
- Pamfilie, R., & Croitoru, A. G. (2018). Better brand management through design thinking. *Amfiteatru Economic*, 20(12), 1029-1039. DOI: 10.24818/EA/2018/S12/1029
- Patton, M. Q. (2014). *Qualitative research & evaluation methods: Integrating theory and practice*. Sage Publications.
- Petersen, J. K. (2018). *The telecommunications illustrated dictionary*. CRC press.
- Pollay, R. (2012). Measuring the cultural values manifest in advertising. *Journal of Current Issues and Research in Advertising*, 6(1).

- Price, R. M. (2021). *Society and bureaucracy in contemporary Ghana*. University of California Press.
- Qader, K. S., Hamza, P. A., Othman, R. N., Anwer, S. A., Hamad, H. A., Gardi, B., & Ibrahim, H. K. (2022). Analyzing different types of advertising and its influence on customer choice. *International Journal of Humanities and Education Development (IJHED)*, 4(6), 8-21. DOI: <https://doi.org/10.22161/jhed.4.6.2>
- Qiu, L., I, A., Lee, T. J., & Kim, J. S. (2021). How sustainable social media advertising affect visitors' decision to attend a festival event? *Sustainability*, 13(17), 9710; <https://doi.org/10.3390/su13179710>
- Resnik, D. B. (2015). What is ethics in research & why is it important? *National Institute of Environmental Health Sciences*. [Online]. Available: <https://www.niehs.nih.gov/research/resources/bioethics/whatis/index.cfm>
- Sama, R. (2019). Impact of media advertisements on consumer behavior. *Journal of Creative Communications*, 14(1), 54-68. DOI: 10.1177/0973258618822624
- Sammut-Bonnici, T. (2015). Macroenvironment. *Wiley Encyclopedia of Management*, 1-1. <https://doi.org/10.1002/9781118785317.weom090501>
- Saren, M., Parsons, E., & Goulding, C. (2019). Dimensions of marketplace exclusion: representations, resistances and responses. *Consumption Markets & Culture*, 22(5-6), 475-485. <https://doi.org/10.1080/10253866.2018.1562684>
- Siahaan, J., Kristiyono, Y. R., & Lin, C. G. (2022). The Impact of Functional Brand Qualities and Intangible Brand Qualities Towards Perceived Value for Millennials in Indonesia. *In Proceeding of International Conference on Global Innovation and Trend in Economics* (Vol. 4, pp. 49-65).
- Shahu, D. K. (2020). Effectiveness of the Advertisement through Television. *THE BATUK : A Peer Reviewed Journal of Interdisciplinary Studies* Vol. 6, Issue No.2, July 2020, Page: 7-15 DOI: 10.3126/batuk.v6i2.34487
- Sharma, R. (2017). Interrelation between culture and advertising art. *International Journal of Science, Technology and Management*, 6(5), 341-349. Retrieved from <http://www.ijstm.com/currentissue.php?id=103>
- Schein, E. H. (2010). *Organizational culture and leadership* (4th ed.). San Francisco: Jossey-Bass.
- Stahl, N. A., & King, J. R. (2020). Expanding approaches for research: Understanding and using trustworthiness in qualitative research. *Journal of Developmental Education*, 44(1), 26-28.
- Stephansen, Camilla & Broensby, Julie. (2021). Cultural Branding: A Critical Stance to Conventional Marketing Efforts. 10.13140/RG.2.2.33362.68807.

- Sualman, I. ., Jalli, N., Rashidi, R. M., & Darwis, Y. (2021). An analysis of cultural elements in selected festive advertisements. *Journal Komunikasi: Malaysian Journal of Communication*, 37(1), 334-347. <https://doi.org/10.17576/JKMJC-2021-3701-19>
- Tashakkori, A., & Creswell, J. W. (2007). "The new era of mixed methods", *Journal of Mixed Methods Research* 1, 3–7.
- TARACHUCKY, L & GOMEZ, L. S. R. (2013). Cultural analysis and branding practices– the ethnographic research contribution in construction and disclosure of brands. In: *3rd International Conference on Integration of Design, Engineering and Management for Innovation*, 2013, Porto, Portugal. Proceedings. Porto: IDEMI, pp. 37-42.
- Ting-Toomey, S., & Dorjee, T. (2018). *Communicating across cultures*. Guilford Publications.
- Twene, A. (2019). *Christianity and marriage in Africa: The perspective of Christian men in Ghana* (Master's thesis).
- Vegheş, C. (2022). Cultural Heritage and Nation Branding: A Marketing Driver for Sustainable Development. *European Journal of Sustainable Development* ,11,1,Doi: 10.14207/ejsd.2022.v11n1p42
- Weismueller, J., Harrigan, P., Wang, S., & Soutar, G. N. (2020). Influencer endorsements: How advertising disclosure and source credibility affect consumer purchase intention on social media. *Australasian marketing journal*, 28(4), 160-170. <https://doi.org/10.1016/j.ausmj.2020.03.002>
- Yaaqoubi, J., & Reinecke, K. (2018). The use and usefulness of cultural dimensions in product development. In *Extended Abstracts of the 2018 CHI Conference on Human Factors in Computing Systems* (pp. 1-9).