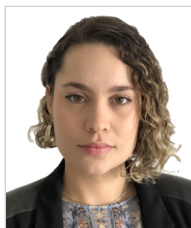


The construction of intangible values in craft beer brands. Attributes immersed in communications

La construcción de valores intangibles de marcas de cerveza artesanal. Atributos inmersos en las comunicaciones



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Abstract:

This study took a hermeneutic-ethnographic approach and aims to analyse the construction of intangible values in consumers of craft beer brands produced in Medellín-Colombia and its relation to their communication strategy. The theoretical bases are built

Resumen:

Este estudio pretende analizar, desde un enfoque hermenéutico-etnográfico, la construcción de valores intangibles del consumidor de las marcas de cerveza artesanal producidas en Medellín, Colombia, en relación a su estrategia de comunicación. Las bases teóricas se

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on the concepts of identity, image and intangible values of brands. Among the most important results, it can be highlighted that craft beer responds to a new segment as a result of new collective imagery and communicative strategies around the craft. Furthermore, the most relevant intangible values perceived by brand users revolve around trust, innovation, pride, among others. This research demonstrates the importance of intangible values, especially in the communication and construction of a correct brand image.

Keywords:

Intangible values; identity; brand image; craft beer; communicative strategy; microbreweries; imaginary; brand construction

fundamentan desde los conceptos de identidad, imagen y valores intangibles de marca. Dentro de los resultados más importantes se puede destacar que la cerveza artesanal responde a un nuevo segmento como resultado de nuevas estrategias comunicativas e imaginarios alrededor de lo artesanal. Además, los valores intangibles más relevantes que perciben los usuarios de las marcas giran alrededor de la confianza, la innovación, el orgullo, entre otros. Mediante esta investigación se demuestra la importancia que tienen los valores intangibles, especialmente en la comunicación y en la construcción de una correcta imagen de marca.

Palabras claves:

Valores intangibles; identidad; imagen; cerveza artesanal; estrategia comunicativa; microcervecerías; imaginarios; construcción de marca

1. Introduction

The research of intangible values (IV) has been a relevant subject for the fields of communication and marketing due to its importance in the construction of corporate image and corporate identity in brands. In addition, from this perspective of brand building, the evaluation process that consumers make upon the I.V. can be understood more clearly. On the basis of this information, the present study makes an inquiry about the construction of I.V. in craft beer brands and aims to gain an insight into a matter that is of significant interest, not only because it has not been explored previously in depth and there is insufficient literature on the subject, but also from the point of view of corporations and the attitudes of consumers.

In Colombia, an analysis of the communicative strategies in craft beer brands has not been carried out, nor has a study on the social representations and cultural constructions of the I.V. from the emission of the brand and the consumers' perceptions.

Therefore, for the understanding of the generation process of intangible values released by brands and the way consumers perceive them, it is necessary to comprehend associated concepts such as identity, image, and communicative strategy.

1.1. Brand identity

The definition of brand identity is related to the act of communicating through a multiplicity of signs, messages and products, emanating from a single transmitter (Kapferer, 1992; Elizondo, Bouchard & Favart, 2016; Apolo, Báez, Pauker & Pasquel, 2017).

Nevertheless some authors support that identity is a much more complicated concept and goes far beyond that, claiming that "a brand is also far more than the name, logo, symbol or trademark that highlights its origin; it is imbued with a set of unique values that defines its character" (Slade, 2016: 12). Here, the author highlights the importance of having clarity of those values that make the brand unique.

Also, referring to the previous quotation, Orozco-Toro (2014) considers the identity as the materialization of aspects that characterize the company in attributes worthy of being communicated to the stakeholders. Whereas for Semprini (1995), identity is the way in which a brand becomes visible and takes on form in the discourses that the social actors cross between each other, in this way, giving weight to the message perceiver and its constructions concerning these attributes. Other studies go even further and emphasize that brand identity, from a strategic perspective, is the representation of the company and its unique and distinctive characteristics achieved from the product, signs, symbols, designs or differentiation strategies (Buil, Catalán & Martínez, 2016). Identity is even described as a barrier, since “Corporate brands can block the trespass of a rival with their distinctiveness” (Gehani, 2016: 11).

The creation of a proper brand identity will allow the company to construct an accurate image before its different stakeholders. This is in accordance with Sanz de la Tajada (1996), who assures that in order to achieve a controlled image, the company must project its own personality and identity. The importance of the communicative strategy and identity lies in the fact that they will be responsible for shaping the brand image. More specifically, Slade (2016) shows the relevance of identity building, claiming that a correct creation of intangible values enables the representation of a desirable brand image in the stakeholders’ minds.

Lastly, and to reaffirm this strong linkage between corporate identity and image, it can be stated that “marketers are trying, in effect, to ‘paint a picture’ of their brands in the minds and hearts of consumers” (Keller, 2016: 291).

1.2. Brand image

Brand image is the result of a broad process that starts with the behaviour of the company and the communicative-strategic management of its identity and ends with the elaboration of the stakeholders’ attitudes (Millares-Marcelo, Millares-Quirós & Daza-Izquierdo, 2014).

Brand image is considered a complex process since “the successful building of a brand image is never accidental” (Chao-Sen, 2015: 234). According to this author, one can have a good brand, a correct identity, a product with great functionality as long as these factors result in a desirable and proper brand image; since it is there where the satisfaction of consumers is reassured. Thus, brand image is conceived as an elaborated and multidimensional concept of reception, resulting from the mental constructs of stakeholders (Gázquez & Sánchez, 2004), based on the perceptions and the associations that they keep in their memory (Keller, 2008).

Some authors define brand image as the mental representations consumers have regarding the offer, where meanings symbolically constructed are associated with the specific characteristics of a product or service (Manhas, Manrai & Manrai, 2016; Turan, 2017). They emphasize on the obligation of having a clear image that will aim to satisfy consumer needs. Whereas Che-Hui, Miin-Jye, Li-Ching & Kuo-Lung (2015) uphold that these mental associations with brands have intensity levels, where a connection with a brand is based on the consumer’s experience and their exposure to communications.

Nowadays, these associations can be understood from the attributes, benefits and attitudes towards the brand. Subsequently, Finne & Grönroos (2009) affirm that brands had to switch their focus of attention, thus being obliged to change the paradigm in which the company is in charge of the message integration.

Instead of the traditional marketing communication concept, where a sender conveys a message to a receiver through coding, noise and decoding processes, marketing communication should focus more on the receivers and the meaning created by the receiver in the communication process. (Finne & Grönroos, 2009: 180).

This enlightens the need that brands have to switch the focus on the consumer, as it is the one responsible for carrying out the work of integrating messages, emphasizing the importance of the creation of meanings built from the attributes early mentioned as the intangible values of a brand, and which are transmitted through the corporate communicative strategies.

1.3. Intangible Values of the Brand

The concepts of identity and brand image are essential to the understanding the intangible values theory. The first represents the communicative strategy that the company wants to convey and the second, the result of what the stakeholders build of the company.

Within the message between the brand and the consumer there is a series of attributes called intangible values that come into play. They are constructed and managed from the marketing strategy. The moment both, stakeholders and specially consumers start interpreting these attributes, is when the construction of the I.V. takes place.

For instance, authors like Pizzolante (2009), consider that product quality is no longer the only competitive parameter of a brand, being the intangibility of products transmitted through the I.V. the most fundamental part for consumers to perceive the brands. Complementing this, “brand value, as a corporate asset is one of the primary measures of competitive advantage of an enterprise that is useful to gain customers’ brand preference over rivals” (Gehani, 2016: 11).

The concern on evaluating the intangibility of brands and their I.V. arises from the need to develop lasting relationships in order to create and maintain customer value and thinking beyond mere transactions and a product’s sale (Porcu, Del Barrio-García, & Kitchen, 2012). Understanding consumer behaviour and how I.V. are built reflects a forward thinking about sustainability and brands, companies, and the value creation that this relationship generates.

The list of I.V., which has been studied by a number of important researchers, is considered extensive. For example, Mercader (2010) states that credibility is the most important intangible value; for Muñoz (2010), loyalty, awareness and quality; for López & Sebastián (2009), ethics, good corporate governance, innovation, quality, responsibility and vision are fundamental. To summarize, some of the researchers that have studied the I.V. of brands are described below Table 1):

Table 1. Intangible Values

Author	Intangible values
Larkin (2003)	Trust
Quevedo (2003)	Legitimacy
Davies, Chun, Vinhas & Roper (2003)	Symmetry, affinity, connection
Herranz (2003)	Excellence, quality, prestige
Alsop (2004)	Financial performance, quality of products, corporate leadership, vision
Jackson (2004)	Quality, innovation, profitability, loyalty
Fombrun & Van Riel (2004)	Authenticity, visibility, transparency, consistency, distinctiveness
Covey (2007)	Trust
Fundación Alternativas (2007)	Trust, transparency, integrity, responsibility, integration, inclusion, commitment
López & Sebastián (2009)	Ethics, corporate governance, innovation, quality, responsibility, vision
Griffin (2009)	Ethics, sustainability, responsibility
Pizzolante (2009)	Trust, authenticity
Molleda (2010)	Authenticity, values, tradition
Mercader (2010)	Credibility
Muñoz (2010)	Loyalty, awareness, quality
Ewing (2011)	Philanthropy, strategy, expertise
Komisarjevsky (2012)	Character, trust, communication
Shepherd, Chartrand & Fitzsimons (2015)	Ideology, satisfaction, power, status, wealth, control, dominance, resourcefulness, equality, social justice, achievement, hedonism, stimulation, self-direction, benevolence, tradition, conformity, security.
Schultz & Block (2015)	Loyalty, sustainability, equity, profitability.
Villagra, López & Monfort (2015)	Corporate governance, communication, social corporate responsibility (SCR), legitimacy.
Apolo, Báez, Pauker & Pasquel (2017)	Corporate communication, commitment, knowledge, understanding, awareness.

Source: Own compilation

According to authors, the previous I.V. are the ones that brands must keep within their communication in order to generate a better engagement with each stakeholder.

This is the case of craft microbreweries that, owning a product that has opted for the generation of intangible values as a communicative resource, has managed to differentiate itself from industrialized beer brands; making it evident in the manufacturing proportions argument, the raw material treatment and the artisan procedures.

1.4. Craft beer

Craft microbreweries are considered as small, independent and traditional companies since their operation does not exceed six million barrels of beer annually. They use non-traditional ingredients with innovative fermentations (Fish, 2015), differing from Industrial breweries.

For Reid & Gatrell (2015) there has been an exponential growth in the emergence of craft beer brands, since in the United States it has gone from 8 to 3400 craft breweries in just 34 years. In 2012, this industry contributed \$ 33.9 billion to the US economy and was responsible for over 360,000 jobs. Whereas research conducted by Fletchall (2016) remarks that although beer production per capita in the United States has declined since the 1980s, the number of breweries has increased from 80 in 1983 to more than 4000 in September 2015, of which 99% of them are small producers.

Roberson & Collins (2015) illustrate the case of South Africa, and the relationship between cultural aspects of the region, which are strong motivators for tourism, and the visit and consumption of small craft breweries. There are similar cases in countries such as the United Kingdom, Slovakia and Australia where festivals and events related to craft beer take place. Authors highlight the opportunities for tourism as a sustainable and regional development driver, as a basis of local economy promoting the reaffirmation of identities and traditions.

Šušterši J & Šušterši S (2013) found that in the Slovakian beer market, there were imports of several industrial beers and thought that this would affect small industries. Nonetheless, consumers preferred craft beer brands because they perceived the importance of taste and the diversity they offered. Moreover, Fletchall also distinguishes besides the product, the importance of what the author calls place-making, stating that “place comes into existence when meaningful experience is attached to a particular location” (Fletchall, 2016: 539). He reveals how craft breweries play a role in the contemporary creation of places, as they provide the opportunity to experience the local community in an authentic way, facilitating a meaningful connection with the place.

In Colombia, almost 21 million hectolitres of beer are being sold and although the three flagship craft microbreweries, BBC Company (Bogotá), 3 Cordilleras (Medellín), and Apóstol (Medellín), barely produce over 36,000 hectolitres per year, they are representing a growth above 30% per year (Revista Dinero, 2015). Two of the aforementioned brands that currently are in exponential growth are located in the city of Medellin. Therefore, studying the intangible values of craft beer brands and how these are constructed by their consumers is a relevant topic of research. Likewise, this phenomenon of manufacturing craft beer has increasingly attracted attention in recent years due to the economic growth potential and the opportunities for the development of local economies, and the social imaginaries generated by these craft beer brands in relation to consumers.

To understand more about the impact that these craft beer brands have on consumers would help to the acknowledgement of new consumption behaviours, from how they promote their identity to the image perception that consumers create according to the intangible values that the brand releases. As such, this research could provide broader information about the development of this sector in consumers' minds. For all of the above reasons, this study aims to analyse the process of constructing I.V. carried out by the consumer of craft beer brands produced in Medellin, and correlate this with the communication strategy these brands emit.

2. Method

The methodological structure of this research follows a qualitative, hermeneutic-ethnographic and correlational approach. To that end, 4 consecutive steps were carried out.

The first step consisted on performing a discourse analysis for both the Apóstol and 3 Cordilleras websites, which are Colombian brands produced in Medellín. The discourse analysis was based on the model proposed by Prieto Castillo (1999), which suggests the evaluation of objective aspects related to the main topic, text, morphological elements and the communicative model; In addition to subjective aspects composed of values and stereotypes, expressive resources, communicative-persuasive strategy, visual verbal relations, narrative structure contributions, text functions and the target audience. For this analysis, an Excel comparative table was designed in order to contrast the aforementioned aspects.

The second step consisted of semi-structured interviews that were held with experts, as they were the people in charge of the strategic communication of the two brands included in the study. Prior to this, a pilot test was administered with a third-party expert on important Colombian beer brands. This person currently works as a head officer in marketing and communication strategies. Based on the pilot test results, changes were made to the tool, resulting in a 15 question test focused on the communicative-persuasive strategy of the brand, the intangible values issued, the message intention and the consumer scope. Thereafter, during this step of the process, a series of interviews were carried out with five experts, including among them the community managers, the owners of the breweries, publicists, and marketing directors of both companies.

The third step consisted of a discourse analysis of the two microbreweries manufacturing facility tour. The fieldwork consisted of attending these tours, recording the guide's speech and subsequently, analysing the information under the same model and tools previously mentioned for the web pages. These tours are events that happen every Thursday at both micro breweries' factories. In them, a brief tour around the manufacturing facility takes place with the purpose of informing about the company, the fabrication techniques and the craft beer itself. When the tour is over, people are guided to a small bar inside the place in order to taste the different types of beer produced.

The final step consisted on performing consumer conversation triads (mini focus groups), based on the model of in-depth sessions and focus groups of Hernandez-Sampieri, Fernández-Collado & Baptista-Lucio (2010), who suggest that "the group size varies depending on the subject and topic in question: three to five people when deep emotions or complex themes are expressed" (2010: 426). A total of 3 conversation triads were carried out, so 9 people participated altogether. This exercise ended when the data saturation was reached. In the triads, a debate was triggered in order to detect the constructions related to craft beer in participants' arguments, the communication of the two brands and the intangible values detected. For this step of the fieldwork, a guide of 15 semi-structured questions was also designed.

All the resulting information from this fieldwork was recorded and then processed through Atlas.ti software for qualitative data analysis and the checking of emergent categories. The information was first catalogued in two hermeneutical units. Then, in these units, data was classified in codes, later grouped in information families and finally combined in four large structures that turned out to be the categories of analysis of the study: communicative strategy and intangible values of brand, consumer and craft-beer.

These results will not necessarily be displayed through the 4 steps previously described, due to the fact that the data was holistically analysed. The interpretation of the intangible values took into consideration the following points of view: the messages emitted by the brands, the perception of the experts and the construction of intangible values made by the consumers.

3. Findings

3.1. *The I.V. from the communicative strategy perspective. Discourse Analysis*

The discourse analysis of web pages and beer tours was a preliminary tracing of the I.V. inside the communicative strategies of both brands. Among the most significant findings is that these brands persuade the consumer on having emotional connections through brand communities and beer tours, as strategies where the learning about craft beer drinking can take place. From the brand building perspective, artisan processes are not considered necessarily as homemade, but as a careful manufacturing from small production lots and high technology equipment used to put close attention to the ingredients, and where the brewing culture focuses on the experimentation of flavours, scents, and composition of the product.

The main purpose of Apóstol is to communicate their expertise in the premium and craft product elaboration. The message is extensive and saturated as it is structured in the informative issues such as recipes, maturation periods, use of German and Belgian ingredients, the recommended moments of consumption and food pairing; as also the jugs and bottles used for each beer and the medals and prizes obtained. This brand focuses its communication to I.V. as quality, excellence, tradition, prestige and exclusivity.

On the other hand, 3 Cordilleras gives priority to the communication of I.V. such as diversity, fun and tranquillity. The brand emphasizes its interest in providing connections and a deep foundation on a sense of the Colombian lifestyle, instilling these notions into consumers' minds. 3 Cordilleras wants to emphasize that it is a local brewery that generates new sensorial experiences based on the Colombian culture, which is often characterized as a symbol of plurality and variety of lifestyles, fauna and flora, and transmits these characteristics to the consumers through greater sensations of flavour, colour, and scents. Even the beer names account for the different races that compose the population of the country. The discourse structure is simple since the information delivered is clear and direct. Its focus is in the -out of the ordinary-, -full of enjoyment- experiences with friends.

3.2. *The experts*

The leaders of the communicative strategy of both brands (community managers, publicists, marketing directors and stockholders) were named as experts. The purpose of the semi-structured interviews was, based on the correlational scope of the research, to verify the consistency between the brand messages and the intangible values transmitted in their beer tours and web pages.

Interviews with experts found that both brands carry out BTL strategies, experiential marketing and public relations approaches, shown in the rooting creation and pride for local production. The craft beer industry, in the experts' constructs and imagery was conceived from the notion of quality of the product. This, due to the use of selected raw material as well as the technological machinery and the brewing periods. A craft process is understood as small batches carefully produced with unique ingredients through which both brands have the intention of communicating uniqueness, exclusiveness and differentiation to the consumer by positioning the craft beer as a new exotic luxury good. Therefore, it is important to transmit the innovation through flavours, scents and colours; inherent to experiential consumption and the brewing culture which is accompanied by expanded information that functions as guidelines.

“We talk about brewing culture, which is: to enjoy the good moments, scents, flavours, colours, good company and food pairing that comes out with a beer. A proper serving at the right temperature so that the consumer feels like he/she is not another one of the bunch”. (Community Manager, Apóstol)

The most important intangibles that both brands wish to communicate and were not previously found in the discourse analysis are: closeness, since it facilitates the creation of exclusive brand communities; nonconformism, as an attitude of youth with which there may be an identification phenomenon with these craft brands, and a claiming for the essence of things; and lastly, the passion for this type of production, since the brands obtain non-industrialized but more organic and natural products.

“This beer is excellent. The product is the foundation of the work: a beer of excellent quality, good processes, unique raw materials, that has nothing to envy from any other beer. We try to transmit brand closeness so the consumer can interact with us in a friendly way.” (Marketing leader, 3 Cordilleras)

However, each brand strategic communication focus shows its differences. Apóstol's priority is to convey I.V. such as elegance, tradition, premium, quality and pride. In contrast with 3 Cordilleras, that prefers to emphasize in Colombian roots, freshness, emotionality and extraversion. Although all these intangible values concur with those previously identified on the website and tours, there are slight differences between the opinions of each of the interviewees, even within the same brand, which allows to conclude that some experts give more importance to some I.V. than the rest.

3.3. The I.V. from consumers perspective.

After the discourse analysis, carried out in both web pages, both beer tours and the interviews with experts, a series of triads were performed through in-depth conversations with 3 consumers of both brands, with whom an extensive debate was promoted around the perceptions, social representations and collective imaginaries of the intangible values of Apóstol and 3 Cordilleras.

One of the most significant findings consists on the two types of craft beer consumers that were identified. Those who are heavy users and have more information on the matter, and those who are potential consumers and are barely starting with a more regular consumption. The first group presented a preference for Apóstol, for which they highlighted I.V. like excellence, quality, prestige, distinction, tradition and expertise; while the second group, which preferred 3 Cordilleras, found I.V. as affinity, loyalty, and commitment (linked to the love for Colombia and the closeness of the brand). Consumers

that participated in the conversation triads perceive 3 Cordilleras as a brand that emphasizes on Colombian roots, which generates feelings of freshness, relaxation, tranquillity and closeness, becoming a more emotional option for the consumer. On the other hand, Apóstol is only understood by the heavy users as a brand with better flavours and production techniques, giving priority to the composition and quality of the product, the brewing tradition and the expertise in its making.

The potential consumers see Apóstol as a brand that, although it inspires pride in the quality of a Colombian product, just as good as the ones produced abroad, does not generate the affinity that 3 Cordilleras creates. Nevertheless, consumers agreed with the meaning of “craft” for both brands. Among them are I.V. such as trust, connection, authenticity, innovation and diversity. These are related to a common concept, that although it is issued in a differentiated way by the strategies of both brands, refers to a symbolic construction that the consumer has made around the meanings of craft, conceived as a way of returning to traditional and homemade.

“Craft is when someone took the trouble to knead, to mix the ingredients like my grandma’s recipe. One feels that a craft product is a privilege, something made for a few people, that was produced with great care. It is like the day my Grandma cooked something really exquisite and it was particularly good. You will never know if she is going to repeat it in the exact same way again. It’s the privilege of having been there”. (Man, 28 years old)

What which is pursued in craft beer relates to concepts associated to the different, the vibrant, the rare, and even the extravagant. Consumers find in this product a chance for the search of new identities and for something they feel like their own understood as feeling proud of Colombia. There is, in craft beer, an encounter with a new luxury, inherently exclusive and different where rituals are generated to accompany this consumption type, evidenced in the brewery tours, where the knowledge of the ingredients, the process, the factory and the special jugs confirm it.

“Craft beer consumption is a necessity that people have of redefining themselves. It’s like sushi. The search for new identities but from what’s considered one’s own. It is a spirit of awakening, of enjoying more”. (man, 30 years)

Within the social representations and imaginaries of craft, the consumer finds himself with a sense of privilege, where there is no problem with the fact that craft production methods do not have the same quality standards of industrial beers. On the contrary, the more homemade and meticulously made, the better because of the perceptions of effort and the work put in its elaboration. Therefore, craft beer consumers conceive themselves as people with a young spirit, open minded and daring, that need to feel the brand as their own, that is, with a sense of belonging and identification.

Finally, after doing the fieldwork based on the discourse analysis, semi-structured interviews and triads, a series of intangible values can be found and compared from the communication strategies of both beer brands, the experts conceptions and the perceptions they have of their consumers (Table 2).

Table 2. The I.V. From the transmission to the perception of the message

	Communicative strategy of the brand		Consumer
	Discourse analysis	Interview with experts	Conversation triads
Apóstol	quality excellence tradition prestige exclusiveness	quality excellence premium (prestige) pride	quality excellence tradition prestige distinction expertise
3 cordilleras	diversity fun tranquillity roots	emotionality extroversion freshness roots	affinity loyalty commitment communication closeness
Both brands	emotionality experientiality innovation authenticity	pride quality innovation closeness irreverence passion authenticity	trust connection authenticity inno- vation diversity

Source: Own compilation

4. Conclusions

Among the most significant conclusions of the study is that craft beers are being developed in a new type of segment, as a result of the mediation of new narratives and communicative strategies carried out by brands, which focus the communication to intangible values like exclusivity, authenticity, quality and caring production. In this way they have turned beer into a product susceptible to gustatory experiments, which allow new consumption moments, accompanied by rituals that include new ways of encounters such as beer tours and festivals; in addition to sensory experiences that come with flavours, scents and colours altogether resulting from the use of innovative ingredients. This is consistent with Fish (2015) who sustains that the core of the craft brewery business is the innovative use of both ingredients and fermentations as well as its manufacturing techniques.

It is noticeable, in both breweries discourse, the constant search for local and small productions, in order to give prominence to the product, through taste and quality, unlike the mass production style. In the philosophy of craft production, social representations and imaginaries are housed. Brands take some advantage of this cultural constructs in order to transmit intangible values like exclusivity, diversity and quality to the consumer. However, there are great differences between the constructions that consumers make of this notion, and the ones conceived by the studied brands, because for consumers the peculiarities of the manufacture and the use of technology are not the top priority. Instead, the return to what is essential, natural and organic is more important. Consequently, the concept of craft was specifically equated to that of

homemade. A social and cultural phenomenon related to the rejection of the industrial style of production as a symbol of the mass, common and structurally unbeatable can be linked to this elaboration. Therefore, craft beer, allows consumers to materialize in a product the need they have to feel different and to identify with the exotic, as an attempt to discover themselves.

In the same respect, the I.V. such as taking roots and pride detected in the communicative intention of both brands, satisfy the consumers' search for new identities from local expectations. This concurs with Roberson & Collins (2015) who argue that there is a strong relationship between craft beer and the opportunities it generates in promoting the reaffirmation of local identities and traditions. Fletchall (2016) also demonstrates the above stating that craft breweries effectively play a role in the contemporary creation of places, because the local community can feel identified with the authentic, and therefore have greater connection with the brand through great experiences.

This research confirms that the concept of craft is a determinant of the way in which both brands and the consumer build intangible values. From 3 Cordilleras and Apóstol, brand identity is built from I.V. like quality and innovation, due to the careful manufacture of small production batches but with the use of modern factories. On the other hand, the brand image that consumers built has been more focused on trust, connection, authenticity and diversity. These I.V. are more oriented to the need of proximity with the brand when consumers look for a differentiating and irreverent option in which the essence is prioritized above quantity.

Within those intangible values that correlate from the communicative strategy to the perception of the message, there is the experientiality and authenticity for both brands. Apóstol in particular, achieves the successful transmission and perception of I.V. such as quality, tradition and prestige. The latter can find synonyms in its consumers like elegance, premium and distinction. However, this brand fails in transmitting the fact that it is Colombian, since only a small percentage of consumers receive the message correctly. In contrast, 3 Cordilleras does manage to transmit its values of Colombian origin and characteristics, because consumers understand I.V. like affinity, loyalty and commitment.

This study shows the importance of researching intangible values, built both from the identity and image of the brand, as it demonstrates the power of communications for the construction of notions and brand conceptions, and the opening of new consumer segments mediated by these communicative strategies. The research also reveals how these notions built both from the brand and the consumer can affect the way in which I.V. are created from the imageries and symbolism.

It would be important for future research to examine other communicative channels used by these microbreweries as craft beer festivals and special events where they carry out their communication and marketing strategies. Moreover, it would be interesting to see the phenomenon of craft expand to other business sectors, in order to see how this growing trend behaves regarding to other communicative strategies and the I.V. that emerge in consumers.

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