THE IMPACT OF THE BRAND IDENTITY STRATEGY OF A CONSUMER PRODUCT ON CONSUMER PERCEPTIONS

by

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ABSTRACT

Although extensive academic research (Czellar, 2004; Nandan, 2004; Keller & Hoeffer, 2003; Aaker, 2004; Kaputa, 2006; Griffen, 2002) has explored consumer perceptions, little research has assessed the impact of brand identity strategies on consumer perceptions, which was the purpose of this dissertation.

Kotler and Keller (2006:275) assert the importance of understanding how the brand is perceived by consumers and what impact a brand identity strategy has on consumer perceptions. These perceptions can be described as a brand image which refers to a brand's subjective or perceived attributes in relation to other brands. This perceived image of the brand does not belong to the product but is the property of the consumer's mental perceptions and in some instances can differ widely from a brand's true physical characteristics.

By determining the consumer perceptions of a brand, this dissertation investigated the impact of a brand identity strategy on consumer perceptions. The research problem then exists in the

possibility of differences between the perceptions of the brand, namely the brand image (reality) and the desired identity that the company sets out to establish.

The literature review demonstrated that it is not only the brand identity strategy (which the organisation creates), but also the consumer's perceived image of the product (the state of the consumer's mental perceptions), that has impact on the way the brand is perceived. The closer the perceived image of the brand is to the organisation's aspired brand identity, the less the differences and more successful the brand identity strategy. These differences constituted the research problem.

The primary research objective was to determine the impact of the brand identity strategy of a consumer product on consumer perceptions.

The following secondary research objectives were identified:

- to determine what desired perceptions the company wanted to establish with its current brand identity strategy,

- to assess whether differences existed between the brand image, (the perceptions in the minds of the consumers), and the brand identity strategy (the way the brand managers want the consumers to think and feel about the brand).

Taking the purpose of the study and the objectives into account, a qualitative research was conducted, which was exploratory in nature. Text data analysis was the method used to analyse

the content and context of the data collected by means of an open-ended questionnaire. The data was collected in two phases. In the initial part of the study, focus groups were conducted among members of the target market to gain an initial understanding of consumer perceptions of the brand. The focus groups assisted the author in developing questions that were used in the open-ended questionnaire in the second phase. In this way, relevant and meaningful data was retrieved ensuring that the research objectives were met. A comparison study was conducted by means of the focus groups to assess whether the responses were of similar nature compared with the responses derived from the questionnaire.

It was concluded that a brand identity strategy facilitates the shaping of a mental image by consumers and thereby leveraging it to gain a competitive advantage. According to Dempsey (2004:32), it begins with understanding what the brand means to the consumers (brand image) and what the brand sets out to convey (brand identity) to the consumer. Many organisations know how they want to be viewed and what mental space they want to capture, but find it challenging to maintain a consistent brand identity at all brand contact points.

The differences between the brand identity strategy and the consumer perceptions clearly revealed a significant impact of the brand identity strategy on consumer perceptions. Therefore, it can be concluded that the brand identity strategy impacts on consumer perceptions for the specific brand in the study with some brand identity elements having a stronger influence on forming perception than others.

Once there was an understanding of how the brand is perceived by target consumers and how the brand is planned to be perceived in the future, the author identified the possible differences that needed to be bridged between the two and offered recommendations and key shifts required to move from the current perceptions to the ideal brand identity.

CHAPTER 1

INTRODUCTION

1.1   INTRODUCTION AND PROBLEM STATEMENT

According to Ritson (2004:21), there is no such thing as a product or service, which exists by itself in space, independent of the consumer. For a product to exist, it must find a place in an individual consumer's perception of the world of products around him or her. This perception is subjective, governed by the individual consumer's values, beliefs, needs, experience and environment.

Strongly held perceptions about brands established in the minds of the consumers can be difficult to influence or change (Keller, 2003:xvii). Therefore, the author aimed to better understand how organisations develop brand identity strategies to create or impact on consumer perceptions.

Although extensive academic research (Czellar, 2004; Nandan, 2004; Keller & Hoeffer, 2003; Aaker, 2004; Kaputa, 2006; Griffen, 2002; Fournier & Brasel, 2004; Melewar & Saunders, 2000) has explored consumer perceptions, little research has investigated the impact of brand identity strategies on consumer perceptions, which was the aim of this dissertation.

Keller (2003:119) explains that the core thought behind a brand identity strategy is to occupy a particular point or space in the individual consumer's or target market's mind, a point which is determined by that consumer's perception of the brand and its relation to other brands. Therefore, creating a desired perception in the target consumer's mind in contrast to what he or she currently might experience is the aim of the brand identity strategy.

Kotler and Keller (2006:275) assert the importance of understanding how the brand is perceived by consumers and what impact a brand identity strategy has on consumer perceptions. These perceptions can be described as *brand image* which refers to a brand's subjective or perceived attributes in relation to other brands. This perceived image of the brand does not belong to the product but rather is the property of the consumer's perceptions and in some instances can differ widely from a brand's true physical characteristics.

A significant amount of work has been done in the area of branding. While this work has had the beneficial effect of understanding the subject better, there has also been some degree of confusion with respect to a few important marketing terms. For example, brand identity and brand image have often been used interchangeably. For the purposes of this dissertation, a differentiation between the identity and the image of the brand is provided later.

According to Nandan (2004:1), a *brand image* is the consumer's perception of the brand. Image research focuses on the way in which certain groups perceive a product or a brand. Brand image is created through exposure to the brand identity strategy by means of promotion, packaging and even through observation of the kind of people, as well as the occasions and situations in which the brand is used.

Nandan (2004:3) explains that the brand identity is crafted by the brand manager and defines the meaning of the brand and what it strives to convey. The development of the brand identity precedes the brand image. The impact of the brand identity strategy on consumer perceptions is an important measurement for brand managers.

This study investigated the impact of a brand identity strategy on consumer perceptions. The research problem is to establish the difference between the perceptions of the brand, namely the brand image (reality) and the brand identity that the company wishes to establish.

1.2   PURPOSE OF THE RESEARCH

Given the background and problem statement of the study, the purpose of this dissertation was threefold:

- to determine which brand identity strategy the company developed for the consumer product (Chapter 5);
- to assess consumer perceptions of the consumer product (Chapter 7);
- to analyse and interpret the impact of the brand identity strategy on consumer perceptions by determining whether there were differences between the identity the company wished to establish and the actual perceptions of the consumers.

1.3   RESEARCH OBJECTIVES

The primary research objective was to determine the impact of the brand identity strategy of a consumer product on consumer perceptions. The following secondary research objectives were identified, namely:

- to determine which desired perceptions the company wanted to establish with its current brand identity strategy;

- to assess whether differences existed between the brand images (the perceptions in the minds of the consumers) and the brand identity strategy (the way the brand managers want the consumers to think and feel about the brand).

1.4   RESEARCH QUESTION

Given the stated research objectives, a number of research questions were identified:

- What is the brand identity strategy for the consumer product?
- What are the consumer perceptions of the product?

- What is the impact of the brand identity strategy on the perceptions of the target market?
- Is there a difference between the consumer perceptions and the aspired brand identity that the company wishes to establish?

To answer these research questions, data was collected in two phases. In the initial part of the study, focus groups were conducted with members of the target market gaining initial understanding of consumer perceptions of the brand. The focus groups assisted the author in developing questions that were used in the open-ended questionnaire. In this way, relevant and meaningful data was retrieved ensuring that the research objectives were met.

The second phase consisted of the recording of the respondent's perceptions by means of open-ended questions. This represents the primary data of the study. The primary data derived from the questionnaires was analysed through text data analysis. Focus group data was used to establish whether the data collected in the second phase was of similar nature.

The study is presented as follows: the literature in Chapters 2, 3 and 4 is structured according to the customer-based brand equity model (CBBE) by Keller (2003:46) as illustrated in Figure 4.1. The integrated marketing communications to build brand equity according to Kotler and Keller (2006:537) are presented in Figure 4.2.

The brand identity strategy is presented in Chapter 5. Chapter 6 discusses the research methods and procedures used in this study. In Chapter 7, the perceptions of the consumers are analysed. Finally, the conclusion, recommendations, possible shortcomings of this study and directions for future research are presented in Chapter 8.

CHAPTER 2

PERSPECTIVES ON AND CONCEPTS OF BRANDS AND BRANDING

2.1   INTRODUCTION

The literature review in Chapters 2-5 consists of the analysis of secondary sources, with the objective of gaining a holistic view of previous research on similar themes. Textbooks and journals were used for the study and are considered as secondary information sources (Cooper & Schindler, 2001:166).

The outcome of the literature review is threefold, namely to identify perspectives and concepts of brands and branding, to explore how brand identity strategies impact on consumer perceptions and to explore how brand equity is created. In the next section, brands and other related concepts are discussed in detail.

It is important to note that the South African Breweries (SAB) brands are, among others, used as example to support the literature review. Brutal Fruit is the brand that was analysed in terms of the impact of a brand identity strategy on consumer perceptions.

2.2   BRANDS

The purpose of this section is to get an understanding of brands as this understanding provides the foundation for all the sections to follow.

2.2.1   The history of brands

Branding is not a new concept. Branding has been used since earliest times by producers wanting to identify their products. According to Van den Heever (2000:9), the word *brand* comes from the old German word "brandr", which means to burn. Branding has from earliest times been associated with proclaiming ownership of property, and although the concept of branding has become considerably more complex in the last hundred years, the idea of ownership still exists. Consumers soon began to have

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preferences for the goods of particular manufacturers or began to develop loyalties to certain merchants whose wares were of satisfactory quality.

According to Van den Heever (2000:10), consumers accept or reject a brand for several reasons, some of them are perceived quality, price and emotional benefits of the brand. An example identified by the author can be seen in the liquor industry where certain loyal consumers will only drink a specific brand that suits their lifestyle and personality. For example, Castle Lager is consumed by "Proudly South African" males that might feel part of a larger group when consuming their drink of choice.

Brands as they are known today are more than just convenient ways to distinguish one product from another. Keller (2003:2) states that organisations have come to the realisation that one of their most valuable assets is the brand associated with their products or services. Brands have become sophisticated marketing tools, as well as having considerable monetary value in their own right. Brands provide functional, emotional and self-expressive benefits and provide value to the consumer, as well as the reason for making one brand choice over another.

The next section distinguishes between the different terms relating to brands.

2.2.5   Brands defined

Kotler and Keller (2006:274) acknowledge the American Marketing Association's definition of a *brand* as a "name, term, sign, symbol, design, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors". A *brand* is thus a product or service that adds dimensions which differentiate it in some way from other products or services designed to satisfy the same need.

Supporting Kotler and Keller's view of a brand linking it to the tangibles of the brand, Rosetti (2005) suggested in a presentation that a *brand* is a name, term, sign, symbol, design or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of the competition. A

brand is therefore a product, but one that adds other dimensions that differentiate it in some way from other products designed to satisfy the same need.

According to Keller (2003:3), the key to creating a brand is to be able to choose a name, logo, symbol, package design or other attributes that identify a product and distinguish it from others. The different elements of a brand that identify and differentiate it can be called brand elements and are discussed in detail later in Section 4.2.3.

Two perspectives of brands become evident in the secondary sources, one perspective linking the elements in the definition of a brand with the tangibles that create the brand and the other linking the brand with the intangible perceptions. The latter perspective originates from a marketing communications perspective and the former from a classical marketing perspective.

Van den Heever (2000:11) is of the opinion that a brand is not a name, logo, sign, symbol, advertisement or spokesperson. A *brand* is everything that an organisation wants people, especially its target markets, to feel and believe about its product and services.

Nandan (2004:1) elaborates on the intangibles aspects of a brand, namely that brands are intangible assets that can build shareholder value. A *brand* is an asset that has no physical existence and the value of which cannot be determined exactly unless it becomes the subject of a specific business transaction of sale or acquisition.

Interbrand (in Duncan, 2005:6) defines a *brand* as a mixture of tangible and intangible attributes, symbolised in a trademark, which if properly managed, creates influence and generates value. Copley (2004:109) states that brands are basic products but with tangible and intangible attributes.

Duncan (2005:6) defines a *brand* from a marketing communications perspective as a perception resulting from experiences with the brand. More specifically, Machado (2005) explained by means of a presentation what distinguishes a brand from its

unbranded commodity counterparts and what gives it equity. He said a *brand* is the sum total of consumer perceptions of and experiences with the brand, the brand name and what it stands for and the company associated with the brand.

In conclusion, there is consensus in the literature (Kotler & Keller, 2006:274; Keller, 2003:4; Nandan, 2004:1; Duncan 2005:6; Machado 2005) that a *brand* can be defined as a product or service differentiated by its positioning relative to the competition. Primarily, a brand acts as a means of identification and it is a way for the consumer to identify one product from another similar product. Consumers can base their buying decisions on their relationship with the brand and taking past experiences with the brand into consideration. It also ensures that a consumer buy a product of consistent quality. A brand then acts as a message of everything the manufacturer has promised about the brand attributes, how it was produced and what needs it can satisfy.

A brand can also serve as a means of self-expression by the consumer. Since no brand is neutral, its purchase says something about the purchaser's vision of himself or herself. An example of this is students who are perceived as being confident and stylish when wearing branded clothing, such as Diesel.

Although the terms *brand* and *product* are often used interchangeably, they are two separate concepts and will be differentiated in the next section.

2.2.6   Brands and products

According to Kotler and Keller (2006:372), a product is more than a tangible offering. A *product* is anything that can be offered to a market to satisfy a want or need. Products that are marketed include physical goods, services, experiences, events, persons, places, properties, organisations, information and ideas.

It is important to differentiate/distinguish a brand from a product (Keller, 2003:3). A *product* is anything that can be offered to a market for attention, acquisition, use or consumption that might satisfy a need or want. A *product* might be a physical good (e.g. beer), service (e.g. customer care line), retail store (e.g. Liquor City), person (e.g. Charles Glass), organisation (e.g. SAB) or idea. According Kotler and Gertner

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(2002:249), *brands* differentiate *products* and represent a promise of value. *Brands* incite beliefs, evoke emotions and prompt behaviours. Marketers often extend successful *brand* names to a new *product* launch, lending existing associations to them, for example, the new D'Litetiser stemming from the mother brand Appletiser. *Brands* have personality, speak to the user and may enhance the perceived quality of a *product*.

Kotler and Keller (2006:372) define five levels of a *product*:

- The *core benefit level* is the fundamental need or want that will satisfy the customer by consuming the product or service.
- The *generic product level* is a basic version of the product containing only those attributes or characteristics absolutely necessary for its functioning but with no distinguishing features.
- The *expected product level* is a set of attributes or characteristics that buyers normally expect and agree to when they purchase a product.
- The *augmented product level* includes additional product attributes, benefits, or related services that distinguish the product from competitors.
- The *potential product level* includes all of the augmentations and transformations that a product might ultimately undergo in the future.

Table 2.1 below illustrates the different levels of a product using Brutal Fruit as an example.

Table 2.1: Levels of a product - Brutal Fruit

Core benefit	Relaxation, refreshment and thirst.
Generic product	Quenching of thirst.
Expected product	A 275ml glass bottle with a lifetime of three months.
Augmented product	Product made from a different variety of pure fruit juices and trendy packaging. Low alcohol and sweet drink.
Potential product	New potential flavours to launch.

Source: Keller (2003:5)

The product consists of mere physical attributes and dimensions as a commodity. The brand, on the other hand, reflects the product as well as the perceptions of the product among consumers. It is a collection of values that goes beyond physical attributes to include intangibles (that have tangible value) and importantly, customer perceptions (Hislop, 2001:6). For example, it is what distinguishes Mugg and Bean from commodity coffee, Gillette from razor blades and Visa from electronic credit cards. *Brands* have tangible and intangible characteristics.

2.2.4 Brands and branding

Brands and *branding* are often used as interchangeable concepts. According to Kotler and Keller (2006:275), a *brand* is a perceptual entity that is rooted in reality but reflects perceptions of consumers. *Branding* is endowing products and services with brand equity and is about creating differences among other brands. *Branding* involves creating mental structures by helping consumers organise their knowledge about products in a way that clarifies their decision-making and providing value to the organisation.

Hislop (2001:6) provides a clear definition of brands and branding. A *brand* is a distinguishing name or symbol designed to identify the origins of a product or service from the competition and protect the consumer and producer from competitors who would attempt to provide similar products. *Branding*, on the other hand, is the process of creating an association between a symbol, object, emotion, perception, product or company with the goal of driving loyalty and creating differentiation.

Keller (2003:13) creates a distinction between the concepts *brand* and *branding* by stating that to *brand* a product, it is necessary to teach consumers 'who' the product is by giving it a name and using other brand elements to identify it. To *brand* a product, it is necessary to give meaning to the brand. *Branding* involves the creating of mental structures and helping consumers to organise their knowledge about the brand in a way that clarifies their decision-making.

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According to Tybout and Calkins (2005:ix), *branding* is more than attaching a name to an offering. Branding is organising the consumer's thoughts about the delivery, fulfilling of experience and level of performance of the brand.

In conclusion, *branding* products is important as it creates long-term consumer loyalty and brand equity. Brands differentiate a product, pre-sell a product and guarantee the product. *Branding* is making it relevant to a target market and giving it life and personality to build brand equity (Coomber, 2002:2).

2.3   THE DIFFERENT ROLES OF BRANDS

A brand's importance can be looked at from different perspectives. The different roles that brands play from a consumer point of view are noted in Table 2.2.

Table 2.2: The different roles of brands from a consumer's point of view

Consumer
• Identification of source of product
• Assignment of responsibility to product maker
• Risk reducer
• Search cost reducer
• Promise, bond or pact with maker of product
• Symbolic device
• Signal of quality

Source: Keller (2003:9)

According to Keller (2003:9), brands play several important roles from a consumer's point of view. Brands identify the source of a product and allow consumers to assign responsibility to a particular manufacturer. Brands take on a meaning for consumers as a result of past experiences, therefore, brands simplify product-buying decisions.

If consumers recognise and had prior experience with the brand, it lowers search costs based on the assumption of the promise, bond or pact with the producer and experience of the product. Brands can also serve as a symbolic device, allowing consumers to

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project their self-image. Brands are a signal of quality and buying decisions can be based on the perception of quality alone.

2.4 THE BENEFITS OF BRANDING

From a manufacturer's viewpoint, branding can bring distinct advantages. Kotler and Keller (2006:275) explain that although competitors may easily duplicate the manufacturing processes and product designs, they cannot easily match lasting impressions in the minds of individuals from years of marketing activities and product experience. Branding adds value to a product. For example, Coca-Cola as a product can easily be duplicated as evident in the array of other colas on the market, such as Tab and Pepsi. Despite the fact that there are many other products to choose from, consumers loyal to Coca-Cola mostly purchase their preferred brand as part of a consumer lifestyle.

Branding also has price benefits. Consumers may be prepared to pay a premium price for a brand they trust. For example, a consumer might pay R17 for a 340 ml Pilsner Urquell if it is perceived as a high quality beer, yet another consumer might pay R6 for a 500ml Castle Draught perceiving it as better value for money.

According to Kotler and Keller (2006:277), the following benefits can be derived from branding:

- improved perceptions of product performance;
- greater loyalty;
- less vulnerability to competitive marketing actions;
- less vulnerability to marketing crises;
- larger margins;
- more inelastic consumer response to price decreases;
- more elastic consumer response to price decreases;
- greater trade co-operation and support;
- increased effectiveness of marketing communications;
- possible licensing opportunities;
- additional brand extension opportunities.

Kotler and Keller (2006:275) are of the opinion that the world's strongest brands share the following 10 attributes:

- The brand excels at delivering the benefit consumers truly desire.
- The brand stays relevant.
- The pricing strategy is based on consumer perceptions of value.
- The brand is properly positioned.
- The brand is consistent.
- The brand portfolio and hierarchy make sense.
- The brand makes use of and co-ordinates a full repertoire of marketing activities to build equity.
- The brand managers understand what the brand means to the consumers.
- The brand gives proper, sustained support.
- The company monitors sources of brand equity.

According to Jooste (2005:46), brands serve many purposes and benefits for both the consumer and manufacturers. In the next section, these benefits are discussed.

2.4.1   Benefits to the consumer

Branding has the following benefits to the consumer:

- *Facilitates product identification.* As a result of the marketplace being complex with many products to choose from, brands assist in identifying one product from another. Brands encompass expectations that consumers have when purchasing the brand.
- *Communicates features and benefits.* When making a purchasing decision, the brand and packaging play a role in assisting the consumer to determine whether it is the appropriate product, delivering functional and psychological benefits sought.
- *Helps produce evaluation.* A buyer can recognise and recall if the product has proved satisfactory in the past.
- *Reduces the risk* in purchasing. Consumers protect themselves by identifying with the brand and the manufacturer with whom they associate a certain quality level with.
- Creates *interest* and *character* for the product's identity.

2.4.2 Benefits to the manufacturer

Branding has the following benefits to the manufacturer:

- *Provides legal protection*. The brand can be registered and any competitor infringement prosecuted.
- Helps to create *brand loyalty.*
- Creates a *differential advantage* which can lead to a strong competitive advantage which in turn can lead to customer loyalty.
- Allows for *premium pricing*. When brand equity has been created, it can result in a pricing advantage.

In conclusion, branding has many benefits to the consumer as well as the manufacturer. Branding can influence consumer perceptions of the values and character represented by the brand (Jooste, 2005:44).

2.5 BRANDING DECISIONS AND CHALLENGES

According to Duncan (2005:332), the challenge in branding is *consistency* or getting the whole organisation to understand what its brands stand for. Brands are created through a wide area of touch points, therefore, every time a customer interacts with the brand, perceptions are formed. The challenge is that the entire organisation understands, believes in, owns and communicates the brand consistently at all touch points.

Clutter is another challenge that brand managers face. Duncan (2005:24) explains that by co-ordinating brand communications, brand messages can become more relative and effective. It is the brand manager's challenge to create a brand identity strategy that is creative and unique enough to attract attention.

Another challenge brand managers face is the changing of *consumer needs* and tastes over time. For example, consumers consuming popular spirit-based mixers such as Brutal Fruit and Smirnoff Spin are losing their taste for sweet 'fizzy' drinks. Perceptions that these drinks are mostly consumed by females are some of the reasons for the reduced popularity. It then becomes a challenge to marketers to keep track of consumer needs and how brand perceptions change over time (Coomber, 2002:4).

According to Kotler and Keller (2006:296), the brand manager has to make several decisions. The key decisions in this regard are listed below:

- To brand or not to brand?
- To extend the brand or not?
- To decide on the portfolio or not?

Brutal Fruit applies a strategy of line *extensions.* Additional items in the same product category under the same brand name are used, for example, Brutal Fruit Manic Mango, Brutal Fruit Luscious Litchi, Brutal Fruit Sultry Strawberry, Brutal Fruit Kinky Kiwi and Brutal Fruit Ravishing Ruby as well as Lavascious Lemon.

According to Kotler and Keller (2006:301), the *brand portfolio* is the set of all brands and brand lines a particular organisation offers for sale to buyers in a particular category. The organisation (SAB) decided to use the brand name Brutal Fruit which resides under the spirit cooler category. There are many other products lines, for example, Castle Lager, Miller Genuine Draft, Carling Black Label and Amstel in the beer category.

CHAPTER 3

THE FORMING OF CONSUMER PERCEPTIONS

3.1   INTRODUCTION

Consumer perceptions and information processing are discussed in this chapter to fully understand how a brand image is created.

3.2   CONSUMER PERCEPTIONS

According to Kotler and Keller (2006:174), successful brand identity strategies require that organisations fully 'connect' with their consumers. Adopting a holistic marketing orientation means understanding consumer perceptions, gaining a full view of both their daily lives and the changes that occur during their lifetimes.

Belch and Belch (2004:113) point out that knowledge of how consumers acquire and use information from external sources is important in formulating brand identity strategies. Brand managers should study how consumers consult external information, how they attend to various sources of information and how this information is interpreted and given meaning.

Kotler and Keller (2006:185) explain that *perception* is the process by which an individual selects, organises and interprets information inputs to create a meaningful picture of the world. Perception depends not only on the physical stimuli but also the stimuli relating to the surrounding field and conditions within the individual. Therefore, perception can vary among individuals exposed to the same reality. Gaining thorough in-depth consumer understanding helps to ensure that the right product is marketed to the right consumer in the right way.

According to Copley (2004:54), *perception* is an individual process. It depends on internal factors such as a person's beliefs, experiences, needs, moods and expectations. The perceptual process is also influenced by the characteristics of the stimuli and the context in which it is seen or heard. The way a consumer perceives stimuli depends on how it is received, selected and organised. In the next section, information processing is explained and the creation of perception is divided into different stages.

3.3 THE ROLE OF CONSUMER INFORMATION PROCESSING IN THE FORMING OF PERCEPTIONS

This section explores consumer behaviour focusing on understanding how consumers process information and how they make decisions about a brand. The different stages of information processing are discussed to form an understanding of the process and how it enables the consumer to form perceptions of a brand by retaining the message in his or her memory as a brand image.

Hawkings, Best and Coney (2001:284) define information processing as a series of activities by which stimuli are perceived, transformed into information and stored. Information processing commences when the consumer is exposed to an external search. Figure 3.1 illustrates an information processing model showing four major steps. These steps, namely exposure, attention, interpretation and memory that leads to the creation of a brand image, are discussed in the following section.

Figure 3.1: Consumer information processing

Perception

EXPOSURE
Random --------------------------Deliberate

↓

ATTENTION
Low Involvement---------High Involvement

↓

INTERPRETATION & COMPREHENSION

Low Involvement   Motivation
High Involvement   Knowledge
                Expectations

↓

MEMORY& RETENTION

Short-term   Long-term
active problem   stored experiences,
                values, decisions,
                rules, acceptance
                feelings

↓

Creation of a Brand Image

Source: Hawkings *et al. (*2001:238)

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3.3.1 Exposure of the brand

Exposure is the first step in information processing because communication needs to reach consumers first, resulting in activating one or more senses, therefore, exposure is the start of preliminary processing.

According to Hawkings et al. (2001:285), exposure occurs when a stimulus comes within range of one's sensory receptor nerves. For an individual to be exposed to a stimulus, the stimulus only has to be placed within the person's relevant environment. Once exposed to information, consumers need to allocate information processing capacity to the incoming information, or alternatively decide not to allocate processing capacity.

Ries and Ries (2000:26) explain that consumers live in a brand over-communicated society. In defence against this overexposure, consumers increasingly erect selective awareness and attention measures. Enslin (2003:11) agrees that marketers are challenged to break through the expected commercial clutter barriers to ensure that their brand identity strategy impacts on consumers.

Hawkings et al. (2001:286) explain this capacity for consumers to influence stimulus exposure by referring to 'zipping' and 'zapping'. *Zipping* occurs when consumers fast-forward through commercials on a pre-recorded television programme. *Zapping* refers to the switching between different television channels when commercials appear.

Enslin (2003:49) is of opinion that the brand is a focal point for all the impressions created by the consumer over time. These impressions result from a myriad of consumer contacts with the brand. It is vital that all the points of contact consistently communicate the brand identity strategy.

Duncan (2005:117) agrees that any situation in which a customer comes into contact with a brand or company is a brand contact. Points of exposure primarily stem from four major sources of brand contact. These are planned brand contact, product-related brand contact, service brand contact and unplanned brand contact.

- *Planned brand contact*

Enslin (2003:49) explains that planned points of exposure are encountered in the traditional scope of marketing communication programmes as illustrated in Figure 4.2. The notion of integrated marketing communications originated with the strategic intent to build a consistent brand identity through advertising, sales, promotional activities, public relations, direct marketing and personal sales messages. According to Duncan (2005:119), planned messages such as advertisements, news releases, brochures, packages and decor have an advantage of being highly controlled and building brand equity.

- *Product-related brand contact*

Duncan (2005:119) explains that *product-related brand contact* is interactions with a brand required during the process of buying or using the brand.

- *Service brand contact*

According to Enslin (2003:49), brand messages originate from service brand contacts shaped through personal interactions with an organisation and its employees.

- *Unplanned points of brand contact*

Unexpected brand contact points are references to a brand that are unexpected. There are many unplanned exposures which have an influence on the perceptions of a brand. These may include rumours, media coverage and word of mouth.

3.3.2 Attention

Kotler and Keller (2006:186) state that the average consumer screens over 1 500 advertisements or brands per day. The consumer's screen information and the process are called selective attention.

Some findings by Kotler and Keller on the issue of attention are:
- People are more likely to notice stimuli that relate to a current need, for example, a pregnant lady noticing baby adverts and specials.
- People are more likely to notice stimuli that they anticipate, for example, a person attending a rock concert will most likely notice an announcement of the next performer through the noise.
- People are more likely to notice a stimulus whose deviations are large in relation to the normal size of the stimulus. For example, "'buy one get one free promotions" capture the attention of potential buyers.

According to Mostert (2002:89), attention will most likely occur if the incoming message and the contents thereof are considered relevant. Attention occurs when the stimulus activates one or more sensory receptor nerves, and the resulting sensations go to the brain for processing. At this stage of the process, consumers may ignore dominated messages, thereby exercising their capabilities of selective attention.

Due to the consumer's processing limitations, not all the stimuli that activate the consumer's sensory receptors will receive additional processing. The same individual may devote different levels of attention to the same stimulus in different situations. It can be concluded that due to limitations of the processing capacity, consumers selectively pay attention to messages.

Hawkings (2000:242) is of the opinion that attention is determined by three factors, namely the stimulus, the individual and the situation:
- *Stimulus factors* are the physical characteristics of the stimulus itself. A number of stimulus characteristics tend to attract one's attention independently of one's individual characteristics.

- According to Mostert (2002:188), personal determinants or *individual factors*, refer to the characteristics of the individual that influence attention, including needs or motivation, attitudes, adaptation level and attention span. Consumer needs have a strong influence on stimuli that will receive information. The consumer is, therefore, more motivated to attend to messages (stimuli) that meet needs that already exist.

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- According to Lee (2003:82), individuals pay more attention to information that is compatible with their own regulatory goal. Kotler and Keller (2006:180) maintain that personal characteristics also influence the buyer's decisions. These include the buyer's age and stage in the life cycle, occupation, economic circumstances, personality, self-concept, lifestyle and values. Individuals seek exposure and examine information relevant to their current needs.

3.3.3   Interpretation and comprehension

Kotler and Keller (2006:200) define *consumer involvement* and *interpretation* in terms of the level of engagement and active processing undertaken by the consumer. In responding to a market stimulus, the consumer may or may not comprehend the message that is influenced by personal factors, namely motivation, knowledge and expectations.

According to Homer (2004:318), a *brand* can acquire meaning in a multitude of ways, namely the kinds of users typically associated with the brand, its employees, its product-related attributes, price, brand name and distribution channel. It is the individual interpretation, not the objective reality, that influence behaviour (Hawkings, 1995:250). For example, a company may introduce a high quality brand at lower prices than competing brands, but consumers might interpret the lower price as lower quality.

According to Homer (2004:318), brands with high equity have high consumer loyalty, brand awareness and perceived quality. The key reason for their strength is the existence of favourable, strong and unique associations in the consumers' minds, therefore not requiring a lot of interpretation.

Mostert (2002:89) states that during information processing, interpretation is the stage where the message to which the attention was attracted, is further analysed in terms of categories of meaning stored in memory. The desired meaning being attributed to a message depends on how a consumer categorises a stimulus through the use of existing knowledge and beliefs (Copley, 2004:56).

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According to Mostert (2002:190), the process of classifying a stimulus by using concepts stored in memory is called stimulus categorisation. The categorisation will therefore involve the consumer associating this new information with something already existing (Copley, 2004:56). All the information and experiences individuals encounter as they go through life can end up in their long-term memory. The consumer, therefore, integrates new information and existing knowledge.

In addition to the above, consumers organise stimulus into a meaningful way. Copley (2004:56) explains that as with attention, comprehension is influenced by personal and stimulus factors. The personal factors influencing comprehension include motivation, knowledge and expectations which are briefly discussed in the following section:

- *Motivation*

Kotler and Keller (2006:184) define *motivation* as a need that is sufficiently pressing to drive a person to act. When motivated while processing an advertisement, a consumer will more likely be more involved with the advertised product.

- *Knowledge*

 Knowledge reduces the likelihood that consumers make an incorrect interpretation of a product. For example, many people believe that Redd's is a cider whereas in reality it is ale with an apple taste.

- *Expectations*

According to Kotler and Keller (2006:144), *expectations* are formed from past buying experience, friends, family and brand information. For example, two identical drinks can be placed next to each other and a consumer asked to rate these drinks. If the one has a label on it the chances are very good that the two identical drinks would be rated differently.

3.3.4   Retention and memory

In Figure 3.3, retention is depicted as the final stage of the consumer information processing model. Hawkings et al. (2001:341) define *memory* as the total accumulation of prior learning experiences. It consists of two interrelated components, short-term and long-term memory.

Copley (2004:56) explains that *retention* is the stage where the stimulus is finally transferred into the memory and the message is noted and stored for use on a future occasion.

The short-term memory component is accessed when a stimulus passes through sensory processing. It has a limited capacity to store information and sensation. Thus, short-term memory is closely analogous to what we normally call thinking. It is an active, dynamic process as opposed to a static structure (Hawkings et al., 2001:341). *Long-term memory*, on the other hand, is viewed as unlimited permanent storage. The brand manager should create a message that gets stored permanently.

Acceptance focuses on the persuasive effect of a stimulus. According to Copley (2004:56), the consumer's comprehension of a message does not automatically lead to acceptance. The consumer may understand the message but not alter buying intentions or behaviour.

Shiv (1999:236) is of the opinion that much research on consumer information processing and decision-making has regarded consumers as dispassionate, logical thinkers, adopting a rational orientation to the various tasks they engage in. Not much attention has been given to the role of the 'heart', for example feeling and emotions. An individual might understand or comprehend the marketer's message, but do not accept the message to be relevant to the individual's lifestyle or values.

CHAPTER 4

BUILDING CUSTOMER-BASED BRAND EQUITY

4.1   INTRODUCTION

Chapter 4 is structured according to the customer-based brand equity (CBBE) model by Keller (2003:46) and the framework for integrated marketing communications by Kotler and Keller (2006:537), as illustrated in Figure 4.1 and Figure 4.2 respectively.

The premise of the customer based-brand equity model as illustrated in Figure 4.1 is that brand equity lies in what consumers have seen, read, heard, learned, thought and felt about the brand over time. Figure 4.2 illustrates integrated marketing communication programmes and how brand equity is built by establishing the brand in the mind of the consumer.

According to the CBBE model in Figure 4.1, building customer-based brand equity consists of a series of phases which will be discussed in the next section.

Figure 4.1: Building customer-based brand equity

BRAND IDENTITY STRATEGY	**CREATE BRAND ASSOCIATIONS (2)**	**BRANDING BENEFITS**

CHOOSING BRAND ELEMENTS

- Brand name
- URLs
- Logo
- Symbol
- Character
- Packaging
- Slogans

BRAND KNOWLEGE

BRAND AWARENESS

- Recognition
- Recall

CRITERIA

- Memorable
- Meaningful
- Likeable

CRITERIA

- Strength
- Favourable
- Unique

BRAND POSITIONING

DEVELOPING MARKETING COMMUNICATIONS PROGRAMMES

POSSIBLE OUTCOMES

- Greater loyalty
- Less vulnerability to competitive marketing actions and crises
- Larger margins
- More elastic response to price decreases
- Greater trade co-operation and support
- Increased marketing communication efficiency and effectiveness
- More favourable brand extensions

BRAND IDENTITY STRATEGY DEVELOPMENT (1)

PERCEPTIONS AND BRAND IMAGE CREATION (3)

BRAND EQUITY DEVELOPMENT (4)

Source: Adapted from Keller (2003:46)

Figure 4.1 refers to Keller's (2003:14) explanation that building brand equity can be constructed from four phases which are summarised below:

- **Phase 1, the creation of a brand identity strategy:**

Ensure consumers' identification with the brand and an association of the brand in consumers' minds. Brand identity is created in this step through the choice of brand elements, brand positioning and marketing communication programmes.

- **Phase 2, the creation of brand associations and perceptions:**

Create brand equity by establishing brand meaning in the consumer's mind by strategically linking a host of tangible and intangible brand associations.

- **Phase 3, the creation of a brand image:**

Elicit the proper customer perceptions of the brand identity. Brand image is created in this step.

- **Phase 4, the creation of brand equity:**

Derive branding benefits from brand equity, a loyal relationship between customers and the brand being established.

4.2 PHASE 1: BUILDING CUSTOMER-BASED BRAND EQUITY BY CREATING A BRAND IDENTITY STRATEGY

For the purpose of this study, it is important to make a clear distinction between brand identity and brand image. The brand image/brand identity linkage is discussed in this chapter. *Brand identity* is the way in which the brand presents itself to the consumer, as opposed to *brand image* which is a perception of the brand among the consumers, therefore brand identity has to be created (Copley, 2004:272).

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The aim of this study is an understanding of the impact of brand identity strategies on consumer perceptions.

4.2.1 Defining brand identity

According to Kotler and Keller (2006:279), *brand identity* is a set of brand associations representing what the brand stands for and promises to consumers.

Duncan (2005:329) defines *brand identity* as the design of the public face or distinctive visual appearance of a brand. The components of a brand identity include the choice of brand elements. Keller (2003:218) states that a brand identity reflects the contribution of all brand elements to awareness and image, as illustrated in Figure 4.1. The cohesiveness of the brand identity depends on the extent to which the brand elements are consistent.

Nandan (2005:265) is of the opinion that *brand identity* originates from the organisation that is responsible for creating a differentiated product with unique features. It is how a brand seeks to identify itself. The brand positioning also plays an important role in the formulation of a brand identity and is discussed in Section 3.3.

According to Copley (2004:272), the *brand identity* is the way in which the organisation presents itself to consumers. Brand identity has to be created through the use of some form of signs and symbols to capture the essence of the organisation. Brand identity should be strategically planned, measured and based on the branding strategy, long-term goals and a particular desired consumer image.

Wikipedia (2005) defines *brand identity* as a unique set of associations that the brand aspires to create or maintain. These associations represent what the brand should stand for and imply a potential promise to consumers. Brand identity is the strategic goal of the brand. Brand image constitutes what currently resides in the mind of the consumer.

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Meyers (2004:1) is of opinion that *brand identity* is the way a brand is expressed visually and verbally. Maintaining an effective brand identity strategy requires an understanding that brand identity equals brand value. A brand cannot solely rely on its renowned name, no matter how revered that name may be.

Swinburn (2004:6) cites the example of Nestle's first marketing campaign to promote its identity as a producer of healthy foods positioning itself as a nutrition, health and well-being company. Consumers on the other hand, have a brand image about Nestlé and might think of chocolates and unhealthy habits. These images in the minds of the consumers might be hard to replace with the identity of healthy living that Nestlé wishes to obtain.

4.2.2 Brand identity components

According to Harris and Chernatony (in Nandan, 2005:265), *brand identity* is made up of the following components:

- *Brand vision* embodies the core purpose for a brand's existence and represents a set of values.

- *Brand culture* provides directions and guidance.

- *Brand positioning* seeks to emphasise the characteristics and attributes that makes it unique. It seeks to convey to consumers the benefits that are being offered.

- *Personality* represents the emotional characteristics of the brand. It is influenced by positioning as well as the core values and culture of the top management.

- *The development of marketing communication* programmes to build brand equity by establishing the brand in the consumer's mind.

- *Relationships* between employees, consumers and stakeholders are formed by the vision and culture of the brand.

- *Presentation* styles are created to present the brand identity. This should take into account the consumer's needs and aspirations.

- The choice of *brand elements* to capture the essence of the brand.

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For the purpose of this study, brand elements, brand positioning and marketing communication programmes are discussed as part of brand identity development.

4.2.3 Brand elements

Keller (2003:119) is of the opinion that creating a desired perception and occupying a particular point or space in the target consumer's mind is the essence of a brand identity strategy, thereby creating a desired perception in the minds of the consumers.

According to Kotler and Keller (2006: 281), a brand identity strategy is the number and nature of common and distinctive brand elements applied to different products sold by the organisation. Brand elements are defined as those trademarkable devices that serve to identify and differentiate the brand and can be chosen to build brand equity.

Further to the above, brand elements are described by Keller (2003:175) as those trademarkable devices that serve to identify and differentiate the brand and are sometimes referred to as brand identities. The main elements are brand names, URLs, logos, symbols, characters, spokespeople, slogans, jingles, packages and signage.

Brand elements play a critical role in building a brand and should be chosen in a manner to build brand equity. Brand elements can be chosen to enhance brand awareness. Brand elements facilitate the formation of strong, favourable and unique brand associations which elicit positive brand judgements and feelings.

Figure 4.1 illustrates that in Phase 1 a brand identity strategy is created by the choice of brand elements, brand positioning as well as the development of a marketing communication programme. This phase ensures identification and association of the brand with consumers, therefore brand identity is created in this step. The following brand elements are discussed:
- Brand name
- URLs
- Logo
- Symbol
- Character
- Packaging

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- Slogan

According to Keller (2003:182), the *brand name* is a fundamentally important choice as it often captures the central theme or key associations of a product. It is an effective means of communication, for example, a person might instantly recall the taste and experience related to consuming a brand like Castle Lager when the brand name is registered in the mind of the consumer. It is, therefore, the most difficult brand element to change because it is closely tied to the product itself.

Duncan (2004:80) is of opinion that a good *brand name* should communicate the following characteristics:
- *Benefit*

The name Brutal Fruit indicates that the product is made out of fruit and the name might be associated with several benefits.
- *Association*

Brutal Fruit is associated with fun and exotic fruit, for example 'lavascious' lemon, 'manic' mango and 'ravishing' ruby.
- *Distinctiveness*

One way to communicate distinctiveness is to use a simple word that is completely unrelated to the product therefore ensuring that there are no similar brand names, like *brutal* in Brutal Fruit.
- *Simplicity*

Brand names that are difficult to pronounce or spell are not likely to be remembered, like Brutal Fruit's *Lavascious Lemon* brand name.

Uniform resource locators (*URLs)* are used to specify locations on web pages and are commonly referred to as domain names.

Visual brand elements play a critical role in building brand equity. *Logos and symbols* have a long history as a means to indicate origin, ownership and association. Haigh and Knowles (2005:27) explain that a logo and associated visual elements which a company create and legally protect is a way of differentiating itself from its competitors in the marketplace. A logo becomes a brand when it is associated with brand equity.

Characters represent a symbol that takes on human or real-life characteristics and are typically introduced through advertising. Duncan (2004:310) says characters are drawings, puppets or claymation characters for entertainment value. Brand characters can build equity because they are often colourful and rich in imagery, increasing brand awareness and can help break through the marketplace clutter. For example, Mr. Min clearly stands out in the huge amount of cleaning products available on the market today, therefore, it is used for communicating difficult messages in specialised markets.

Duncan (2004:313) defines a *slogan* as a clever phrase that serves as a reminder of a brand, company image or campaign theme. Slogans or pay-off lines are the short phrases that communicate descriptive or persuasive information about the brand, for example Brutal Fruit's slogan "naughty by nature".

Keller (2003:175) is of the opinion that *jingles* are musical messages written for the brand. Jingles often have catchy choruses to become registered in the minds of the consumers, for example Joshua Door's jingle "you have an uncle in the furniture business, Joshua Doore".

Packaging involves the activities of designing and producing containers or wrappers for a product. Packaging should achieve to identify the brand, convey descriptive and persuasive information, facilitate product transportation, protection and assist at-home storage and aid in consumption (Duncan, 2004:13).

According to Clow and Baack (2004:38), the traditional roles of packaging consist of the following:
- Protect the product inside.
- Provide ease of shipping, moving and handling.
- Provide easy placement on store shelves.
- Prevent or reduce the possibility of theft.
- Prevent tampering.

Refering to the above explanation of brand elements, Kotler and Keller (2006:282) state that in essence brand elements identify the seller. It can be a name, trademark, logo or other symbol which includes the following:

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- A *brand name* is the part of a brand which can be vocalised.
- A *brand mark* is the part of a brand which can be recognised but is not utterable, such as a symbol, a design or distinctive colouring or lettering, while a *service mark* is the brand identification for services.
- A *trade name* is the legal name of an organisation, which may or may not directly relate to the branding of its products.
- A *trademark* is a brand name, symbol or logo which is registered and protected for the owner's sole use. A trademark is therefore a brand or part of a brand that is given legal protection in that it protects the seller's exclusive rights to sell the brand name.

4.2.4 Brand element choice criteria

In general, there are three criteria that can be used to choose brand elements. These criteria are illustrated in Table 4.1. The criteria, namely memorable, meaningful and likeability can be characterised as brand building in terms of how equity can be built through the choice of brand elements (Kotler & Keller, 2006:282).

Table 4.1: Criteria for using brand elements

• **MEMORABLE**
• Easily recognised
• Easily recalled
• **MEANINGFUL**
• Descriptive
• Persuasive
• **LIKEABLE**
• Fun and interesting
• Rich visual and verbal imaginary
• Aesthetically pleasing

Source: Keller (2003:156)

The next section briefly considers the three criteria which are important for this study:
- Memorability
- Meaningfulness

- Likeability

Memorability refers to the necessary condition for building brand equity and is associated with a high level of brand awareness. Brand awareness consists of brand recognition and brand recall performance (Keller, 2003:68). In general, brand awareness is improved to the extent to which brand names are chosen and which are simple and easy to pronounce or spell, familiar and meaningful, different and distinctive. Brand awareness has been achieved if a brand name comes to mind when consumers think about a particular product or service.

The *meaningfulness* of a brand element is the extent to which it conveys the general information about the nature of the product category as well as the specific information about the particular attributes and benefits of the brand.

The *likeability* element of the brand refers to how appealing the consumers find the brand apart from the memorability and meaningfulness of the brand. According to Duncan (2004:712), likeability relates to whether people who like a message will transfer that liking to the brand. Likeability tests can be conducted to determine the likeability of the brand message and consider related factors such as the following:
- Relevance (personally meaningful);
- Believability, credibility (convincing and true to life);
- Interest (intriguing, fascinating, engaging);
- Familiarity (comfortable);
- Surprise (pleasantly surprising).

In conclusion, brand elements should be chosen to build as much brand equity as possible. Brand elements should be liked, easily recognised, memorable and meaningful.

4.3 PHASE 1: BUILDING CUSTOMER-BASED BRAND EQUITY THROUGH BRAND POSITIONING

Kotler and Keller (2006:309) state that no company can succeed if its products and offerings resemble every other product and offering. Companies position and differentiate their products as part of the brand identity strategy. Kotler and Keller define *positioning* as the act of designing the brand to occupy a distinctive place in the mind of the consumer. Duncan (2005:75) explains that brand positioning is the standing of a brand in comparison with its competitors in the minds of the consumers.

Positioning is defined by Marsden (2000:1) in terms of how a brand is positioned in the mind of the consumer with respect to the values with which it is differentially associated. For example, the association of safety with Volvo may describe a position in the mind of many consumers that has the capacity to render Volvo more or less attractive.

Copley (2004:83) describes *brand positioning* in terms of the competitors, as the way the target market should perceive the product relative to the competition by presenting a seven-point system to create brand positioning:
- Determine the relevant product.
- Identify the competition.
- Determine how consumers evaluate options. Brand managers must understand the standards by which consumers evaluate and reach decisions by means of understanding how consumers process information.
- Learn how competitors are perceived based on the same kinds of parameters.
- Identify gaps in positions held.
- Plan and carry out the positioning strategy.
- Monitor the position.

Hofmeyer and Rice (2000:29) support the above view asserting that *brand positioning* is how you lock a brand inside a consumer's mind. It can be concluded that part of a brand identity strategy positioning is used in such a way that it creates a certain image in the consumer's mind so that it stands apart from competing brands.

Brutal Fruit's brand positioning is presented in Chapter 5 and is compared with consumers' perceptions to determine whether there are differences between these perceptions and the desired identity of the brand.

4.4 PHASE 1: BUILDING CUSTOMER-BASED BRAND EQUITY THROUGH THE USE OF MARKETING COMMUNICATION PROGRAMMES

In this section, the development of a marketing communication programme as part of the first phase to build customer-based brand equity is discussed. Figure 4.2 illustrates how brand identity is created by establishing the brand in the consumer's memory or the creation of perceptions by means of integrated marketing communication programmes.

Although the judicious choice of brand elements can make a contribution to building brand equity, Keller (2003:47) is of the opinion that the primary input comes from the marketing activities related to the brand. Strong, favourable and unique brand associations can be created in a variety of different ways by marketing communication programmes.

Kotler and Keller (2006:536) assert that *marketing communication* is a means by which firms attempt to inform, persuade and remind consumers, directly or indirectly, about the brands that they sell. Marketing communications represent the voice of the brand and are a means by which the brand can establish a dialogue and build relationships with customers.

Figure 4.2: Using integrated marketing communication to build brand equity
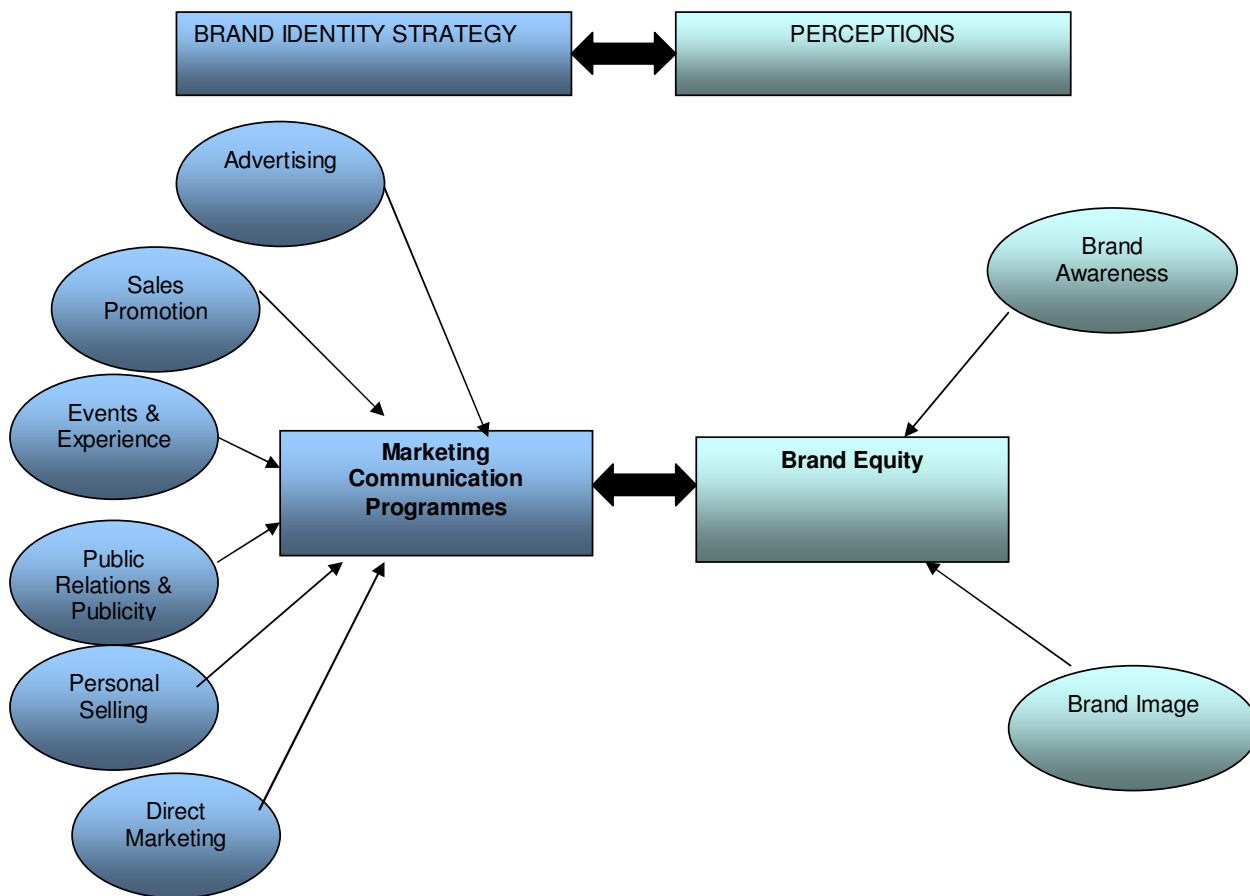
Source: Adapted from Kotler and Keller (2006:537)

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In the marketing communication programme, six modes of communication can be used of which all assist in building brand identity as illustrated in Figure 4.2 (Kotler & Keller, 2006:536):

- *Advertising*, any form of paid non-personal presentation and promotional ideas, goods or services by an identified sponsor.
- *Sales promotion*, a variety of short-term incentives to encourage trail or purchase of a product or service.
- *Events and experiences*, company-sponsored activities and programme designed to create daily or social brand-related interactions.
- *Public relations and publicity*, a variety of programmes designed to promote or protect a company's image or its individual products.
- *Personal selling*, face-to-face interaction with one or more prospective purchasers for the purpose of making presentations, answering questions and protecting orders.
- *Direct marketing*, use of mail, telephone, e-mail or internet to communicate directly with specific customers.

Duncan (2005:7) states that *marketing communication* is a collective term for all the various types of planned messages used to build brand identity and brand equity, including advertising, public relations, sales promotion, direct marketing, personal selling, packaging, events, sponsorships and customer service.

4.5   CONCLUSION: PHASE 1

When creating a brand identity strategy, it is important to note that every brand contact delivers an impression that can strengthen or weaken a consumer's view of the brand. Any situation in which the consumer comes into contact with a brand or company is a brand touch point and therefore can influence perceptions (Duncan, 2005:117).

It can be concluded that a brand identity strategy is the provision of a tool for shaping an image with consumers and thereby leveraging it to gain a competitive advantage.

According to Dempsey (2004:32), it begins with understanding what the brand means to the consumers (brand image) and what the brand is planned to convey (brand identity) to the consumer. Many organisations know how they want to be viewed and what mental space they want to 'capture', but find it challenging to maintain a consistent brand identity.

When creating a brand identity strategy, careful consideration should be given to the choice of brand elements, brand positioning and marketing communications programmes because all impact on the forming of consumer perceptions and the building of brand equity.

Kotler and Keller (2006:281) suggest that brand managers should build customer-based brand equity starting with the creation of a brand identity strategy. The three tools in developing a brand identity strategy referred to earlier are the following:

- The choice of *brand elements* making up the brand, e.g. brand names, URLs, logos, symbols, characters, spokespeople, slogans, jingles, packages and signage.
- The development of *brand positioning*.
- Accompanying *marketing communication programmes.*

4.6 PHASE 2: BUILDING CUSTOMER-BASED BRAND EQUITY THROUGH THE CREATION OF BRAND ASSOCIATIONS

The next sections discuss the second, third and fourth phases, namely the creation of brand associations, brand image and brand equity. That is to elicit the proper consumer responses to the brand identity strategy and the leveraging of related brand associations and perceptions to create a favourable brand image (Keller, 2003:350).

Brand associations are created as a result of brand knowledge and brand awareness which are discussed in the next section.

4.6.1 Brand knowledge

Kotler and Keller (2006:277maintain that brand equity is created through the differences in the consumer's response to a brand as a result of the consumer's knowledge of the brand, called brand knowledge. *Brand knowledge* consists of all the thoughts, feelings, images, experiences and beliefs associated with the brand. Brands must create strong, favourable and unique associations with customers. Kotler and Keller (2006:277) elaborate that brand knowledge is what drives the differences that manifest themselves in brand equity. Based on the customer-based brand equity model of Keller (2003:46), customer knowledge creates brand equity.

Therefore, brand knowledge is conceptualised as consisting of a brand node in the consumer's memory with a variety of associations linked to it (Keller, 2003:66). In particular, brand knowledge can be characterised in terms of two components, namely *brand awareness* and *brand associations*.

4.6.2 Brand awareness

Kotler and Keller (2006:286) are of the opinion that *brand awareness* is the consumers' ability to identify the brand under different conditions as reflected by their brand recognition and recall performance.

Keller (2003:64) agrees that *brand awareness* is related to the strength of the brand node or trace in memory, as reflected by consumers' ability to identify the brand under different conditions.

Brand awareness requires creating brand salience with customers (Keller, 2001:14). Brand salience relates to aspects of brand awareness. *Brand awareness* refers to the consumers' ability to recall and recognise the brand. Building brand awareness means ensuring that customers understand the product or service category in which the brand competes and it means creating clear links to products or services sold under the brand name. At a broader level, it means making sure customers know which of their needs the brand is designed to satisfy.

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Duncan (2005:710) is of the opinion that organisations measure two types of brand awareness, namely recognition and recall. *Recognition* is the act of identifying something and remembering that one saw or heard it in the past. *Recall* is the process of bringing something back from the memory. Consumers may recall that Brutal Fruit is a spirit cooler category (similar to the lager beer category, cider category and others) or may be asked to look at the logo and attempt to recognise the brand.

Keller (2003:67) agrees that brand recognition relates to the consumer's ability to confirm prior exposure to the brand when given the brand as a cue. Brand recall relates to the consumer's ability to retrieve the brand from the memory when given the product category, the needs fulfilled by the category or a purchase or usage situation as a cue.

According to Keller's CBBE model, two key dimensions distinguish brand awareness, namely depth and breadth. *Depth of brand awareness* refers to how easily customers can recall or recognise the brand. *Breadth* refers to the range of purchase and consumption situations in which the brand comes to mind. A highly salient brand is one with both depth and breadth of brand awareness.

For many brands, the question is not whether customers' can recall the brand, but rather where and when do they think of the brand, and how easily and often do they think of it. Increasing the salience of the brand in those settings can help drive consumption and increase sales volume. The brand must not only be top-of-mind but it must also be recalled at the right time and place.

In summary, Kotler and Keller (2006:543) state that *brand awareness* is the ability to identify (recognise or recall) the brand within the category. Recognition is easier to achieve than recall. For example, consumers might be more likely to recognise Brutal Fruit's distinctive packaging than recall the brand if asked to think of a spirit cooler brand. Therefore, brand awareness provides a foundation for building brand equity.

4.6.3 Brand associations

Brand equity is created by brand identity strategies that link strong, favourable and unique brand associations in the consumer's memory. According to Kotler and Keller (2006:188), consumer brand knowledge can be conceptualised as consisting of a brand node in the consumer's memory with a variety of linked associations. The strength and

organisation of these associations are important determinants of the information that can be recalled about the brand.

Keller (2001:14) is of the opinion that it is important to create a favourable brand image and establish what the brand is characterised by and should stand for in the consumer's mind. Although a myriad of different types of brand associations are possible, brand associations can broadly be distinguished in terms of more functional, performance-related considerations or as more abstract, imagery-related considerations. These brand associations can be formed directly from a consumer's own experiences and contact with the brand or some other source of information, for example through word of mouth.

- *Dimensions of brand associations*

According to Keller (2001:14), brand associations forming a brand image have three key criteria: strength (how strongly the brand is identified with a brand association), favourability (how important or valuable the brand association is to consumers) and uniqueness (how distinctively the brand is identified with the brand association).

Successful results on these dimensions produce positive brand responses and the creation of active brand loyalty. To create brand equity, the brand must have strong, favourable and unique brand associations.

According to Keller (2003:71), examples of brands that have established strong, favourable and unique brand associations with consumers, which are essential for building customer-based brand equity, are Volvo (safety), Marlboro (western imagery), Coke (Americana, refreshment), Disney (fun, magical, family entertainment), Nike (innovative products, peak athletic performance) and BMW (styling, driving performance). The favourability, strength and uniqueness of brand associations are explored below:

- *Strength of brand associations*

Strength is a function of both the amount and quantity of consumer processing that the information receives as well as the nature and quality of the processing. The more deeply a person thinks about product information by relating it to existing brand knowledge, the stronger the resulting brand associations.

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- *Favourability of brand associations*

Favourable brand associations are created by convincing consumers that the brand possesses relevant attributes and benefits that satisfy their needs and wants such that they form positive brand judgements. Therefore, *favourable associations* for a brand are those associations that are desirable to consumers and are successfully delivered by the products and conveyed by the supporting marketing communication programme for the brand. Choosing which favourable and unique associations to link to the brand requires careful analysis of the consumers and competition to determine the optimal positioning for the brand.

- *Uniqueness of brand associations.*

The essence of a successful brand is that it has a sustainable competitive advantage or unique proposition that gives the consumer a compelling reason why he or she should buy that particular brand.

In conclusion, the existence of strongly held, favourably evaluated brand associations that are unique to the brand, imply superiority over other brands and create brand equity. Therefore, points of difference should be developed for the brand to provide a competitive advantage.

4.7 PHASE 3: BUILDING CUSTOMER-BASED BRAND EQUITY THROUGH BRAND IMAGE

Figure 4.1 and Figure 4.2 illustrate the development of a brand identity strategy. Both figures indicate that consumer perceptions resulting in a brand image are created through a brand identity strategy. As explained, the brand identity strategy consists of the choice of brand elements, brand positioning and marketing communication programmes.

The brand identity strategy originates from the organisation and it is responsible for creating a differentiated product with unique features. Brand image, on the other hand, refers to consumers' perceptions and encompasses a set of beliefs that consumers have about the brand. Brand identity and brand image are related but distinct concepts. Both are essential ingredients for creating a strong brand (Nandan, 2005:264).

Brand image relates to the consumer's perception of the brand as illustrated in Figure 4.1. Kotler and Keller (2006:321) define *image* as the way in which consumers perceive the brand. More specifically, Kotler and Keller (2006:286) define *brand image* as the perceptions and the beliefs held by consumers, as reflected in the associations held in the consumer's memory.

According to Hawkings et al. (2001:245), *brand image* refers to the schematic memory of a brand. It contains the target market's interpretation of the product's attributes, benefits, use and characteristics of users and manufacturers. It is what consumers think of and feel when they hear or see a brand.

Brand image is a set of unique associations within the minds of the target consumers which represents what the brand currently stands for and implies a potential promise to consumers (Anon, 2005). Therefore, *brand image* is what currently resides in the minds of consumers, whereas a *brand identity* is planned.

Marsden (2004:12) agrees that *brand image* refers to the set of beliefs that customers hold about a particular brand. Brand image is how a brand is actually perceived by its consumers and constituencies. Two people might have differing opinions about the same brand, for all people are unique and have their own perceptions that are governed by many factors, for example, upbringing and past experiences.

Implicit in all the above definitions is that *brand image* is a consumer-constructed notion of the brand. Consumers ascribe an image to the brand based on subjective perceptions of a set of associations that they might have about the brand. For example, South Africa might be associated with the Springboks and Volvo associated with safety.

Consumers form an image of the brand as explained in Figure 4.1, based on the associations that they have with respect to the brand (Nandan, 2005:267). Brands convey meaning to consumers at various levels, about a company, products or service features, benefits, values, culture, personality and about the type of person who buys or uses the product. The more levels on which a brand can evoke an impression, the stronger the brand image.

It can be concluded that it is important for a brand to establish the right type of brand image through the brand identity strategy. The difference between brand image and brand identity is explained in the next section.

4.8   THE BRAND IDENTITY/ BRAND IMAGE LINKAGE

Copley (2004:272) states that there is a clear distinction between brand image and brand identity. *Brand identity* is the way in which the organisation presents itself to consumers as opposed to *image*, which is the perception of the brand by the consumers. Identity has to be created through the use of brand elements to capture the essence of the brand and experienced through everything the brand says and does by means of marketing communication programmes. Brand identity should be strategically managed, planned and measured.

Nandan (2005:268) summarises the differences between brand identity and brand image in Table 4.2 below. Identity stems from the source or company whereas image is created by the consumer. Identity represents the firm's reality, while image represents the perception of the consumer.

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Table 4.2: Differences between brand identity and brand image

BRAND IDENTITY	BRAND IMAGE
Source - company-focused	Receiver - target audience-focused
Created by managerial activities	Created by the perceptions of the consumer
Encoded by 'brand originator'	Decoded by the 'brand receiver'
Identity is set	Image is received/perceived

Source: Nandan (2005:268)

Clow and Baack (2004:178) explain that one of the most important goals for any company is to build a brand identity that will generate brand equity. A company may have a unique vision, a superior product, strong management and an efficient distribution system, but if it does not understand how its target market perceives the brand, its efforts could fail.

The implication for brand managers is that the brand identity created by the company might not be perceived in the same way by the consumer. The identity and image are separate constructs and their similarity cannot be taken for granted (Nandan, 2005:269).

4.9   PHASE 4: THE CREATION OF CUSTOMER-BASED BRAND EQUITY

Kotler and Keller (2006:151) define *brand equity* as the customer's subjective and intangible assessment of the brand, above and beyond its objectively perceived value. Figure 4.2 illustrates the sub-drivers of brand equity, which are consumer brand awareness and brand image.

Kotler and Keller (2006:276) state that *brand equity* is the added value endowed to products and services. The value may be reflected in how customers think, feel and act with respect to the brand; the prices; the market share; as well as the profitability that the brand earns for the organisation. Brand equity is an important intangible asset that has psychological and financial value to the firm.

According to Keller's (2003:46) customer based-brand equity model, *brand equity* is connected to what a consumer has seen, read, heard, learned, thought and felt about a brand over time. Therefore, brand equity is positioned in the minds of existing or potential consumers and what they have experienced directly and indirectly about the brand.

Wikipedia (2005) defines *brand equity* as the value in a brand. The value of an organisation's brand equity can be calculated by comparing the expected future revenue from the branded product with the expected future revenue from an equivalent non-branded product. Brand equity can be positive or negative. Positive brand equity is created by a history of effective brand identity strategies and consistently meeting or exceeding customer expectations.

Clow and Baack (2004:39) define *brand equity* as the set of characteristics unique to the brand that allows the company to charge a higher price and retain a greater market share than would otherwise be expected for an undifferentiated product.

Enslin (2003:212) explains that positive brand equity can be a barrier to entry for prospective competitors. The customer's set of acceptable products and vendors has expanded with product selection varying from one purchase occasion to another. The brand can differentiate itself and this needs to be done through the development of brand equity. A brand goes beyond the tangible elements of a product or service to include the special bonds established in the minds and hearts of consumers, for example, brand equity in prominent marketing companies such as SAB, Coca-Cola, MTN and ABSA.

Keller (2003:4) asserts that what distinguishes a brand from its unbranded counterparts and gives it equity, is the sum total of a consumer's perceptions about brand. The challenge for brand managers in building brand equity is to ensure that the brand identity strategy ensures that consumers have the right type of experience with products so that the desired perceptions become linked to the brand.

According to Clow and Baack (2004:39), brand equity creates several benefits. Brand equity influences wholesalers by affecting what brands they stock and which brands they encourage their consumers to purchase. Brand equity allows a company to charge a higher price for its products. Equity also influences selection in the buying decision-making process. Brand equity might also dissuade consumers from looking for a cheaper product.

The benefits of brand equity stated by Clow and Baack (2004:38) are summarised in Table 4.3 below:

Table 4.3: Benefits of brand equity

Allows manufacturers to charge more for their products
Creates higher gross margins
Provides power with retailers and wholesalers
Captures additional retail shelf space
Serves as a weapon against consumers switching due to sales promotions
Prevents erosion of market share

Source: Clow & Baack (2004:38)

According to the CBBE model, brand identity strategies can lead to positive brand equity and produce many benefits, therefore a successful brand can be an organisation's greatest asset (Figure 4.1).

Building a strong brand provides possible benefits to a firm, such as greater customer loyalty and less vulnerability to competitive marketing actions or marketing crises, larger margins, more favourable customer response to price increases and decreases, greater trade or intermediary co-operation and support, increased marketing communication effectiveness and licensing and brand extension opportunities.

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Rosetti (2005) explained by means of a presentation that some additional benefits of positive brand equity are:

- Loyalty drives repeat business.

- Brand-based price premiums allow for higher margins.

- Brand equity lends immediate credibility to new product introductions.

- Strong brands embody a clear, valued and sustainable point of differentiation relative to the competition.

- The more loyal the customer base and the stronger the brand, the more likely customers will be to forgive the company in the event of a mistake.

CHAPTER 5

BRUTAL FRUIT'S BRAND IDENTITY STRATEGY

5.3 INTRODUCTION

This chapter presents Brutal Fruit's brand identity strategy. It is important to note that this chapter does nor represent the view or the terminology of the author. The information is presented in a format supplied by the brand manager of Brutal Fruit. Brutal Fruit's brand identity strategy was requested subsequent to an in-depth interview with the brand manager. All information has been derived from the latest brand identity strategy and relevant brand identity data from Lee Anne Botha in association with SA Breweries.

The information collected from Brutal Fruit's brand identity strategy was used to assess whether there were differences between the brand identity strategy and the empirical data collected from the questionnaires and focus group interviews. That enabled the author to determine the impact of the brand identity strategy on the perceptions of consumers regarding Brutal Fruit.

5.4 BRUTAL FRUIT'S BRAND IDENTITY STRATEGY

According to Botha (2005), the way in which SA Breweries determines its brand identity strategies can be described as primarily having an in-depth understanding of consumer segments in which a brand projects itself.

This strategy uses a number of variables to classify consumers in homogenous groups explaining desired consumer behaviour. Collectively these groups provide the brand manager with a holistic picture of the marketplace. Developing brand identity strategies assists in targeting the right audience and optimising the resources in a meaningful way to achieve strategic objectives.

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According to Botha (2005), all the dynamics in the defined market are looked at when developing identity strategies. To do this, the company uses a 'W's framework, where each 'W' represents a different window through which to develop the brand identity. The framework is illustrated in Figure 5.1 below.

Figure 5.1: 'W's framework

WHO

WHEN

WHY

- **Who** - refers to the demographic or attitudinal typologies

- **When** - refers to occasions, e.g. after work or at a party

- **Why** - refers to the extrinsic and intrinsic needs of the brand, e.g. taste (intrinsic) and reward (extrinsic)
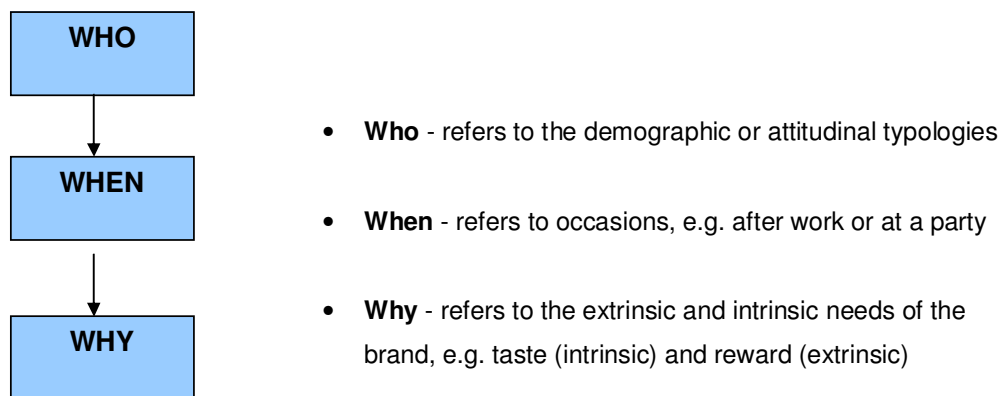
Source: Botha (2005)

Figure 5.2 illustrates the desired brand positioning for the various brands in SA Breweries' brand portfolio. Brutal Fruit is positioned as an aspirational brand in a 'wind-up' environment. This indicates that Brutal Fruit should be consumed on social occasions with 'upbeat energy', for example News Cafés. *Aspirational* refers to the fact that consumers should relate to the brand as a result of aspiring to relate to the brand's identity.

Figure 5.2: Desired brand positioning - all brands
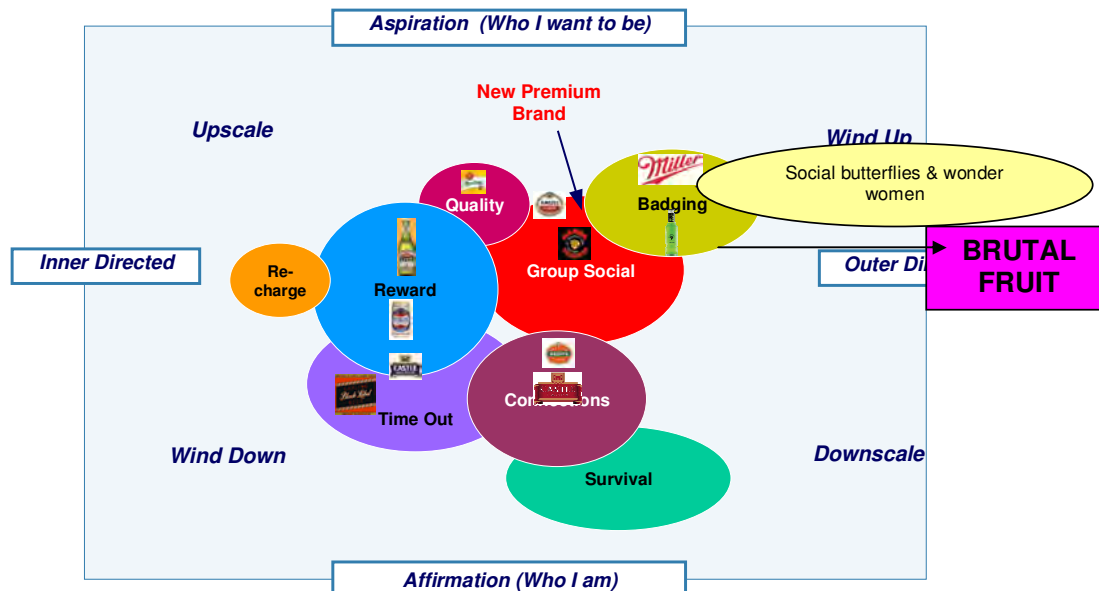
Source: Botha (2005)

In examining the 'W's framework, it becomes clear where the company aspires to position Brutal Fruit. In the consumer typology or *'who'* identity segment, Brutal Fruit is positioned at 'social butterflies' and 'wonder women'.

The *'why'* segment illustrates that 'badging' and 'group social' are the desired reasons for consuming Brutal Fruit.

The *'when'* segment, 'out to impress' and 'social gatherings' are the desired identity segments for Brutal Fruit. In the next section the 'who', 'when' and 'why' segments are discussed.

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5.2.1 The 'Who' identity segment - Brutal Fruit's target market

In this section, the target market of Brutal Fruit is explained in terms of the values, attitudes and passion points of the typical Brutal Fruit user. The consumer typologies of Brutal Fruit that fall into the *'who'* identity segments are categorised as 'social butterflies' and 'wonder women'.

Figure 5.3: 'Who' identity segment - target market of Brutal Fruit

Source: Brutal Fruit's brand identity strategy (2007)

The demographics for the 'social butterflies' can be described as student females and males, 18-24 years of age, with focus on the female population.

Student females are highly social and their worlds revolve around their friendships. Their sense of self is determined largely by their role within their social circle and their self-esteem is based on being accepted and belonging to a close-knit community of friends. They are at a highly self-aware stage of life and they rely heavily on brands for social confidence and connection.

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The values, attitudes and passion points of 'social butterflies' include the following:

- Social;

- Trendy;

- Full of life;

- Ambitious;

- Young, confident and living life to the full;

- Having fun and experimenting today is more important than ambitions for tomorrow.

The demographics for 'wonder women' are females, 25 years and older, employed, earning a personal income of R2 000 per month. 'Wonder women' value balance between family and career responsibilities and their social and own time. True friendships and deep connections are crucial. Sociability is therefore underpinned by the need to connect, share experiences and take a break from the responsibilities of everyday life.

Figure 5.4: 'Who' identity segment – 'wonder women'

Source: Brutal Fruit's brand identity strategy (2007)

Wonder women have the following passion points, attitudes and values:

- Successful
- Individualistic
- Aspire respect
- Bold and strong
- Networkers
- Seek independence
- Go-getters
- Motivated

'Wonder women' are described as consumers that are better off than most other people. They choose brands that reflect something about their lifestyle but are still focused on what they can achieve in the future. Connections and networking are key to this group. Brands are expressions of self: intelligence, style, quality, belonging to the successful crowd, loyalty. Brands associated with these groups are Diesel, Dunhill and Gucci. Role models of this segment are ambitious, positive, persistent and rich.

5.2.2 The 'When' identity segment - drinking occasions

Brutal Fruit positions itself in two occasions in the 'when' section of the 'W's frameworks. Figure 5.5 illustrates these occasions which can be described as '*out to impress'* and '*social gatherings'*.

Figure 5.5: 'When' identity segment - occasions of consumption
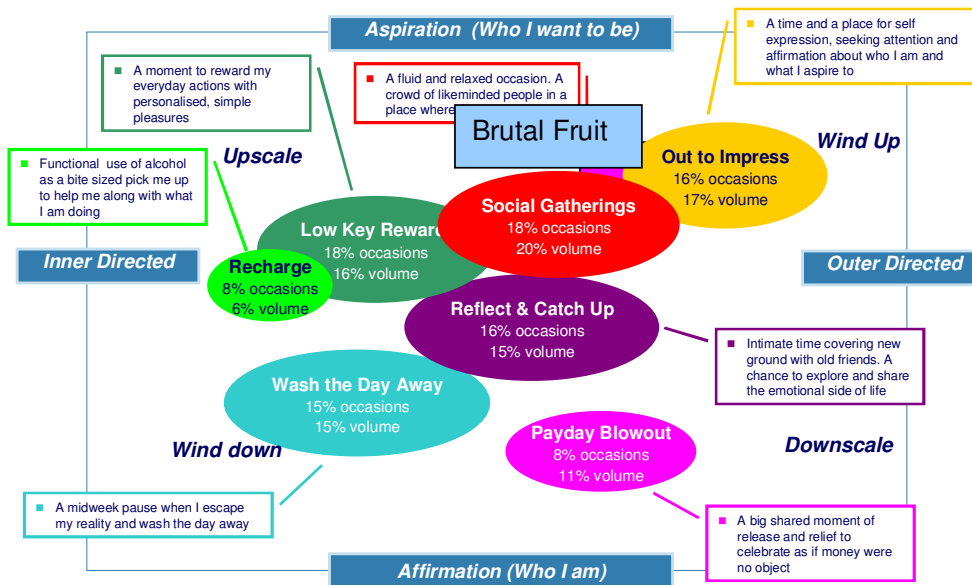
Source: Botha (2005)

Table 5.1 and Table 5.2 illustrate the characteristics of the occasions of consumption or the 'when' identity segments namely, '*out to impress*' and '*social gathering*'.

Table 5.1: 'When' segment – 'out to impress' occasion

Occasion Description	People with	Types of Beverage
■ Quite a few drinks as part of a night out ■ In a venue / with people that embody my aspirations ■ Weekend (Friday or Saturday night)	■ Partner ■ A few close friends of mixed sex ■ A big group of same or mixed sex friends ■ Extended family ■ Not alone or with just one friend	■ Beer (Amstel) ■ Cider (Hunter's Redds) ■ LADs (Cocktails) ■ FABs (Spin, Aqua) ■ Castle Milk Stout ■ Spirits (Whisky & Shooters) ■ Taste and sessionability are important

Needs		
■ To feel sophisticated and stylish ■ To stand out from the crowd and impress others ■ To be part of the vibe ■ To experiment and drink all night		

	Behaviour	Mood
	■ Dancing ■ Dining ■ Networking ■ 'Flossing' ■ Dressing up ■ Taking part in ceremony (After Tears / Wedding)	■ Upbeat & Lively ■ Care what others think ■ In control ■ Extrovert

Place		
■ Bars ■ Restaurants ■ Nightclubs ■ Social events (eg After Tears, Weddings) ■ Not at home		

Source: Botha (2005)

The 'out to impress' and 'social gathering' identity segments are illustrated by means of the needs, place, behaviour, people, types of beverages and moods associated with the brand. The following similarities can be drawn from both segments:

- weekend drinking
- socialising
- enjoying with friends
- being upbeat and lively

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Table 5.2: 'When' segment – 'social gathering' occasion

Occasion Description
■ Drinking with a crowd of like-minded people
■ An informal get together or celebration (Sport, Braai, Birthday meal out, House Party)
■ Weekday evenings
■ Weekend daytime and evenings

Needs
■ To celebrate
■ To spend time with other people / socialise

Place
■ At home
■ Restaurant
■ Public open spaces

People with
■ A few close friends of the same sex
■ A big group of same or mixed sex friends
■ Extended family
■ Work colleagues or clients

Behaviour
■ Socialising
■ Mingling
■ Chatting
■ Braaing / eating
■ Meeting new people
■ Watching sport (after playing sport)

Types of Beverage
■ LADs
■ Beer (Castle, Hansa, Amstel)
■ Wine
■ FABs and Coolers (Spin, Brutal Fruit, Esprit)
■ Spirits (J&B Whisky)
■ Cider (Redd's, Savannah)

Mood
■ Lively
■ Comfortable / at ease
■ Sociable / friendly
■ Chatty
■ Festive
■ Mischievous

Source: Botha (2005)

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5.2.3   The 'Why' identity segment

A brand proposition is developed to serve as a motivation for consumers to purchase the product. The proposition stems from a consumer insight or need. The brand proposition is created after the brand identity segments for the brand have been developed. The brand identity is what the organisation wants the consumers to think and feel about the brand as explained in Figure 5.6 below.

Figure 5.6: Brutal Fruit's brand identity

Brand Identity

Consumer Insight:
"As a young woman I don't want to miss out
on the excitement of life.
I keep my finger on the pulse so that
I am always in the know.
New & different experiences enhance my life".

Brand Proposition:
"Brutal Fruit is the only premium spirit cooler with a constantly
changing array of exotic fruit flavours,
that offer a taste adventure in every bottle".

Consumer take out:
Brutal fruit allows me to demonstrate that I am 'with it'.
I have my finger on the pulse.

Self expressive need:
I'm vibrant & funky / fashionable

Values:
Authentic, Exotic, Surprising, Chic & Expressive

Source: Brand identity strategy (2007)

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The brand manager of Brutal Fruit wants its target market to have the following perceptions about the brand based on the brand identity strategy:

- As a young woman I don't want to miss out on the excitement of life. I keep my finger on the pulse so that I am always in the know. Therefore, I drink Brutal fruit as it enhances my experiences in life.
- Brutal Fruit is the only premium spirit cooler with a constantly changing array of exotic fruit flavours that offer a taste adventure in every bottle. Brutal Fruit allows me to demonstrate that I am "with it". I have my finger on the pulse.
- I'm vibrant, funky and fashionable, therefore Brutal Fruit is my drink of choice.

5.3 BRUTAL FRUIT'S CALLING CARD

The brand manager of Brutal Fruit developed a calling card which is illustrated in Table 5.3. The calling card ("is") represents what the brand sets out to stand for or which associations are preferred to be linked to the brand. The calling card is used in the creation of the brand identity.

The calling card ("is not") represents what the brand does not want to be associated with. The calling card is summarised in Table 5.3 below and illustrated by means of pictures in Figure 5.7 ("is") and Figure 5.8 ("is not").

Table 5.3: Summary of calling card

"IS"	"IS NOT"
Friendly & Considerate	Vindictive, nasty about you at the cost of others, malicious
Ambitious	Not about winning at all costs
Sexy	Sex
Bold	Not in your face
Fun	Not girly or childish
Pleasant	Making women into sex icons
Empowered	Dependent
Celebrates women	Rough and tough
Mischief is doing something I wouldn't ordinarily do for fun	Mischief isn't being malicious
Playful is letting my hair down & enjoying the moment	Playful isn't being childish & doing silly things
Sexy is celebrating my womanhood & having fun in my skin	Sexy isn't being slutty & doing things for men's pleasure
Self-confident is knowing who I am and not seeking outside assurance	Self-confident isn't being big-headed & pretending to know it all
Flirtatious is being invited to have fun with no serious intentions	Flirtatious isn't soliciting an invite to a man's bed
It is Beyonce	It isn't Missy Elliot
It is Sarah Jessica Parker	It isn't Pamela Anderson

Source: Botha (2005)

Figure 5.7: Calling card ("is")

Source: Brand identity strategy (2007)

Figure 5.8: Calling card ("is not")

Source: Brand identity strategy (2007)

It could be gathered from the calling cards that Brutal Fruit plans to have the consumer relate the brand to fun, style, friendships, social occasions, females, self-confidence, playfulness, vibrant colours and exotic fruits. It does not, however want to be identified with childishness, sex, pretentiousness, and dependent, hard and edgy consumers.

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CHAPTER 6

RESEARCH DESIGN AND METHODOLOGY

6.1 INTRODUCTION

This chapter explains the research procedures and techniques that were used in the study. A theoretical perspective on the research process is provided. The manner in which the theory was applied in order to conduct the research component of the study, is also discussed. Detail is provided on the data collection methods, sampling process and data analysis.

Proctor (2003:3) supports the American Marketing Association's definition of *marketing research* as the function that links the consumer, customer and public to the manager through information. Information is used to identify and define marketing opportunities and problems, generate, refine and evaluate marketing actions, monitor marketing performance and improve understanding of marketing as a process.

This section describes the steps that were followed in this research and also provides a rationale for the research method that was used (Perry & Winsom, 2003:661). Marketing research specifies the information required to address issues, explain the method for collecting the information, manages and implements the data collection process, analyses the results and communicates the findings and their implications.

Cooper and Schindler (2001:16) explain that good research follows the standards of a scientific method. This implies that:
- the purpose of the research is clearly defined;
- the research procedures are clearly detailed;
- the research design is thoroughly planned;
- high ethical standards are applied in planning, conducting and analysing research;
- limitations of the research are revealed;
- research findings are presented unambiguously;

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- conclusions are justified;
- the researcher's experience is reflected.

Parasuraman & Grewal (2004:42) identify two types of data, namely primary data and secondary data. Secondary data refers to information that has already been collected and is readily available from other sources, while primary data are collected for specific research needs.

Berg (2007:268) states that *primary data* are the sources involving the oral or written testimony of eyewitnesses, whereas secondary sources involve the oral or written testimony of people not immediately present at the time of a given event. These sources are documents written or objects created by others that relate to a specific research question or area of research interest.

Both primary and secondary data sources were used in this study. Secondary sources were used to form the theoretical foundation of the study and to define and structure the methods used as well as processes followed to conduct primary research.

This study assessed perceptions, therefore, a qualitative approach was followed. According to Berg (2007:8), *qualitative research* seeks to answer questions by examining various social settings and the individuals who inhabit these settings. Qualitative researchers are interested in how humans arrange themselves and their settings and how inhabitants of these settings make sense of their surroundings.

Text data analysis was the method used to analyse the content and context of the data collected by means of open-ended questions. The study also included focus group interviews to assess whether the responses of these focus groups were of similar nature to the responses collected from the questionnaires. The focus group research also assisted the researcher developing questions for the open-ended questionnaires.

6.2 STEPS IN THE RESEARCH METHODOLOGY

According to Parasuraman et al. (2004:34), it is convenient and helpful to divide the research process into a series of chronological steps, although in reality the steps are interrelated. Given the approaches of various authors and the nature and purpose of this study, the following research steps were used ensuring that the methodology is clear, concise and appropriate:

- Define the research problem and purpose.
- Define the research objectives.
- Develop the research design.
- Determine the research method.
- Design data collection procedures.
- Select the sampling procedure.

6.3   DEFINING THE RESEARCH PROBLEM AND PURPOSE

The literature review demonstrated that the closer the perceived image of the brand is to the organisation's planned brand identity, the more successful the brand identity strategy. These differences constitute the research problem. The problem statement is presented in Section 1.1 of Chapter 1 and is again summarised below.

By determining the consumer's perceptions of a brand, this study investigated the impact of a brand identity strategy on consumer perceptions. The research problem was to assess the possibility of differences between the perceptions that consumers had of the brand and the desired perceptions the company wished to establish (as outlined by the brand identity strategy of Brutal Fruit).

6.4 RESEARCH OBJECTIVES

Cooper and Schindler (2001:95) state that the research objectives flow naturally from the research purpose. It is the planning and determining of specific, concrete and achievable goals.

The research objectives of this dissertation were explained in Section 1.3 of Chapter 1. For expediency, the research objectives are stated below:

- The primary research objective was to determine the impact of the brand identity strategy of a consumer product on consumer perceptions.

- The following secondary research objectives were identified, namely:
  - o to determine what desired perceptions the company wanted to establish with its current brand identity strategy.
  - o To assess whether differences existed between the brand image (the perceptions in the minds of the consumers), and the brand identity strategy (the way the brand managers wanted the consumers to think and feel about the brand).

6.5 RESEARCH DESIGN

According to Cooper and Schindler (2001:134), *research design* constitutes the blueprint for the collection, measurement and analysis of data. Research design is the plan and structure of investigation to obtain answers to the research questions.

There is consensus in research literature (Cooper & Schindler, 2001:134; Berg, 2007:24; Collis & Hussey, 2003:10) regarding research design:

- The design is an activity and a time-based plan.
- The design is based on the research question or idea.
- The design guides the selection of sources and types of information.
- The design is a framework for specifying the relationships among the variables studied in the research.
- The design outlines procedures for every research activity.

Different categories to which research is classified were identified. Parasuraman et al. (2004:44) reason that research is viewed as either exploratory or formal. These dimensions of the research design are investigated in the next section. Table 6.1 lists the main types of researches and the basis of classification.

Table 6.1: Classification of main types of researches

Type of research	Basis of classification
Quantitative or qualitative research	Purpose of the research
Exploratory or formal	Process of the research
Deductive or inductive research	Logic of the research
Applied or basic research	Outcomes of the research

Source: Collis & Hussey (2003:10)

The first two classification types, namely exploratory or formal, as well as qualitative or quantitative, are of importance to this study and is examined and contextualised in the next section.

6.5.1   Exploratory and formal research

According to Parasuraman et al. (2004:44), exploratory research helps investigators gain initial insights and ideas for further research. Proctor (2003:527) defines *exploratory research* as having no prior assumptions and the data itself allows for the findings obtained. Cooper and Schindler (2001:139) state that exploration is particularly useful when researchers lack a clear idea of the problems they could meet during the study.

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Through exploration researchers develop concepts more clearly, establish priorities, develop operational definitions and improve the final research design.

For the purpose of this study, exploratory research was used to obtain information about the perceptions of the consumers of Brutal Fruit as there was no secondary data to obtain that kind of information.

A reason for not using formal research in this dissertation is explained by Parasuraman et al. (2004:73), stating that a drawback of formal descriptive research is that it generally cannot provide the type of evidence necessary to make casual inferences about relationships among variables. Exploratory research enables researchers to make casual inferences, for example, how the brand identity strategy influences brand image variables. Therefore, data collected through experimental exploratory research provides much stronger evidence of cause and effect than data collected through formal research.

6.5.2 Quantitative and qualitative research

It is possible to distinguish between the two main research approaches, namely the quantitative approach and the qualitative approach.

Proctor (2003:528) defines *quantitative research* as an approach usually involving a large sample which is designed to generate data that can be projected to the whole population. *Qualitative research* is defined as an approach usually involving small samples, which attempt to elicit descriptive information about the thoughts and feelings of the respondents on a topic of interest to the research.

For this research, the perceptions of the consumers of the target market were determined by means of qualitative research. This research method was chosen over the quantitative method as it elicited information that deals with feelings, ideas and perceptions.

Berg (2007:3) indicates that the notion of quality is essential in the nature of things. On the other hand, quantity amount to something. Quality refers to the what, how, when

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and where of a thing. Qualitative research refers to the meanings, concepts, definitions, characteristics, metaphors, symbols and descriptions of things.

As explained in Section 6.3, the purpose of this study was to analyse the impact of the brand identity strategy and the shaping of brand image, namely the perceptions of the consumers of Brutal Fruit. Taking the purpose of the study and the objectives into account, the research followed an exploratory and qualitative approach.

6.6 THE RESEARCH METHOD: THE SELECTION OF DATA SOURCES

According to Proctor (2003:69), information helps an organisation to solve its marketing problems and to make marketing decisions. A distinction is made between information and data. *Data* comprises unorganised news, facts and figures about any kind of topic. *Information* is a body of facts that is organised around a specific topic or subject. It comprises facts organised and presented to help solve a problem or develop a plan.

Both primary and secondary data sources were used for this research. Secondary data from existing sources was presented by means of an extensive literature review (Chapters 2, 3, 4, and 5), while primary data was collected by means of a questionnaire and focus group interviews. In this study, respondents were selected by means of a convenience sample to meet the profile of the target market as this was an exploratory study. Figure 6.1 illustrates the sequence of the data collected in this study.

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Figure 6.1: The sequence of data collection


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┌─────────────────────────────────────────────┐
│                Focus groups                  │
│                                              │
│   Exploratory research to assist in phrasing │
│   questionnaires in order to derive relevant │
│         and meaningful information.          │
└─────────────────────────────────────────────┘
                      ▼
┌─────────────────────────────────────────────┐
│               Questionnaires                 │
│                                              │
│   Open-ended questions were put to respondents│
│   in order to collect and analyse perceptions.│
└─────────────────────────────────────────────┘
                      ▼
┌─────────────────────────────────────────────┐
│  Focus groups                                │
│                                              │
│   •  Focus groups were used to compare results.│
└─────────────────────────────────────────────┘
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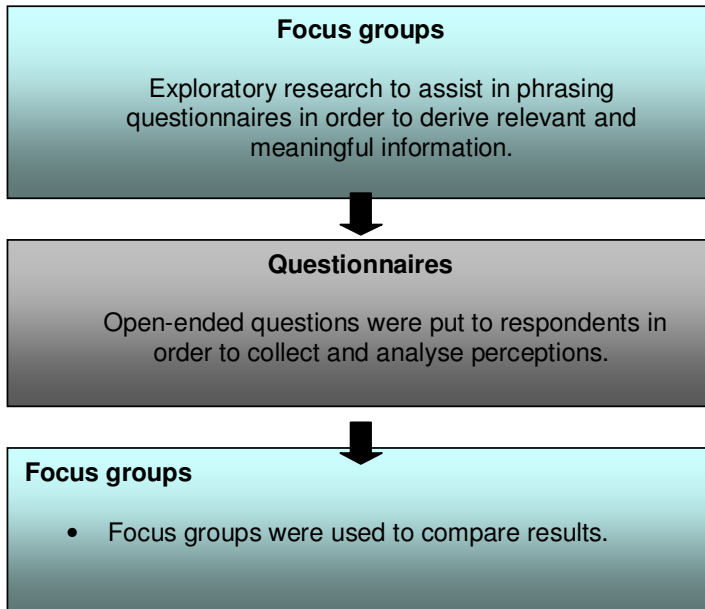
Source: Author

6.7 DATA COLLECTION METHODS

Cooper and Schindler (2001:135) explain that data collection methods can be classified into a monitoring process and a communication process. The former includes studies in which the researcher inspects the activities of a subject or the nature of some material without attempting to elicit responses from anyone. For the purposes of this study, a communication process was followed.

According to Berg (2007:97), the notion of accurate communication of ideas implies that researchers have a clear idea about the type of information they want to access and about the purpose of the research. Questionnaires and focus groups are effective methods of collecting information, particularly when investigators are interested in understanding the perceptions of participants or learning how participants come to attach certain meanings to phenomena or events.

The sample met the profile of the target market.

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Text data analysis was the method used to analyse the content and context of the data collected by means of open-ended questions. Research was also conducted by means of focus groups to assess whether the responses were of similar nature compared with the responses collected from the questionnaires. The focus groups also assisted the researcher in introducing the right questions to the respondents to collect meaningful data that is relevant to what the research set out to attain.

6.7.1 Primary data collection method: focus groups used to compare results

Berg (2007:144) explains that the *focus group* is an interview style designed for small groups of unrelated individuals, formed by the researcher and led in a group discussion on some particular topic or topics. Using this approach, researchers strive to learn through the discussion about conscious, semi-conscious and unconscious psychological and socio-cultural characteristics and processes among various groups.

According to Cooper and Schindler (2001:142), a *focus group* is a panel of people, led by a trained moderator. The facilitator or moderator uses group dynamics principles to focus or guide the group in an exchange of ideas, feelings and experiences on a specific topic with open-ended questions. Participants in focus groups were requested to supply and share their perceptions in order to obtain qualitative information.

According to Berg (2007:162), the information collected during the course of a focus group is raw data. The first step was to transcribe the entire interview. This was a verbatim transcription of each question asked by the moderator and each individual answer given by the focus group participants. It included all probes by the moderator and any slang, dialects and pauses offered by focus group members as they responded to the moderator and each other. The outcome of this step is provided in Annexure A.

The focus groups were conducted in social dining restaurants, for example, News Cafés. Convenience sampling was used and the sample met the profile of the target market.

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To summarise, the focus group interviews served two purposes. Firstly, the author wanted to ensure by means of the focus groups that the questions produced for the questionnaires would set out to collect the information needed to meet the research objectives. Secondly, it served to compare the data collected from the responses in the questionnaires by determining if the data was of similar nature to the responses from the focus group interviews.

The moderator guide that was used in the focus groups is presented below:

- Focus group objective: To explore consumer perceptions of Brutal Fruit by means of interactive group discussions.

- The method used to analyse the data: qualitative research by means of free association: respondents were asked what comes to mind when they thought of the brand Brutal Fruit without any specific probe or cue. The following question was asked: "What does the name Brutal Fruit mean to you?"

- After receiving a list of associations the following questions were asked to determine the brand image:
    1. What do you like best about the brand? What are the positive aspects? What do you dislike? What are the disadvantages?
    2. What do you find unique about the brand? How is it different from other brands? In what ways is it the same?
    3. Who uses the brand? What kind of person?
    4. When and where do they use the brand? In what types of situations?
    5. How do they use the brand? What do they get out of using it?
    6. How do they use the brand? What do they use it for?

- A *comparison task* was used to elicit responses to uncover the true opinions and feelings of consumers:
    1. If BF were a car, which one would it be?
    2. If it were an animal?
    3. If BF were a celebrity, which one would it be?
    4. What personality type would BF have?

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5. If BF were an activity, what would it be?
6. If BF were an occupation?
7. If BF were a magazine?
8. If BF were a fabric?

- Follow-up questions were asked to gather deeper insight into why they responded in a particular way.

- The brand personality and values that can be attributed to the brand were determined by asking the following:
  "If the brand BF were to come alive as a person, what would it be like? What would it do? Where would it live? What would it wear? Who would it talk to if it went to a party, and what would it talk about?

- Focus group members were informed that a method would be used to determine brand personality. Respondents rated how descriptive each personality trait is by selecting 1 to 7 being not at all descriptive and 7 extremely descriptive.

Table 6.2: Brand personality

	1	2	3	4	5	6	7
Sincerity (honest, down-to-earth, wholesome, cheerful)							
Excitement (daring, spirited, imaginative, up-to-date)							
Competence (reliable, intelligent< successful)							
Sophistication (upper class, charming)							
Ruggedness (outdoorsy and tough)							

Source: Keller (2003:447)

6.7.2 Primary data collection method: questionnaires

The author wanted to ensure by means of the focus groups that the questions produced for the questionnaire would set out to collect the information needed to meet the research objectives. The questionnaire was pre-tested to establish if relevant perceptions would be gathered from the convenience sample and whether the questions were interpreted correctly.

The pre-tested questionnaire derived meaningful data, therefore, the author decided to use questionnaires as the research instrument to obtain data. Three open-ended questions were put to the respondents to collect and analyse the respondents' perceptions. The respondents were requested to write down their responses in a paragraph in order to gain meaningful and relevant perceptions.

Three questions were put to the respondents, namely:

- When thinking of Brutal Fruit, what comes to mind? Write down any thoughts, feelings, associations that come to mind.
- If Brutal Fruit were to come alive as a person, where would it go, what would it wear and what would it talk about?
- Where did you find out about Brutal Fruit? What experiences have you had with the brand?

6.8 SAMPLING

The logic of using a sample of subjects is to make inferences about some larger population from a smaller sample. Parasuruman (2004:356) asserts that *sampling* is the selection of a fraction of the total number of units of interest for the ultimate purpose of being able to draw general conclusions about the entire body of units.

Cooper and Schindler (2001:163) define *sampling* as the method used to select some of the elements in the population. By doing so, conclusions can be drawn about the entire population.

According to Cooper and Schindler (2001:167), there are several decisions to be made in securing a sample. These decisions essentially pertain to the relevance of the population and the parameters of interest, the sample type and the sample size. For the purpose of this research, the composition of the focus groups and respondents selected to fill out the open-ended questions met the profile of the target market.

6.8.1 The population

Parasuruman (2004:256) defines *population* as consisting of the entire body of units of interest to decision-makers in a situation. Proctor (2003:102) elaborates on this definition of the *population* as the total group to be studied. It is the grand total of what is being measured.

The composition of the respondents interviewed met the profile of the selected target market of Brutal Fruit as described in Chapter 5. The aim was to collect relevant

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perceptions from the target population. The brand identity strategy is targeted at this particular market.

6.8.2   Sample size

Convenience sampling was used to obtain information from the focus groups and the questionnaire. The reasons for using and advantage of convenience sampling are that it lowers cost (Parasuruman, 2004:356). Cooper and Schindler (2001:163) broaden this view by identifying four reasons for sampling, namely lower cost, greater accuracy of results, greater speed of data collection and availability of population elements.

The sample design reflected the nature and purpose of the research. The nature of qualitative research is not based on the sample size but based on forming constructs. The author analysed the content of the data in order to identify specific trends and patterns.

Five focus groups were conducted as well as 75 questionnaires were administered. The questionnaire was pre-tested. The sample size of 75 was deemed sufficient by the researcher. The perceptions recorded initially by the focus groups were used to compare whether the perceptions gathered through the questionnaires were of similar nature.

6.9   THE USE OF TEXT DATA ANALYSIS TO ASSESS CONSUMER PERCEPTIONS

According to Berg (2007:304), *content analysis* is a careful, detailed, systematic examination and interpretation of a particular body of material in an effort to identify patterns and meanings. Typically, content analysis is performed on various forms of human communications. The author applied text data analysis in the form of content analysis.

With regard to text data analysis, the author applied holistic processes of linguistic text data analysis to organise, process and present verbal data. Therefore, the author

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analysed the everyday language of the respondents and applied an indexing system allowing for the presentation of linguistic knowledge (Zelger, 2002:60).

What makes this method unique is that respondents were requested to respond to three open-ended questions. The responses on all three questions were then systematically organised, processed, analysed and presented in the respondents' own words.

Figure 6.1 depicts the stages in the text data analysis in the form of guidelines.

According to Berg (2007:325), text data analysis involves the stages as illustrated in Figure 6.1.

Figure 6.2: Stage model of qualitative text analysis

```
┌─────────────────────────────────────────────────────┐
│            Identify the research question           │
└─────────────────────────────────────────────────────┘
                          ↓
┌─────────────────────────────────────────────────────┐
│                  Define categories                  │
└─────────────────────────────────────────────────────┘
                          ↓
┌─────────────────────────────────────────────────────┐
│     Read through data and establish grounded categories     │
└─────────────────────────────────────────────────────┘
                          ↓
┌─────────────────────────────────────────────────────┐
│  Determine criteria of selection for sorting data chunks into │
│                       categories                    │
└─────────────────────────────────────────────────────┘
                          ↓
┌─────────────────────────────────────────────────────┐
│          Begin sorting the data into various groups          │
└─────────────────────────────────────────────────────┘
                          ↓
┌─────────────────────────────────────────────────────┐
│                     Seek patterns                   │
└─────────────────────────────────────────────────────┘
                          ↓
┌─────────────────────────────────────────────────────┐
│  • Consider patterns in the light of literature     │
│  • Offer explanation (analysis) for your findings   │
└─────────────────────────────────────────────────────┘
```
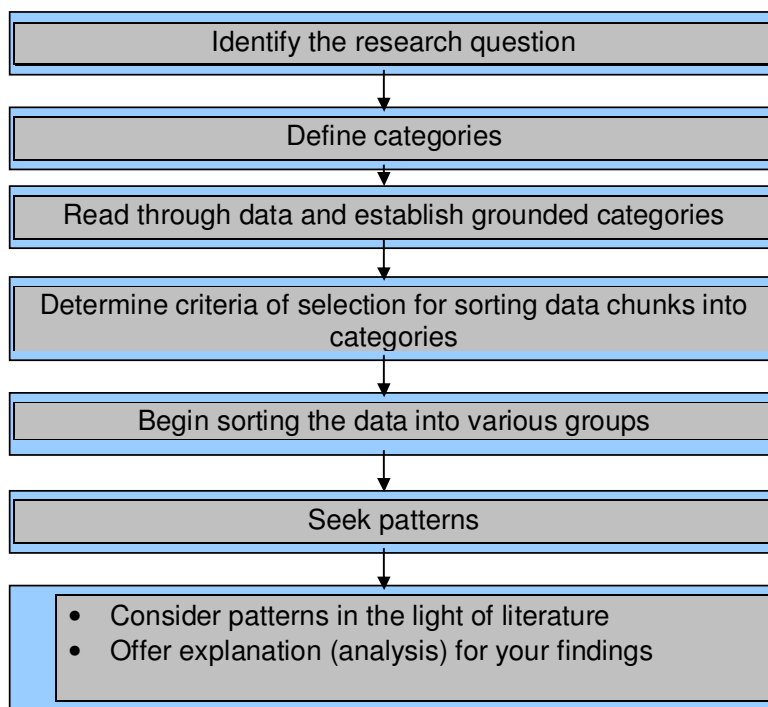
Source: Adapted from Berg (2007:326)

CHAPTER 7

RESULTS

7.1 INTRODUCTION

This chapter reports on the text data analysis and subsequent findings. In Chapter 8, the findings are compared with the brand identity strategy of Brutal Fruit. Possible differences between the brand identity strategy and the actual perceptions of the brand are discussed.

The chapter consisted of several sections, representing the seven steps of the text data analysis. Firstly, all the perceptions collected by means of the questionnaires were recorded alphabetically on an Excel spreadsheet in the exact words of the respondents, as shown in Table 7.2.

Secondly, the most frequently recorded perceptions were identified and placed in a framework as illustrated in Table 7.3.

Thirdly, the most frequently recorded perceptions that were grouped together in Step 2 were grouped again into 10 primary perceptions as illustrated in Table 7.4. The 10 primary perceptions consist of all the high frequency perceptions from the framework in Table 7.2.

The fourth step consisted of the recording of each individual respondent's perceptions of the brand in a "perception assessment worksheet". The perceptions were recorded in accordance with the 10 primary perceptions. A number one (1) was used to indicate that the perception was indeed mentioned by the respondent or the number zero (0) indicating that the respondent did not mention the perception at all.

Step 5 consisted of analysing each of the primary perceptions. This was done by 'filtering' the respondents' responses as explained in Step 4. A number one (1) indicates

that the perception was indeed mentioned by the respondents. The exact sentences containing the perceptions were analysed and can be seen at the side of the table.

In Steps 6 and 7, perceptions which were recorded by respondents simultaneously were analysed. The objective of these steps was to determine the link or meaning of the perceptions by respondents mentioned simultaneously. It is important to note that more than three perceptions mentioned simultaneously by the respondents were not taken into consideration as the data would become too bulky to make meaningful conclusions.

The font size has been changed in the tables to accommodate all the data and to make it more legible and decipherable. Examples are given to explain the different steps. The complete assessment worksheet with all the recorded responses is available in Annexure B. Table 7.1 explains the steps followed in analysing the text data analysis.

Table 7.1: Steps followed in text data analysis

Step 1	Record consumer perceptions on an Excel spreadsheet.
Step 2	Identify the most frequently recorded perceptions.
Step 3	Group the most frequently recorded perceptions in a primary perceptions framework.
Step 4	Record each individual respondent's perceptions of the brand in a perception assessment worksheet.
Step 5	Analyse each of the respondent's sentences by 'filtering' the perceptions in accordance with the primary perception framework.
Steps 6 and 7	Analyse what perceptions were recorded simultaneously.

7.2   STEP 1: RECORDING OF CONSUMER PERCEPTIONS

Table 7.1 shows the perceptions as recorded in the respondents' own words. The perceptions are presented in alphabetical order. It is important to note that some of the perceptions were mentioned frequently, but are only plotted once on Excel. It was important to build constructs and identify patterns in the data. The perceptions collected from the responses in the questionnaires are presented in Table 7.2.

Table 7.2: Consumer perceptions

A girl can be anything she wishes to be when she consumes Brutal Fruit	Exotic experience
Adult	Expensive for students
Adventurous	Experiment
Aftertaste not nice	Extrovert
Alcohol but nice	Family
Any occasion	Fashion-conscious
Appealing looks	Feelgood drink
Appearance of something going on	Feeling of mmmm
Appreciating naughty best	Females don't like bitter beer
Attitude - good	Feminine status
Attract good-looking men by giving off that these girls they are naughty	Firs-time drinkers
Attractive colours	Flirtatious females
Beach	Free living
Beautiful	Fruit in a bottle
Bitchy	Fruity juice
Bitter-sweet	Fun
Blonde	Funky
Both genders	Get on a high
Brutal Fruit name confusing Brutal Naughty vs. nature	Girls
Bungee jumping	Girls only drink
Burst of flavour	Glitzy colours
Camp fire	Good alternative to beer
Can have lots before drunk	Good clean
Can't drink too much	Good time after hard work

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Can't get tired of the taste	Great at a braai
Catchy	Great idea for females
Cheap	Group friends
Class	Guys consume when tired of beer
Clubs	Health-conscious
Considered a girly drink	Heartburn
Consume when extremely drunk	High alcohol content
Contemporary	Hip
Cool drink with a kick	Holiday resort
Cool looks	Image/good
Crazy	Individuals
Creates good atmosphere	Innovative
Dancing	Intelligent women
Delicious	Jean and T-shirt-wearing women
Different	Joy sharing
Doesn't make you feel bloated	Knows what they want in life
Don't understand naked underwear ads	Laid back
Don't want to be associated with naked women	Lifestyle
Drink what friends drink	Light in alcohol
Dynamic	Lively
Easy to drink	Living life to the fullest
Energetic	Living on the edge
Energy	Looks like guava juice
Enjoys life	Looks like Liqui Fruit
Exciting	Lovely
Executives	Loving
Mainly female	SA needs more female drinks
Males that don't like beer	Safari
Marketing should change cause I'm a guy, love Brutal Fruit but only aimed at females	Sassy
Memorable	Seeking more excitement
Men labelling it a 'girls' drink	Self-confident
Men with identity crisis/Image problems	Semi-fancy
Metrosexual	Sensations
Middle income group	Sexy appearance

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Naughty	Smart women
Naughty look	Smooth
New/Innovative	Snazzy
Nice ads	Socialising
Nice because it's in a bottle	Spending power
Nice colours	Status-conscious
Nice flavours	Students
Nice packaging	Style
Nice promotions	Sun
Nice taste	Sweet
Night out	Sweetly evil
No consumption - loyalty to other brands	Tempting
No consumption - Don't like fruity taste	Thirst-quenching
No consumption - hurts tummy	Time of your life
No consumption - maybe not classy enough, wine better	Tip: Consider Tropical flavour
No consumption - men like looking like an alpha male with beer/whiskey, a man's drink	Tip: Launch Brutal Fruit Lite
No consumption - religion	Tip: Maybe a lemon flavour to create a niche market
No consumption - diet	Tip: Needs more positioning in female market
No male consumers	Tip: Use campaign to create database
Non-consumption: Inappropriate when not partying	To be noticed
Not any kind of women	To fit in
Not overwhelming	To look good in front of friends
Not real drink, wants real alcohol	Too sweet
Not too strong	Too sweet for males
Older consumers too	Trapeeze
Original	Trendy
Outgoing	Tropical islands
Party	Underage drinkers
Partying some sort of image	Upliftment
Passion	Upper class
Personality	Vibrant

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Popular	Want to fit in
Prefer Hunters or Savannah	White consumers
Pure fruit	Wicked
Quality moments	Witty
Refreshing	Women pretending they don't like alcohol
Refreshing on a hot day	Working women
Relate to the character of the product	Young
Relaxing	Younger males consume BF
Revitaliser	Yuppies
Rich	Zippy
Robust	

7.3 STEP 2: SORTING OF HIGH FREQUENCY PERCEPTIONS

After completing Step 1, it became clear which responses were mentioned frequently. It was the objective of Step 2 to group these perceptions with the highest frequency together with the aim of keeping the data transparent and tractable.

The most frequently recorded perceptions were copied from Table 7.2 into another workbook and is shown in Table 7.3 (A) below. The individual respondent's perceptions were then plotted in the columns represented by R1 to R70. Each of the respondents' responses were plotted in accordance to the 21 most frequently mentioned perceptions with a number one (1) indicating that the respondent mentioned the perception and a number zero (0) indicating that the perception was not mentioned.

For example, the sentences taken from Respondents 1 and 2 (R1 and R2) representing a number of the perceptions (P1-P21) are indicated in yellow below and are plotted accordingly by a number one (1) as illustrated in Table 7.2 (A). For instance, respondent 1 (R1) did not mention that Brutal Fruit is mainly consumed by females which is Perception 2 (P2), therefore it is indicated by a zero (0).

Another example is respondent 2 (R2) who mentioned the marketing campaigns and this response is indicated in yellow below by plotting perception 6 (P6) with a number one (1).

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Examples of the sentences used by respondents (R1) and (R2) representing a number of perceptions are presented below:

R (1) – "Mostly young people who enjoy socialising but who aren't heavy drinkers. People who prefer something not as strong as 'hard' liquor drink. It has quite a funky image associated with the product. It's nice and light and fruity, people who enjoy the refreshing taste."

R (2) –" Women/Females aged between 18 and 30. Fruity flavour a good alternative to beer/cider. They think it is not a beer-type product. Original advertising and creative marketing strategy."

Table 7.3 (A): High frequency perceptions

Perceptions	Respondents	R 1	R 2	R 67	####	R 69	R 70
P1	Young people	1	1	1	1	1	1
P2	Mainly females	0	1	1	1	1	1
P3	Socialising	1	0	0	1	0	0
P4	Having fun/party/socialising	0	0	0	1	0	0
P5	Sweet	0	0	1	0	0	0
P6	Light in alcohol	1	0	1	0	0	0
P7	Outgoing/wicked/adventurous/energetic	0	0	0	0	0	1
P8	Appealing packaging	0	0	0	0	1	0
P10	Good taste	1	0	1	0	1	0
P11	Fruity	1	1	1	0	1	0
P12	Refreshing	1	0	0	0	1	0
P13	Like the image associated with BF	1	0	1	0	0	1
P14	Good alternative to beer	0	1	0	0	0	0
P15	Too sweet	0	0	0	0	0	0
P16	Enjoy marketing campaigns	0	1	0	0	0	1
P17	Beginners/Starting-out drinkers	0	0	0	0	0	0
P18	Outdoor occasions	0	0	0	1	0	0
P19	Trendy	0	0	0	0	0	0
P20	Sexy	0	0	0	0	0	0
P21	Club	0	0	0	1	0	1

7.4   STEP 3: GROUPING OF THE 10 PRIMARY PERCEPTIONS

The third step consisted of grouping the initial 21 high frequency perceptions together in a primary perception framework. The perceptions were grouped together according to similarity and these groups are indicated by the similar colours in Table 7.3 (B) and Table 7.4 respectively.

Table 7.3 (B): High frequency perceptions

Perceptions	Respondents
P1	Young people
P2	Mainly females
P3	Socialising
P4	Having fun/party/socialising
P5	Sweet
P6	Light in alcohol
P7	Outgoing/wicked/adventurous/energetic
P8	Appealing packaging
P10	Good taste
P11	Fruity
P12	Refreshing
P13	Like the image associated with BF
P14	Good alternative to beer
P15	Too sweet
P16	Enjoy marketing campaigns
P17	Beginners/Starting-out drinkers
P18	Outdoor occasions
P19	Trendy
P20	Sexy
P21	Club

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TABLE 7.4: Framework for the ten primary perceptions

P1	Young
P2	Mainly Female
P3	Brutal Fruits Image
P4	Consume on Occasion
P5	Taste
P6	Packaging
P7	Fruity Drink
P8	Alternative Drink
P9	Advertising and Promotions
P10	Personality

In summary, the 10 primary perceptions recorded by the respondents are the following:

- *Young* – relates to the age of the consumers, for example young people, starting out as drinkers, students, girls.

- *Mainly female consumers* - girls, ladies, women, females.

- *Brutal Fruit's image* - consumers relating to the brand, appealing image of Brutal Fruit, image-conscious consumers.

- *Consume on occasion* – relates to the occasion of consumption, for example, group social, having fun, partying, clubbing and outdoor occasions.

- Taste – directly relating to the taste of the drink, for example, sweet tasting, good taste, refreshing, too sweet, not strong, easy-drinking.

- Packaging - Perceptions about Brutal Fruit's packaging, for example, nice packaging, attractive packaging and funky colours.

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- Fruity drink – relates to the perception of the fruitiness of the product, for example, fruity, fruit in a bottle, fruit juice.

- Alternative drink – relates to the perception that Brutal Fruit is a good alternative to their normal drink of choice, for example, low in alcohol, good alternative to beer.

- Advertising and promotions – relates to Brutal Fruit's advertising and promotional activities.

- Personality – relates to the perceived personality type of Brutal Fruit consumers, for example, outgoing, adventurous, energetic, trendy, sexy and naughty.

7.5   STEP 4: CREATING THE PERCEPTION ASSESSMENT WORKBOOK

After combining and grouping the perceptions into 10 primary perceptions in Step 3, a perception assessment workbook was created. The objective was to gather all the data in one structured Excel spreadsheet. This enabled the sorting and filtering of the data for easily obtainable, transparent and tractable data. The tracting of the original sentences was made easy through this method.

In order to fit the subsequent tables on one page and as a result of a limitation of space, only the section of the data being analysed is presented. The complete perception assessment workbook is available in Annexure B.

Assessing the perceptions consisted of the following steps:
- Firstly, to serve reference, the exact sentences used by each of the respondents that contained perceptions from the primary perception framework were added into the perception assessment workbook as illustrated by Table 7.5.

- Next, each respondent's perceptions of Brutal Fruit were plotted in accordance with the 10 primary perceptions as illustrated in Table 7.6, with a

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number one (1) indicating that the respondent mentioned the perception and a number zero (0) indicating that the perception was not mentioned. Each sentence recorded in the open-ended questionnaire could be tracked to the exact sentence, the wording unchanged as illustrated by Table 7.7 and Annexure B.

Table 7.5:   R1 – R5 Sentences containing the 10 primary perceptions

Mostly young people who enjoy s**ocialising** but who aren't heavy drinkers. People who prefer something not as strong as 'hard' liquor drink. It has quite a funky image associated with the product. It's nice and light and fruity, people who enjoy the refreshing taste.	R 1
Women/Females aged between 18 and 30. Fruity flavour a good alternative to beer/cider. They think it is not a beer-type product. Original advertising and creative marketing strategy.	R 2
Young and image-conscious consumers. They don't really want to get drunk. They might also be looking for something fruity, but not juice.	R 3
Kids who are experimenting with alcohol. It is very light and very bright in its appearance. It's the fruits that appeal to the more health-conscious consumers. It's also not bitter which makes it more appealing for females. It appears good and enjoyable. The word sexy which will make the girls feel sexy and in control of what they do.	R 4
Women who don't like the taste of beer, or is under the delusional impression that BF is less fattening than beer. Students, women and men who likes trying new things. Age 18-35, and gay men. They want to be seen as young and adventurous and naughty by nature. Wicked. The taste of BF is very unique and has a real feeling of refreshment. It also comes in a very trendy funky bottle which is very appealing. Funky design and logo. Refreshing. Student and young.	R 5

7.5   STEP 5: THE ANALYSIS OF THE 10 PRIMARY PERCEPTIONS

Each of the primary perceptions was analysed in this step . This was done by 'filtering' the respondents' responses as explained in Step 4. A number one (1) indicated that the perception was indeed mentioned by the respondents, and was analysed in this step. The exact sentences containing the responses were analysed and cane be viewed in Annexure B.

The results from the primary perceptions are to be analysed in the next section. Responses by five respondents are used as examples with every primary perception to create consistency and provide an explanation to the primary perception.

7.6.1 *Perception: young*

The first primary perception, namely that Brutal Fruit is consumed by young people, is illustrated in Table 7.6. Respondents 1, 2, 3, 4, 5 (R1, R2, R3, R4, R5) all mentioned this perception which is used as an example. The remainder of the respondenses in which this perception was mentioned can be viewed in Annexure B.

Table 7.6: Perception: young

Sentences	
Mostly young people who enjoy socialising but who aren't heavy drinkers. People who prefer something not as strong as "hard" liquor drink. It has quite a funky image associated with the product. It's nice and light and fruity, people who enjoy the refreshing taste.	R 1
Women/Females aged between **18 and 30**. Fruity flavour a good alternative to beer/cider. They think it is not a beer-type product. Original advertising and creative marketing strategy.	R 2
Young and image-conscious consumers. They don't really want to get drunk. They might also be looking for something fruity, but not juice.	R 3
Kids who are experimenting with alcohol. It is very light and very bright in its appearance. It's the fruits that appeal to the more health-conscious consumers. It's also not bitter which makes it more appealing for females. It appears good and enjoyable. The name sexy which will make the girls feel sexy and in control of what they do.	R 4
Women who don't like the taste of beer. Or are under the delusional impression that BF is less fattening than beer. **Students**, women and men who likes trying new things. Age **18-35,** and gay men. They want to be seen as young and adventurous and naughty by nature. Wicked. The taste of BF is very unique and they have a real feeling of refreshment. It also comes in a very trendy funky bottle which is very appealing. Funky design and logo. Refreshing. **Student and young.**	R 5

The respondents often mentioned that Brutal Fruit is consumed by the younger population and it is therefore assumed that Brutal Fruit is perceived to be consumed by young people.

The following words indicated that the respondents recorded the primary perception that Brutal Fruit is consumed by young people:
- Young
- Younger males

- First-time drinkers
- Underage drinkers
- Girls
- Students
- Kids

7.6.2 Perception: mainly female

The perception which surfaced frequently was that Brutal Fruit is mainly consumed by females. Sentences by five respondents (R2, R4, R5, R6 and R7) containing this perception are shown in Table 7.7. (See Annexure B for all the responses).

Table 7.7: Perception: mainly female

Sentences	
Women/Females aged between 18 and 30. Fruity flavour a good alternative to beer/cider. They think it is not a beer-type product. Original advertising and creative marketing strategy.	R 2
Kids who are experimenting with alcohol. It is very light and very bright in its appearance. It's the fruits that appeal to the more health-conscious consumers. It's also not bitter which makes it more **appealing for females**. It appears good and enjoyable. The name sexy which will make the girls feel sexy and in control of what they do.	R 4
Women who don't like the taste of beer or is under the delusional impression that BF is less fattening than beer. Students, women and men who likes trying new things. Aged 18-35, and gay men. They want to be seen as young and adventurous and naughty by nature. Wicked. The taste of BF is very unique and has a real feeling of refreshment. It also comes in a very trendy funky bottle which is very appealing. Funky design and logo. Refreshing. Student and young.	R 5
Consumers who enjoy fruit juices and enjoy alcohol. It is an easy to drink beverage and there are a **lot of females** that enjoy the drink. An outgoing type of consumer. They enjoy partying and alcohol is very much a part of it. I feel it is a refreshing and enjoyable drink, perfect for daytime, outdoor occasions. I even enjoy them every now and then even if I am a beer drinker. They are great for downing occasions.	R 6

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All ladies specifically young ladies. Club scene. Those who follow image conscious trends or drink what their friends drink. Fashion conscious. Ladies with a bit of spending power. Or men who drink anything. It's a trend at the moment. It's what young ladies and friends drink. They might perceive it to be less fattening than beer. It's too sweet and triggers heartburn. Marketing aimed at ladies so it is perceived as a ladies drink.	R 7

The following words were recorded regularly by the respondents:

- Girls
- Blonde Girls
- Intelligent Women
- Jean and T-shirt-wearing-women
- Women pretending they don't like alcohol
- Working women
- Ladies
- Females
- Feminine status

It can be concluded that the overall perception of the respondents was that Brutal Fruit is mainly consumed by female consumers.

7.6.3 Perception: Brutal Fruit's image

The respondents often mentioned Brutal Fruit's image when motivating reasons for consumption as illustrated (by the example) below in Table 7.9.

Table 7.8: Perception: Brutal Fruit's image

Sentences	
Women who don't like the taste of beer or are under the delusional impression that BF is less fattening than beer. Students, women and men who like trying new things. Age 18-35, and gay men. **They want to be seen** as young and adventurous and naughty by nature. Wicked. The taste of BF is very unique and they have a real feeling of refreshment. It also comes in a very trendy funky bottle which is very appealing. Funky design and logo. Refreshing. Student and young.	R 5
All ladies specifically young ladies. Club scene. Those who follow **image-conscious** trends or drink what their friends drink. Fashion-conscious. Ladies with a bit of spending power. Or men who drink anything. It's a trend at the moment. It's what young ladies and friends drink. They might perceive it to be less fattening than beer. It's too sweet and triggers heartburn. Marketing aimed at ladies so it is perceived as a ladies drink.	R 7
Women, who like sweet drinks that don't make too drunk. It doesn't feel like you are drinking. These women are funky and self-secured not to let any man bring her down. It's a light drink and very sweet, bitter drinks are for men. It also has different colours and girls like to drink the colour that is the same as her clothes. **It just fits your image** better. You can't even taste the alcohol.	R 10
Young women aged 20-30 years. Sophisticated and educated, who don't want to drink beer or wine. Also girls that don't want to get totally drunk, but still want to be social. They drink BF because it tastes like fruit juice and you won't get totally drunk after having one or two. They also drink it **because it fits their image** of being young and trendy. Good advertisements on TV.	R 11
Female, 18-24 years old. Brutal Fruit is positioned as fun, party, sexy, hip sleek drink that women of this age **associate and identify with**.	R 13
Upper class rich person who loves to party. I think it is more a ladies drink. I think it is an **image thing.**	R 15

The following frequently recorded words are listed below to illustrate the perception of Brutal Fruit's image. All the words can be seen in Annexure B. They are:

- Portraying some sort of image
- Want to fit in

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- To look good in front of friends
- Nice image
- Image-conscious
- Image thing
- Fits your image

7.6.4   Perception: Consume on social occasion

The respondents often recorded an occasion of consumption as illustrated by the five examples in Table 7.9. The remainder of responses in which an occasion for consumption is mentioned can be seen in Annexure B.

Table 7.9: Perception: consume on social occasion

I associate BF with being young and trendy, you don't drink to get drunk but when you are thirsty. Women usually, sometimes men do but only if they don't like beer. Fun-loving, party people. **Nice at a BBQ**. It's for people that don't like the taste of alcohol but rather cooldrink with a twist. It's also affordable. Too sweet sometimes. I like the fun, naughty campaign.	R 21
BF is for people that don't like beer. I don't like strong alcohol so this is nice. BF is light, taste nice, makes me relax. We have it at **friend's house at braais and when we watch rugby**. It almost tastes like cooldrink with a kick. It's a feel good drink.	R 55
Fruit cocktail. More of a chilled drink so perhaps to socialise, not very strong, but creates a naughty state of mind. More for the female market, younger, vibey and causes you to do naughty things. **A club drink.**	R 12
I think young women are the typical consumers. Not just any women but the real **club-going-socialising-** jean and T-shirt- wearing-women. Also the women that don't like to drink. Or pretend they don't like to drink. The first group drink BF because it is in their mind the image they want to project, laid back, cool funky with a bottle in their hand. The second type drinks BF because they are mothers so they can pretend it is cooldrink and project their image. Passion, tropical islands and sun. Has a nice taste, you can taste and smell the fruit.	R 18

The respondents' words indicating an occasion of consumption are listed below:
- Any occasion
- Beach

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- Camp fire
- Dancing
- Great at a braai
- Holiday resort
- Night out
- Party
- Quality moments
- Safari
- Socialising
- Sun
- Tropical islands
- Group friends

It can be concluded that Brutal Fruit is perceived by the respondents as a drink that is consumed on social occasions relating to fun and friends, mainly in an outdoor setting or in a nightclub.

7.6.5 Perception: taste

Taste as a perception is mentioned regularly by the respondents and illustrated by an example in Table 7.10 below:

Table 7.10: Perception: taste

The young vibrant adult, who loves fruit drinks, but also would prefer more than just a normal fruit juice, like a **cooldrink with a kick**. It suits their social lifestyle.	R 46
Mostly women, outgoing party people, cute ladies. I drink it because it is like **cooldrink** with a kick. **Too sweet** and gives heartburn.	R 47
Yuppie drink. Many females but lots of males drink it who do not like beer. I drink it because I enjoy it, it's **not too sweet but not as sour as beer.** My underage sister likes the idea of the bottle and the image it creates when she drinks it. Many guys feel that it is a girly drink and it is unmanly to drink it.	R 48
Fun girls (19-26). Most likely girls that like to party regularly. They don't like wine. It is a **nice drink that is not too strong like the hard stuff like brandy. Taste nice**. It is a fun drink and creates a fun atmosphere and young and fun.	R 50

Girls. People who want to have fun. Naughty girls. Young people. It is **not as strong** as many other drinks. It is a very **nice drink for a hot day.** Nice packaging. It looks very appealing. It's fattening. It's fun. It's a drink that fits any occasion.	R 53

It became evident that respondents often linked Brutal Fruit with its taste. The perceptions based on taste mostly ranged from the levels of sweetness, fruitiness and the amount of alcohol in the product affecting the taste. These perceptions can be viewed in Annexure B. The most often used words to describe taste are listed below:

- Bitter-sweet
- Burst of flavour
- Can't get tired of the taste
- Cooldrink with a kick
- Easy to drink
- Fruity juice
- Nice flavours
- Nice taste
- Not overwhelming
- Not too strong
- Pure fruit
- Sweet
- Sweetly evil
- Thirst-quenching

The overriding perception of taste from the respondents is that Brutal Fruit is a very sweet drink that tastes like a fruit juice or cooldrink and that it does not taste of very strong alcohol.

7.6.6 Perception: packaging

All the mentioned perceptions on packaging were recorded as before by the respondents' free association linking packaging to Brutal Fruit. It is evident that the majority of respondents that commented on packaging have a positive view of packaging, they describe the packaging as being appealing. These perceptions are illustrated by the examples in Annexure B and Table 7.12 below.

Table 7.11: Perception: packaging

Sentences

Sentence	
Young, energetic individuals who thrive on time spent with friends and family, where quality moments are shared. Like social gatherings at the beach sharing a moment with fellow students at campus and around a fire, sharing a crazy moment like trapeze or bungee jumping at a holiday resort. It exudes all that is fun, adventurous, social and super cool. Its an easy-drinking alcoholic beverage that has the appearance of 'something going on'. It has a promise of excitement, sharing joy, having the time of your life with those who appreciate your naughty streak. Sweetly evil. Fruit in a bottle. **Glitzy colours** make for a fun, contemporary tempting drink.	R61
Women who don't like the taste of beer or are under the delusional impression that BF is less fattening than beer. Students, women and men who like trying new things. Age 18-35, and gay men. They want to be seen as young and adventurous and naughty by nature. Wicked. The taste of BF is very unique and has a real feeling of refreshment. It also comes in a very **trendy funky bottle which is very appealing. Funky design and logo**. Refreshing. Student and young.	R 5
Girls. People who want to have fun. Naughty girls. Young people. It is not as strong as many other drinks. It is a very nice drink for a hot day. **Nice packaging. It looks very appealing**. It's fattening. It's fun. It's a drink that fits any occasion.	R 53
Tends to be female consumers. Perhaps the younger generation. They enjoy socialising. People who enjoy the sweet taste. Tend to be the white population. BF appeals to their image and personality. Their group of friends drink it**. I like the attractiveness** of the promotions and **colours of the packaging**.	R 57
Young, fun-loving person. Someone who is funky, someone young (18-22). It's alcohol but it is not too strong so if you can't handle your alcohol then this is a good choice. It is a cheap drink and the ads appeal to the young girls. Nice flavours. It is popular for the younger girls and someone that is younger will drink what his/her friends drink, so it's an image thing. It is funky, a young person's drink. **Nice because it's in a bottle**. Not too strong. Great marketing campaigns. **The product just appears so cool!**	R 60

The perceptions referring to Brutal Fruit's packaging consisted of the following words recorded by the respondents:

- Attractive colours
- Cool looks
- Fruit in a bottle
- Looks like guava juice
- Looks like Liquifruit
- New/Innovative
- Nice cause it's in a bottle
- Nice colours
- Nice packaging
- Appealing looks

7.6.7 *Perception: alternative*

Consumers perceived Brutal Fruit to be a good alternative drink to their regular drink of choice. It was also perceived as having a low alcohol content that makes for easy drinking or a 'softer' drink. The responses are illustrated in Annexure B and Table 7.13 below.

TABLE 7.12: Perception: alternative

Young, fun-loving person. Someone who is funky, someone young (18-22). It's alcohol but it is not too strong so if you can't handle your alcohol then this is a good choice. It is a cheap drink and the ads appeal to the young girls. Nice flavours. It is popular for the younger girls and someone that is younger will drink what his/her friends drink, so it's an image thing. It is funky, a young person's drink. Nice because it's in a bottle. **Not too strong**. Great marketing campaigns. The product just appears so cool!	R 60
Women, who enjoy socialising with friends etc. Great to drink, at a braai or at a club. Nice **alternative to beer** and it is easy to drink. Nice at a safari. Too sweet. Confusing name.	R 62
Mainly ladies, although some guys prefer it when they **get tired of beer**. But it can be a drink for both genders. Usually ladies drinking something upper class. Something that tastes a little sweeter than beer. You can't get tired of the taste. It is fun, sweet.	R 64
Ladies aged 20-35 years enjoy it with friends. Fruity flavours attract the girls and the nice colours. It **has low alcohol content but it looks like you're drinking**. Nice image.	R 69

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The perceptions that were recorded regularly indicating that Brutal Fruit is an alternative drink are listed as follows:

- Not too strong
- Nice alternative
- Easy drinking
- Consume when tired of beer
- Low alcohol content

7.6.8 Perception: Fruity drink

The perception of fruity drink supports the view that Brutal Fruit is perceived as a fruity drink or product.

Examples of responses mentioning that Brutal Fruit is a fruity drink are illustrated in Annexure B and Table 7.13 below.

Table 7.13: Perception: fruity drink

Mostly young people who enjoy socialising but who aren't heavy drinkers. Females who prefer something not as strong as 'hard' liquor drink. It has quite a funky image associated with the product. It's nice and light and **fruity**, people who enjoy the refreshing taste.	R 1
More of a feminine drink, for women who are enjoying time-out at a club of choice. A chilled Sunday drink, where you won't taste much alcohol but you want to saviour a **sexy fruit cocktail**. More of a chilled drink so perhaps to socialise, not very strong, but creates a naughty state of mind. More for the female market, younger, vibey and causes you to do naughty things. A club drink.	R 12
I think young women are the typical consumers. Not just any women but the real club-going-socialising- jean and T-shirt- wearing-women. Also the women that don't like to drink. Or pretend they don't like to drink. The first group drink BF because it is in their mind the image they want to project, laid back, cool funky with a bottle in their hand. The second type drinks BF because they are mothers so they can pretend it is cooldrink and project their image. Passion, tropical islands and sun. Has a nice taste, you can taste and smell the **fruit.**	R 18
The young vibrant adult, who loves fruit drinks, but also would prefer more than just a normal **fruit juice,** like a cool drink with a kick. It suits their social lifestyle.	R 46
Ladies aged 20-35 years enjoy it with friends. **Fruity flavours** attract the girls and the nice colours. It has low alcohol content but it looks like you are drinking. Nice image.	R 69

Regular recorded words by the respondents indicating that Brutal Fruit is perceived as a fruity drink are listed below:

- Fruity drink
- Fruit in a bottle
- Fruity flavours
- Fruit
- Fruit juice
- Fruit cocktail
- Fruits

7.6.9 Perception: marketing campaigns

It became evident that a number of the respondents referred to Brutal Fruit's marketing campaigns. The majority of the respondents recorded positive experiences and comments regarding these campaigns. Advertising and promotions mentioned most regularly are illustrated in Annexure B and Table 7.14 below.

Table 7.14: Perception: marketing campaigns

Women/Females aged between 18 and 30. Fruity flavour a good alternative to beer/cider. They think it is not a beer-type product. **Original advertising and creative marketing strategy.**	R 2
Young women aged 20-30 years old. Sophisticated and educated, who don't want to drink beer or wine. Also girls that don't want to get totally drunk, but still want to be social. They drink BF because it tastes like fruit juice and you won't get totally drunk after having one or two. They also drink it because it fits their image of being young and trendy .**Good advertisements on TV.**	R 11
I associate BF with being young and trendy, you don't drink to get drunk but when you are thirsty. Women usually, sometimes men do but only if they don't like beer. Fun-loving, party people. Nice at a BBQ. It's for people that don't like the taste of alcohol but rather cooldrink with a twist. It's also affordable. Too sweet sometimes. **I like the fun, naughty campaign.**	R 21
Women, young, probably aged between 18 and 40. Fashion-conscious. I drink it because of the fruity taste and low alcohol content. Ladies like drinks where the alcohol is not too potent. **Advertising is fantastic, really catchy and memorable.**	R 26

The following perceptions were recorded by the respondents indicating awareness of the marketing campaigns:

- Great advertisements
- Great campaigns
- Original advertisements
- Great promotions
- Catchy promotions

It can be concluded that the marketing campaigns of Brutal Fruit did convince respondents and that they were aware of these campaigns.

7.6.10 Perception: personality traits

With regard to personality traits, the respondents frequently mentioned the type of Brutal Fruit consumer linking the person with a personality type as indicated in Annexure B and in the examples in Table 7.15 below.

Table 7.15: Perception: personality traits

The young **vibrant adult**, who loves fruit drinks, but also would prefer more than just a normal fruit juice, like a cooldrink with a kick. It suits their lifestyle.	R 46
Mostly women, **outgoing party people**, cute ladies. I drink it because it is like cooldrink with a kick. Too sweet and gives heartburn.	R 47
Yuppie drink. Many females but lots of males drink it who do not like beer. I drink it because I enjoy it, it's not too sweet but not as sour as beer. My underage sister likes the idea of the bottle and the image it creates when she drinks it. Many guys feel that it is a girly drink and it is unmanly to drink it.	R 48
Tends to be female consumers. Perhaps the younger generation. They **enjoy socialising**. People who enjoy the sweet taste. Tend to be the white population. BF appeals to their image and personality. Their group of friends drink it. I like the attractiveness of the promotions and colours of the packaging.	R 57
Young, fun-loving person. Someone who is **funky**, someone young (18-22). It's alcohol but it is not too strong so if you can't handle your alcohol then this is a good choice. It is a cheap drink and the ads appeal to the young girls. Nice flavours. It is popular for the younger girls and someone that is younger will drink what his/her friends drink, so it's an image thing. It is funky, a young person's drink. Nice because it's in a bottle. Not too strong. Great marketing campaigns. The product just appears so **cool**!	R 60

The perceived personality traits of a Brutal Fruit consumer are listed below:

- Good attitude
- Adventurous
- Catchy
- Classy
- Crazy
- Different
- Dynamic
- Energetic
- Energy
- Enjoys life
- Exciting
- Exotic
- Extrovert
- Fashion-conscious
- Free-living
- Funky
- Hip
- Innovative
- Knows what he or she wants in life
- Laid-back
- Living on the edge
- Loving
- Naughty
- Original
- Outgoing
- Passion
- Personality
- Popular
- Self-confident
- Semi-fancy
- Status-conscious
- Tempting
- Trendy
- Upper class
- Vibrant
- Witty
- Zippy
- Flirtatious
- Lively
- Living life to the fullest

It can be assumed that the respondents perceived the typical Brutal Fruit consumer to be a passionate outgoing extrovert that has an overall positive outlook on life and likes to take charge of every opportunity presented. It is also a consumer that is very much aware of his or her image and someone who enjoys socialising.

7.7 STEP 6: ANALYSIS OF SIMULTANEOUSLY RECORDED PERCEPTIONS BY RESPONDENTS

The data was 'filtered' in this step by means of Excel to indicate which perceptions were mentioned simultaneously.

The objective of this step was to discover the 'link' and significance of the perceptions being recorded simultaneously by the respondents. It is important to note that the perceptions mentioned simultaneously with the highest frequency were analysed.

7.7.1 Combining two primary perceptions

The following most regular recorded perceptions were mentioned concurrently:

Table: 7.16: Most regular simultaneously recorded perceptions by respondents

P1 and P2	Young, Female
P1 and P5	Young, Taste
P1 and P4	Young, Social occasion
P1 and P8	Young, Alternative
P1 and P10	Young, Personality trait
P2 and P5	Female, Taste
P2 and P8	Female, Differentiator
P4 and P10	Social occasion, Personality trait

7.7.1.1 Simultaneously recorded perceptions by respondents: young and mainly female

The respondents regularly mentioned that younger females consume Brutal Fruit as indicated in Table 7.18.

Table 7.17: Simultaneously recorded perceptions: young, mainly female

Sentences	
Mostly young people who enjoy socialising but who aren't heavy drinkers. **Females** who prefer something not as strong as 'hard' Liquor drink. It has quite a funky image associated with the product. It's nice and light and fruity, people who enjoy the refreshing taste.	R 1
Women/Females aged between **18 and 30**. Fruity flavour a good alternative to beer/cider. They think it is not a beer type product. Original advertising and creative marketing strategy.	R 2
Kids who are experimenting with alcohol. It is very light and very bright in its appearance. It's the fruits that appeal to the more health-conscious consumers. It's also not bitter which makes it more appealing for females. It appears good and enjoyable. The name sexy which will make the **girls** feel sexy and in control of what they do.	R 4
Women who don't like the taste of beer or is under the delusional impression that BF is less fattening than beer. **Students, women** and men who like trying new things. Aged 18-35, and gay men. They want to be seen as young and adventurous and naughty by nature. Wicked. The taste of BF is very unique and they have a real feeling of refreshment. It also comes in a very trendy funky bottle which is very appealing. Funky design and logo. Refreshing. Student and young.	R 5

7.7.1.2 Simultaneously recorded perceptions by respondents: young and taste

The majority of the respondents perceived Brutal Fruit to be consumed by young consumers preferring an easy-drinking sweeter-tasting beverage as indicated in Table 7.19.

Table 7.18: Simultaneously recorded perceptions: young, taste

All ladies specifically **young** ladies. Club scene. Those who follow image-conscious trends or drink what their friends drink. Fashion-conscious. Ladies with a bit of spending power. Or men who drink anything. It's a trend at the moment. It's what young ladies and friends drink. They might perceive it to be less fattening than beer. It's **too sweet** and triggers heartburn. Marketing aimed at ladies so it is perceived as a ladies drink.	R 7
More of a **feminine drink, for women** who are enjoying time-out at a club of choice. A chilled Sunday drink, where you won't taste much alcohol but you want to saviour a sexy **fruit cocktail**. More of a chilled drink so perhaps to socialise, **not very strong**, but creates a naughty state of mind. More for the female market, younger, vibey and causes you to do naughty things. A club drink.	R 12
I think young **women** are the typical consumers. Not just any women but the real club-going-socialising-jean and T-shirt- wearing-women. Also the women that don't like to drink or pretend they don't like to drink. The first group drink BF because it is in their mind the image they want to project, laid back, cool funky with a bottle in their hand. The second type drinks BF because they are mothers so they can pretend it is cooldrink and project their image. Passion, tropical islands and sun. Has a **nice taste,** you can **taste and smell the fruit.**	R 18
I associate BF with being young and trendy, you don't drink to get drunk but when you are thirsty. **Women** usually, sometimes men do but only if they don't like beer. Fun-loving, party people. Nice at a BBQ. It's for people that don't like the taste of alcohol but rather **cooldrink with a twist**. It's also affordable. **Too sweet** sometimes. I like the fun, naughty campaign.	R 21
Young and mostly **female**s. People who don't like the strong taste of alcohol would **love the sweet fruity taste** of BF**. Too sweet**.	R 23

It can be concluded that Brutal Fruit is consumed by young consumers preferring a sweeter, easy-drinking beverage.

7.7.1.3 Simultaneously recorded perceptions by respondents: young and social occasion

It became evident that the perception of young consumers drinking Brutal Fruit is often combined with a social occasion. It can be concluded that the respondents perceived Brutal Fruit to be consumed by young people in a social setting associated with fun and friends. Table 7.20 illustrates this combination.

Table 7.19: Simultaneously recorded perceptions: young, social occasion

I think **young** women are the typical consumers. Not just any women but **the real club-going-socialising**- jean and T-shirt- wearing women. Also the women that don't like to drink. Or pretend they don't like to drink. The first group drink BF because it is in their mind the image they want to project, laid back, cool funky with a bottle in their hand. The second type drinks BF because they are mothers so they can pretend it is cooldrink and project their image. Passion, *tropical islands and sun.* Has a nice taste, you can taste and smell the fruit.	R 18
I associate BF with being **young** and trendy, you don't drink to get drunk but when you are thirsty. Women usually, sometimes men do but only if they don't like beer. Fun-loving, party people. Nice at a **BBQ**. It's for people that don't like the taste of alcohol but rather cooldrink with a twist. It's also affordable. Too sweet sometimes. I like the fun, naughty campaign.	R 21
Mostly women, outgoing party people, cute ladies. I drink it because it is like cooldrink with a kick. Too sweet and gives heartburn.	R 47
Fun **girls (19-26).** Most likely girls that like to **party r**egularly. They don't like wine. It is a nice drink that is not too strong like the hard stuff like brandy. Tastes nice. It is a fun drink and creates a fun atmosphere and young and fun.	R 50

7.7.1.4 Simultaneously recorded perceptions by respondents: young and alternative

The analysis of the text data shows that the perception that young people consume Brutal Fruit view Brutal Fruit positively because it is a good alternative to beer or wine. Respondents are of the opinion that young people sometimes prefer a drink that is lighter in alcohol and enjoy the option to deviate from their normal drink of choice as illustrated by the example in Table 7.21.

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Table 7.20: Simultaneously recorded perceptions: young, alternative

Young, fun-loving person. Someone who is funky, someone **young (18-22)** It's alcohol but it **is not too strong** so if you can't handle your alcohol then this is a good choice. It is a cheap drink and the ads appeal to the young girls. Nice flavours. It is popular for the younger girls and someone that is younger will drink what his/her friends drink, so it's an image thing. It is funky, a young person's drink. Nice because it's in a bottle. **Not too strong**. Great marketing campaigns. The product just appears so cool!	R 60
Young women, who enjoy socialising with friends etc. Great to drink, at a braai or at a club**. Nice alternative to beer** and it is easy to drink. Nice at a safari. Too sweet. Confusing name.	R 62
Mainly ladies, although some guys prefer it when they get tired of beer. But it can be a drink for both genders. Usually **ladies** drinking something upper class. Something that tastes **a little sweeter than beer**. You can't get tired of the taste. It is fun, sweet.	R 64
Ladies aged **20-35** years enjoy it with friends. Fruity flavours attract the girls and the nice colours. It has low **alcohol content but it looks like you're drinking**. Nice image.	R 69

7.7.1.5 Simultaneously recorded perceptions by respondents: young and personality traits

Based on the text data, several respondents reported that younger people with specific personality traits as discussed in Section 7.6.10 consume Brutal Fruit as illustrated in Table 7.22.

It can be concluded that the typical Brutal Fruit consumer is perceived by the respondents as being young with an outgoing, extrovert personality that has an overall positive outlook on life and who likes to take charge of every opportunity presented. It is also a consumer that is aware of his/her image and someone who enjoys socialising.

Table 7.21: Simultaneously recorded perceptions: young, personality traits

Mostly **young** people who **enjoy socialising** but who aren't heavy drinkers. Females who prefer something not as strong as 'hard' liquor drink. It has quite a funky image associated with the product. It's nice and light and fruity, people who enjoy the refreshing taste.	R 1
Women who don't like the taste of beer. Or is under the delusional impression that BF is less fattening than beer. Students, women and men who like trying new things. **Aged 18-35,** and gay men. They want to be seen as **young and adventurous and naughty by nature. Wicked**. The taste of BF is very unique and they have a real feeling of refreshment. It also comes in a very trendy funky bottle which is very appealing. Funky design and logo. Refreshing. Student and young.	R 5
More of a feminine drink, for women who are enjoying time-out at a club of choice. A chilled Sunday drink, where you won't taste much alcohol but you want to saviour a sexy fruit cocktail. More of a chilled drink so perhaps to socialise, not very strong, but creates a naughty state of mind. More for the female market, **younger, vibey and causes you to do naughty things**. A club drink.	R 12
I think **young** women are the typical consumer. Not just any women but the **real club-going- socialising- jean and T-shirt- wearing women**. Also the women that don't like to drink. Or pretend they don't like to drink. The first group drink BF because it is in their mind the image they want to project**, laid back, cool funky** with a bottle in their hand. The second type drinks BF because they are mothers so they can pretend it is cooldrink **and project their image. Passion,** tropical islands and sun. Has a nice taste, you can taste and smell the fruit	R 18

7.7.1.6 Simultaneously recorded perceptions by respondents: mainly female and taste

It is clear that Brutal Fruit is perceived by the respondents as being primarily consumed by females as a result of the sweet taste and a low alcohol content. This is indicated in Table 7.23.

Table 7.22: Simultaneously recorded perceptions: mainly female, taste

Mostly women, outgoing party people, cute ladies. I drink it because it is like cooldrink with a kick. **Too sweet** and gives heartburn.	R 47
Tends to be female consumers. Perhaps the younger generation. They enjoy socialising. People who enjoy the **sweet taste**. Tend to be the white population. BF appeals to their image and personality. Their group of friends drink it. I like the attractiveness of the promotions and colours of the packaging.	R 57
Young, fun-loving person. Someone who is funky, someone young (18-22). It's alcohol but it is not **too strong s**o if you can't handle your alcohol then this is a good choice. It is a cheap drink and the ads appeal to the **young girls**. Nice flavours. It is popular for the younger girls and someone that is younger will drink what his/her friends drink, so it's an image thing. It is funky, a young person's drink. Nice because it's in a bottle. Not too strong. Great marketing campaigns. The product just appears so cool!	R 60
Ladies aged 20-35 years enjoy it with friends. Fruity flavours attract the girls and the nice colours. It has **low alcohol content** but it looks like you're drinking. Nice image.	R 69

7.7.1.7 Simultaneously recorded perceptions by respondents: social occasion and personality trait

According to the respondents, the type of consumer that typically drinks Brutal Fruit is associated with having all the personality traits as mentioned in Section 7.6.10. This type of consumer is directly linked with lifestyle, which includes the occasion of consumption.

Social settings as discussed in 7.6.4 are directly linked with the perception of what type of consumer drinks Brutal Fruit. Based on the text data analysis it can be summarised that the respondents perceive the Brutal Fruit consumer as an outgoing extrovert that has an overall positive outlook on life and who likes to take charge of every opportunity presented. It is also a consumer that is very much aware of his or her image and someone who enjoys socialising in groups of friends. Examples of these perceptions are illustrated in Table 7.24.

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Table 7.23: Simultaneously recorded perceptions: personality traits, social occasion

More of a feminine drink, for women who enjoy **time-out at a club of choice**. A chilled Sunday drink, where you won't taste much alcohol but you want to saviour a sexy fruit cocktail. More of a **chilled drink** so perhaps to **socialise**, not very strong, but creates a naughty state of mind. More for the female market, younger**, vibey** and causes you to do naughty things**. A club drink**.	R 12
I think young women are the typical consumer. Not just any women but the **real club-going-socialising- jean and T-shirt- wearing women**. Also the women that don't like to drink. Or pretend they don't like to drink. The first group drink BF because it is in their mind the image they want to project**, laid back, cool funky** with a bottle in their hand. The second type drinks BF because they are mothers so they can pretend it is cooldrink and project their **image. Passion**, tropical islands and sun. Has a nice taste, you can taste and smell the fruit	R 18
I associate BF with being young and trendy, you don't drink to get drunk but when you are thirsty. Women usually, sometimes men do but only if they don't like beer. **Fun-loving, party people**. Nice at a BBQ. It's for people that don't like the taste of alcohol but rather cooldrink with a twist. It's also affordable. Too sweet sometimes. I like the fun, naughty campaign	R 21

7.7.1.8 Simultaneously recorded perceptions by respondents: taste and alternative

Brutal Fruit is perceived as being a good alternative drink. This perception is often combined with the perception of taste as illustrated in Table 24.

Respondents perceive Brutal Fruit as being a good alternative to other drinks as a result of the sweet, easy-drinking taste it provides. Another differentiating factor, namely that it is low in alcohol, is created by the perception that the alcohol is not tasted in the drink and that it does not have an overpowering taste of alcohol.

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Table 7.24: Simultaneously recorded perceptions- taste and alternative

I think young women are the typical consumers. Not just any women but the real club-going-socialising-jean and T-shirt- wearing-women. Also the **women that don't like to drink**. Or pretend they don't like to drink. The first group drink BF because it is in their mind the image they want to project, laid back, cool funky with a bottle in their hand. The second type drinks BF because they are mothers so they **can pretend it is cooldrink** and project their image. Passion, tropical islands and sun. Has a nice taste, you can **taste and smell the fruit**	R 18
I associate BF with being young and trendy, you don't **drink to get drunk** but when you are thirsty. Women usually, sometimes men do but only if they don't like beer. Fun-loving, party people. Nice at a BBQ. It's for people that **don't like the taste of alcohol** but rather cooldrink with a twist. It's also affordable. **Too sweet sometimes**. I like the fun, naughty campaign	R 21
Yuppie drink. Many females but lots **of males drink it who do not like beer**. I drink it because I enjoy it, it's **not too sweet but not as sour as beer**. My underage sister likes the idea of the bottle and the image it creates when she drinks it. Many guys feel that it is a girly drink and it is unmanly to drink it.	R 48

7.8   STEP 7: ANALYSIS OF THREE PERCEPTIONS SIMULTANEOUSLY FORMED AMONG RESPONDENTS

As was done in the previous section, the 10 primary perceptions were filtered in the perception assessment workbook to indicate which three perceptions were recorded together. The objective of this step was to discover the significance of the perceptions being mentioned simultaneously by the respondents and to consider how a specific perception creates a possible association with other perceptions. The three perceptions that were most frequently mentioned simultaneously are discussed.

It is important to take note that the first two perceptions as in Table 7.4, namely young consumers (P1) and mainly female (P2), were excluded from the analysis. The reason for excluding these perceptions is that the author wanted to avoid the obvious as the majority of the respondents mentioned that Brutal Fruit is consumed by young females, and this has been concluded, as discussed in Section 7.6.1.1.

Table 7.25: Three most often simultaneously recorded perceptions

P2 + P5 + P8	Female , Taste , Alternative
P2 + P5 + P4	Female, Taste, Occasion
P1 + P5 + P10	Young, Taste, Personality

7.8.1 *Simultaneously recorded perceptions by respondents: female, taste and alternative*

The above-mentioned perceptions were regularly recorded simultaneously. It is perceived by the respondents that Brutal Fruit is consumed by predominantly young females and who, as a result, prefer a sweeter-tasting drink. It is a good alternative drink for these females as it is light in alcohol and it has a pleasant taste that makes it easy to drink.

7.8.2 *Simultaneously recorded perceptions by respondents: female, taste and social occasion*

It became clear that the respondents mentioned the above-mentioned perceptions simultaneously regularly. This resulted in the conclusion that Brutal Fruit is perceived by the respondents as a drink that is mainly consumed by younger females because of its sweet taste. It is consumed in fun, social settings that females enjoy. Therefore, taste is directly linked to the fact that it is perceived as a female drink.

7.8.3 *Simultaneously recorded perceptions by respondents: young, taste and personality*

The above-mentioned perceptions frequently surfaced at the same time. The perceptions can be summarised as follows:

Brutal Fruit is perceived as a drink that is mainly consumed by outgoing, funky trendy and adventurous young females that prefer a sweeter taste. The analysis revealed that young people prefer a sweet-tasting drink that tastes more like a cooldrink.

It is important to note that the focus group data was used as a comparison to the data collected from the responses. The data was of similar nature and revealed the same responses, patterns and trends, therefore, the author accepted the data collected from the responses as significant. Extracts from the responses in the focus groups research, is noted in Annexure B. A summary of the respondents' perceptions is presented in Chapter 8. The next chapter discuses the conclusion from the text data analysis.

CHAPTER 8

CONCLUSION AND RECOMMENDATIONS

8.1   INTRODUCTION

In the previous chapter, the findings of the study were presented. The objective of this chapter is to determine whether there are differences between the brand identity strategy of Brutal Fruit and the findings in Chapter 7.

The brand identity strategy as outlined in Chapter 5 is compared with the summary of the findings in Chapter 7 (see Table 8.2).

In the next sections, a conclusion of the perceptions is presented followed by recommendations and a discussion of the limitations of the research.

8.2   CONCLUSION

This section deals with the main findings of the text data analysis in Chapter 7 as illustrated in Table 8.1. The data is then compared with the brand identity strategy of Brutal Fruit as outlined in Chapter 5.

Table 8.1: Summary of results from Chapter 7

PERCEPTION	SUMMARY
Young	• Brutal Fruit was perceived as being consumed by the younger population which include students, first-time drinkers, underage drinkers, girls and boys. It can be concluded that Brutal Fruit was perceived to be consumed by young people.
Mainly Female	• It can be concluded that the overall perception of the respondents was that Brutal Fruit is mainly consumed by the female market.
Brutal Fruit's Image	• The respondents often mentioned Brutal Fruit's image when giving reasons for consumption. It was perceived that the consumers of Brutal Fruit want to portray some sort of image, they are fashion conscious, image conscious and want to fit in and look good in front of their friends.
Taste	• It became evident that respondents often linked Brutal Fruit with its taste. The perceptions surrounding taste mostly ranged from the levels of sweetness, fruitiness and the amount of alcohol in the product affecting the taste. The overriding perception of the taste from the respondents was that Brutal Fruit is a very sweet drink that tastes like a fruit juice or cooldrink and that it does not taste of very strong alcohol.
Packaging	• It becomes evident that the majority of respondents that commented on packaging had a positive view about it and described the packaging as being visually appealing.
Fruity Drink	• It can be concluded that the respondents perceived Brutal Fruit as a fruity drink often commenting on fruit juice or cooldrink.
Marketing Campaigns	• It became evident that a number of the respondents referred to Brutal Fruit's marketing campaigns with the majority of the respondents having positive perceptions regarding these campaigns. Advertising and promotions were mentioned most regularly. It can be concluded that the marketing campaigns of Brutal Fruit did reach a number of respondents and that there was an overall awareness among the respondents about these campaigns.
Social Occasion	• The perception of young consumers drinking Brutal Fruit is often combined with a social occasion. It can be concluded that the respondents perceived Brutal Fruit to be a drink that is consumed by young people in a social setting associated with fun and friends.
Personality Trait	• On the whole, it can be summarised that the respondents perceived the typical Brutal Fruit consumer to be an outgoing extrovert that has an overall positive outlook on life and likes to take charge of every opportunity presented. It is also a consumer that is very much aware of his or her image and someone who enjoys socialising.

Alternative drink	• The respondents perceived Brutal Fruit as being a good alternative to other drinks as a result of the sweet, easy-drinking taste it provides. • Another differentiating factor, namely that it is low in alcohol is created by the perception that the alcohol is not tasted in the drink and that it does not have an overpowering taste.
Simultaneously recorded perceptions	Based on the text data recorded by the respondents, the following perceptions were regularly used together and shaped the following 'take-out': • It is perceived by the respondents that Brutal Fruit is consumed by predominantly young females that prefer a sweeter taste. It is a good alternative drink for these ladies as it is light in alcohol and it has a pleasant taste that makes it easy drinking. • Many respondents perceived Brutal Fruit to be a good alternative drink to their regular drink of choice. It was also perceived as having a low alcohol content that makes for easy drinking and a 'softer' drink. • Brutal Fruit was perceived by the respondents as a drink that is mainly consumed by younger females because of its sweet taste. It is consumed in fun, social settings that girls enjoy. • Brutal Fruit was perceived as a drink that is mainly consumed by outgoing, funky trendy and adventurous young females who prefer a sweeter taste. • The respondents perceived Brutal Fruit to be consumed mainly by young people preferring an easy-drinking, sweeter-tasting beverage. • The typical Brutal Fruit respondent was perceived by the respondents as being young with an outgoing, extrovert personality trait that has an overall positive outlook on life and likes to take charge of every opportunity presented. It is also a consumer that is very much aware of his or her image and someone who enjoys socialising. • According to the respondents, the type of consumer that typically drinks Brutal Fruit is associated with having all the personality traits as mentioned in Section 7. 5.10. This type of consumer is directly linked with the lifestyle, which includes the occasion of consumption.

8.2.1 The differences between the brand identity strategy and the consumer perceptions

The text data analysis enabled the author to determine how the brand's image compares with its planned brand identity. Figure 8.1 shows visually how differences in perceptions and the brand identity strategy could result in a so-called gap.

Figure 8.1: Current position of the brand
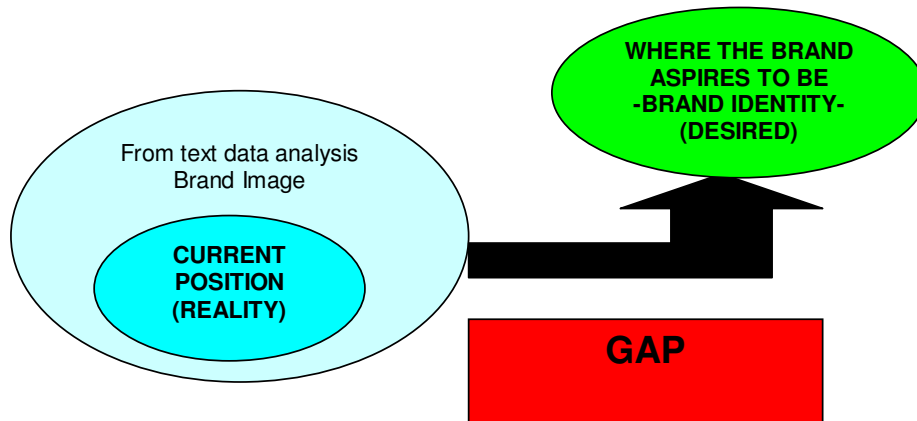
Table 8.2 provides answers to the research objective:

- to assess if differences exist between the brand image (the perceptions in the minds of the consumers), and the brand identity strategy of the company (the way the brand managers want the consumers to think and feel about the brand).

Table 8.2 shows the Brand Identity strategy and the responding respondents' perceptions of the brand. The author draws conclusions based on the above.

It seems that some elements of the brand identity strategy had no influence on the perceptions of the respondents. These differences are indicated in red.

Yellow indicates that the brand identity strategy influenced perceptions, however, some differences exist between the brand identity strategy and consumer perceptions.

In other instances, the brand identity strategy was the same as the consumer perceptions which are indicated by green as showing no differences.

Table 8.2: Differences between the brand identity strategy and consumer perceptions

	BRAND IIDENTITY STRATEGY	PERCEPTIONS	CONCLUSION
'Who' drinks Brutal Fruit?	'Wonder women' and 'social butterflies' as described in Section 5.2.1.	The overriding perception is that the respondents perceived the typical Brutal Fruit consumer to be a young female that prefers a sweeter-tasting drink, with an outgoing extrovert personality that has an overall positive outlook on life and likes to take charge of every opportunity presented. It is also a consumer that is very much aware of his or her image and someone who enjoys socialising.	It is perceived by the respondents that the typical Brutal Fruit consumer is young and female with the values and attitudes of "wonder women" and "social butterflies".
"When" do I drink Brutal Fruit?	Social gatherings and out to impress as outlined in Section 5.2.2.	It became evident that the perception of young consumers drinking Brutal Fruit was often combined with a social occasion. It can be concluded that the respondents perceived Brutal Fruit to be a drink that is consumed by young people in a social setting associated with fun and friends. It is mostly perceived that Brutal Fruit is consumed in an outdoor setting or in a club.	It can be concluded that Brutal Fruit is perceived to be consumed in social gatherings and "out to impress occasions". There was however more mention made of holiday and outdoor occasions, for example picnics, tropical beaches and the sea. In summary, there is no disparity between the branding strategy and the consumer perceptions.
Values and Attitude	Successful Individualistic Aspire respect Bold and strong Networkers Seek independence Go-getters Motivated Social Trendy Full of life Ambitious. Young, confident and living if to the full Having fun and experimenting today is more important than ambitions for tomorrow	The perceptions of the respondents of the typical Brutal Fruit consumer are described in Section 7.6.10. On the whole, it can be summarised that the respondents perceived the typical Brutal Fruit consumer to be a young female with an outgoing, extrovert personality that has an overall positive outlook on life and likes to take charge of every opportunity presented. It is also a consumer that is very much aware of his or her image and someone who enjoys socialising.	All the values and attitudes as outlined by Brutal Fruit's brand identity strategy were recorded frequently by the respondents, therefore no differences exists.

Differences	Some Differences	No Differences

Passion Point	Badges of success, being connected, supporting my team, music, partying, me time, fast and furious life revolves around meeting new people, working hard and doing a lot to better oneself and achieve, Time out is important.	The Passion points are closely related to the values and attitudes, but in summary it was analysed that the perceptions of the respondents were that the Brutal Fruit consumer has the following Passion points- Fashion-conscious, Knows what they want in life, Living life to the fullest, Living on the edge, Original, Outgoing, Adventurous, Popular, Selfconfident, Status -conscious, Flirtatious.	It can be concluded that Brutal Fruit is perceived to have all the Passion Points that are outlined by the brand identity strategy. Therefore, no difference exists between the brand identity strategy and the consumer perceptions.
Brand Proposition or Big Idea	Brutal Fruit is the only premium spirit cooler with a constantly changing array of exotic flavours, that offers taste adventure in every bottle.	There was no mention made by any of the respondents regarding the changing nature of Brutal Fruit's flavours.	The is a difference between the consumer insight of the branding strategy and the insights the researcher analysed. The strongest perception is linked to the taste and young females.
Consumer 'Take-out'	Brutal Fruit allows me to demonstrate that I am "with it". I have my finger on my pulse.	The perceptions that might create the consumer 'take-out' were mentioned by the respondents, for example, trendy, fashion -conscious, image-conscious, want to look good in front of my friends.	There are some disparities between the consumer takeout and the consumer perceptions. The analysis indicated that there was a stronger consumer takeout ,namely that Brutal Fruit is consumed by young females, than the image of the brand.
Self-Expressive Need	I am vibrant, funky and fashionable.	The perceptions funky, vibrant and fashionable were mentioned regularly.	There is no difference between the self - expressive need of the consumers as outlined by the brand identity strategy and the consumer perceptions.
Key Words	Exotic, fruit flavours, bright colours, not everyday fruits, taste sensation, different, real fruit, sweet, kaleidoscope, fun, tasty, temptation, colourful, fresh, seasonal, taste, accessible, affordable, widely distributed.	All keywords as used by respondents are outlined in Table 7.1.	There is no difference between the keywords of Brutal Fruit's brand identity strategy and the key words used by the respondents.
Business Role	To define the spirit cooler category as feminine.	Brutal Fruit is perceived to be consumed mainly by females.	No differences exist between the perceptions of the consumers and the business role.

Differences	Some Differences	No Differences

Consumer Role	Allow women to be feminine while drinking alcohol with a touch of sophistication.	Brutal Fruit is perceived as a drink mainly consumed by young females that are outgoing and adventurous. Classy and upper class were mentioned very seldom.	Some differences existed between the perceptions of the consumers and the consumer role. The perceptions classy were mentioned very infrequently and the perception sophistication not at all, the perception that the typical Brutal Fruit consumer is adventurous and social was mentioned most frequently and it does not necessarily link with the perception of sophistication.

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Differences	Some Differences	No Differences

8.2.1.1 No difference

No difference exists between the brand identity strategy of Brutal Fruit and the perceptions of the consumers on the following brand strategy elements:

- *The 'Who' segment*

Brutal Fruit's brand identity strategy as outlined in Section 5.2.1describes the type of consumer that drinks Brutal Fruit. It states that the consumers should have certain values, attitudes and lifestyles and is labelled as 'social butterflies' and 'wonder women'. The overriding perception of the respondents can be summarised as follows: that the typical Brutal Fruit consumer is young, female and prefers a sweeter-tasting drink. This consumer has an outgoing extrovert personality that has an overall positive outlook on life and likes to take charge of every opportunity presented. It is also a consumer that is very much aware of his or her image and someone who enjoys socialising.

Therefore, it is perceived by the respondents that the typical Brutal Fruit consumer is young and female with the values and attitudes of 'wonder women' and 'social butterflies'.

- *The 'when' segment*

The brand identity strategy of Brutal Fruit states that the Brutal Fruit consumer typically consumes on two occasions, namely 'out to impress' and 'social gatherings' as outlined in Section 5.2.2. It became evident that the perceptions of the respondents were that Brutal Fruit is consumed on social occasions. The perception 'young and female' was often combined with a social occasion. It was concluded that the respondents perceived Brutal Fruit to be a drink that is consumed by young people in a social setting associated with fun and friends. It is mostly perceived that Brutal Fruit is consumed in an outdoor setting or in a club.

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There was, however, mention made of holiday and outdoor occasions like picnics, tropical beaches, the sea and beaches. These occasions were not mentioned in the brand identity strategy. In summary, there is no disparity between the branding strategy and the consumer perceptions regarding the occasion of consumption.

- *Values and attitudes*

No difference exists between the value and attitudes of Brutal Fruit's brand identity strategy and the perceptions of the respondents. All the values and attitudes as outlined by Brutal Fruit's brand identity strategy were recorded frequently by the respondents. It can be concluded that the respondents perceived the typical Brutal Fruit consumer to be a young female with an outgoing extrovert personality that has an overall positive outlook on life and likes to take charge of every opportunity presented. It is also a consumer that is very much aware of his or her image and someone who enjoys socialising. Therefore, there is no difference.

- *Passion points*

The respondents regularly recorded that the Brutal Fruit consumers have the following passion points – fashion-conscious, know what they want in life, living life to the fullest, living on the edge, original, outgoing, adventurous, popular, self- confident, status-conscious and fun. Therefore, no difference exists between the brand identity strategy and the consumer perceptions regarding the Brutal Fruit consumers' passion points.

- *Self-expressive need*

 The perceptions funky, vibrant and fashionable were mentioned regularly. There is no difference between the self-expressive need of the consumers as outlined by the brand identity strategy and the consumer perceptions.

- *Key words*

 All keywords recorded by respondents are outlined in Section 7.2. These words are similar to all the keywords used in Brutal Fruit's strategy. Therefore, there is no difference between the keywords of the Brutal Fruit's brand identity strategy and the key words used by the respondents

- *Business role – to define the spirit cooler category as feminine*

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Brutal Fruit is perceived by the respondents to be consumed mainly by females. No disparities exist between the perceptions of the consumers and the business role as outlined by the brand identity strategy.

8.2.1.2 Some differences

- *Consumer 'take-out'*

The brand identity strategy states that Brutal Fruit allows the consumers to demonstrate that they are 'with the times'. The perceptions that were occasionally mentioned to confirm this brand identity objective have been met, for example, trendy, fashion-conscious, image-conscious and want to look good in front of friends. The analysis did indicate that there was a stronger consumer 'take-out', namely that Brutal Fruit is consumed by young females looking for fun and adventure.

- *Consumer role*

Differences exist between the perceptions of the consumers and the consumer role. Brutal Fruit is perceived as a drink mainly consumed by young females who are outgoing and adventurous and have something to say about their image. Although the perception classy were mentioned infrequently and the perception sophistication not at all, the perception that the typical Brutal Fruit consumer is adventurous and social was mentioned most frequently and it does not necessarily link with the perception of sophistication.

8.2.1.3 Differences

- *Brand proposition*

There was no mention made by any of the respondents regarding the changing nature of Brutal Fruit's flavours. Little was mentioned about any specific flavours. Therefore, there is a difference between brand proposition from the brand identity strategy and the perceptions of the consumers.

In summary, the results show the influence of Brutal Fruit's brand identity strategy on consumer perceptions because the desired perceptions that the strategy strives to create in the minds of the consumers of Brutal Fruit are closely aligned to the perceptions of the consumers.

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It can be concluded that the brand identity strategy did influence consumer perceptions of the brand. The perceptions that were influenced the most are the 'who' segment with the values and attitudes of the typical Brutal Fruit consumer, as well as the passion points, keywords and business role of Brutal Fruit. The brand identity strategy has successfully created a brand image in the minds of the consumers as to the values, attitudes and passion points that the typical consumer has.

The impact of the brand identity strategy is less clear with respect to the consumer role and consumer take-out as differences exist in those sections. The differences in all three brand identity strategy elements can be ascribed to the fact that the respondents linked the perceptions "female, young and sweet taste" to Brutal Fruit more so than any other perception. Therefore, young, sweet and female were the strongest perceptions. The personality and lifestyle that Brutal Fruit's brand identity strategy sets out to be linked with is much lower.

There is a difference between the brand proposition, namely that Brutal Fruit is the only spirit cooler that offers a variety of exotic fruits, and the perceptions of the respondents. There was no mention made of the changing nature of the different fruit varieties. The respondents strongly linked Brutal Fruit to the perception that it is a fruity drink or similar to a cooldrink, but there were no recorded perceptions of the specific flavours.

In conclusion, the results indicate that a brand identity strategy can influence the perceptions that consumers form of the brand. The conclusions reveal a significant impact of the brand identity strategy on consumer perceptions. Therefore, it can be concluded that there is an impact of the brand identity strategy on the forming of the consumer's perceptions of Brutal Fruit with some strategy components having a stronger influence on perception forming than others.

8.3 RECOMMENDATIONS

In this section, a SWOT analysis for the brand was compiled by the author to highlight the strengths and weaknesses as well as identifying the opportunities and threats of the brand. The objective of this step was to determine the impact of the brand identity strategy on consumer perceptions, thereby enabling the author to propose identifying and recommending the key shifts required to bridge the differences.

8.3.2   Strengths

The research provided evidence that the consumers have well-established perceptions of what kind of consumer, namely the "who" segment, consumes Brutal Fruit. Therefore, the respondents strongly associated with the values, attitudes, lifestyle and personality of the typical Brutal Fruit consumer. There is a preconceived idea of what kind of person consumes the brand and these perceptions have positive associations. It closely links to the target market of Brutal Fruit. It can be concluded that the brand identity strategy is communicated and well received by the target market.

8.3.2   Weaknesses

The majority of respondents perceived Brutal Fruit as being a sweet-tasting drink, consumed mainly by females. Therefore, the strongest perception of Brutal Fruit is in the sweet taste and that it is consumed by females. There is no strong emotional appeal linked to the brand or no other strong motivation why the consumer will choose to consume Brutal Fruit. In other words, the brand has no "big idea" or a differentiating factor that sets it apart from its competitors.

For example, as Volvo is associated with safety, Castle Lager with the South African beer that stood the test of time and Peroni associated with fashion, Brutal Fruit is associated with the fact that it is suitable for females and with its sweetness. It does not have that strong connection with something other than these two perceptions.

The brand is not differentiated in the spirit cooler category because all the other spirit coolers like Smirnoff Spin, Esprit and Bacardi Breezer are of sweet-tasting nature and are mainly consumed by females. Therefore, Brutal Fruit does not 'own' those two perceptions, but rather is the property of the whole spirit cooler category. The absence of a strong emotional, differential 'link' or 'big idea' does not positively contribute to brand equity.

To create regular loyal consumers of the brand, the consumers need to believe that there is a value-added reason for choosing the brand over so many other spirit coolers on the market. The brand proposition of Brutal Fruit, namely that Brutal Fruit is the only premium spirit cooler with a constantly changing array of exotic fruit flavours that offer a taste of adventure in every bottle" did not come across in the text data analysis. If that is the brand proposition Brutal Fruit wants to acquire, it will have to revisit its strategy to reinforce that idea by making sure that the brand proposition is communicated at all touch points.

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8.3.3 Opportunities

There are consumption opportunities in the occasions of consumption or 'when' segments of Brutal Fruit. Packaging can create those opportunities by enabling the brand to be used on additional occasions. For example, glassware can be created to encourage consumption in more fashionable outlets where drinking out of the bottle is not deemed appropriate. Brutal Fruit can also be sold in slim-line cans for outdoor occasions. Many respondents recorded that they do not consume Brutal Fruit as a result of the sugar content. There is an opportunity for Brutal Fruit for a brand extension in the Lite (low in total energy) category to cater for females that prefer something with a lower kilojoule intake.

There is also an opportunity for Brutal Fruit to differentiate itself from the other spirit coolers on the market as the category is undifferentiated. The brand managers have the opportunity to come up with a 'big idea' to offer the consumer a differentiated product.

8.3.4 Threats

Brutal Fruit finds itself in a highly competitive and innovative environment. The brand requires constant innovation to keep pace with innovation from the competitors. The brand managers should create a reason for consumers to buy the product. That motivation should have a strong emotional appeal to be able to stand out from competitor brands. At the moment there is not really anything that creates loyalty or creates stimulus for buying, except if a promotion is running. Therefore, the brand is not differentiated among so many competitors.

Brand managers should be aware of the fact that while a brand identity strategy could influence consumer perceptions of the brand, it does not necessarily contribute towards brand equity. Consumers might be aware of the brand and link certain associations to it, but it does not mean that the consumer prefers the brand or will even consider purchasing the brand.

As a result, many consumers have trailed the brand but have not converted to regular users. The intrinsics of the brand, namely that Brutal Fruit is made with fruit juice, kilojoules content and alcohol percentage have a high level of awareness among respondents. The extrinsics or brand proposition, however, namely that Brutal Fruit is the only spirit cooler that offers a wide array of exotic flavours, were not recorded by the respondents.

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The brand identity strategy requires the inclusion of an emotional appeal, highlighting the extrinsics of the brand, therefore, the values and personality of the brand. The consumer requires a motivation for a repeat purchase of the brand.

In the next section, the differences that were identified in the previous section are bridged and are best expressed by the author as the proposed key shifts that the brand needs to make from how it is perceived currently to how the brand would like to be perceived in the future.

FIGURE 8.2: Key shifts required to move from current brand perceptions to the required brand perceptions.

Current perceptions	**Required perceptions**
No real "differentiator" to ensure one brand choice over another	A differentiated brand that is clearly perceived as having a specific value that no other competitor brand can offer
No emotional appeal that links Brutal Fruit with a specific idea to motivate loyal buying behaviour	Consistent communication of a brand identity strategy that communicates the uniqueness of the brand, encouraging loyal consumption
Formulated brand proposition not in line with reality	A relevant brand proposition that will contribute towards brand equity
No "big idea" or emotional appeal of the brand	A unique value proposition and promise through a 'big idea'

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When the brand manager has a clear idea of how the brand should be perceived, it becomes possible to develop an effective brand identity strategy. Brutal Fruit's objectives should be to logically sequence the activities that will need to take place each year to get the brand to the desired goal.

Finally, according to the author, the brand is a vital asset for the company and should build long-term equity. The brand will not automatically be perceived by the consumers as the brand managers set out, it requires a brand identity strategy with a focused plan of activities to impact or influence perceptions. The following must be considered when managing the brand in the future to move from the current position to the desired outcome:

- Leverage the existing brand equity, increase Brutal Fruit's value by broadening its appeal to more consumers over different occasions.
- Be sensitive to the right activities, focus on activities and promotions that re-enforce and enhance the brand's identity and equity.
- Make informed decisions by understanding the implications of the brand identity strategy on consumer perceptions.
- Be aware of drivers and challenges by understanding what will create increased equity for consumers in the target market and what will diminish the equity.
- Prioritise resources by maximising the impact of the brand identity strategy elements that are most likely to create brand equity.
- Gain organisational alignment to ensure that all employees of SA Breweries buy into and have a clear understanding of the strategy of the brand.

8.4 LIMITATIONS OF THE RESEARCH

It is possible to identify some limitations of this research which are discussed in the following section:

- The questionnaire was completed by respondents, namely students of the University of Pretoria, that met the profile of the target market. Ideally, respondents should have been recruited among the working members of the population as well as unemployed consumers. Notwithstanding the above, the research objectives have been met.

8.5 RECOMMENDATIONS FOR FUTURE RESEARCH

Areas for further research on brands and brand identity strategies are virtually unlimited. Based on this dissertation, the potential for further research on brand identity strategies in the following domains has been identified:

- Exploratory research helped the author gain initial insights and ideas for further research. As a result of the consumer perceptions being determined, the results could be quantified or assessing the extent of the responses commissioned.
- Research on the brand loyalty of Brutal Fruit could be determined.
- Research on brand commitment could be determined, using the conversion models.
- Comparative research on brand awareness by different respondents, for example males and females, could be done.
- Using research to develop a 'big idea' for Brutal Fruit, creating a strong emotional appeal with consumers that is accepted and understood.
- Conducting further research with similar methodology on SA Breweries as a corporate brand.

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ANNEXURE A

FOCUS GROUPS INFORMATION

Moderator: Masters Degree in Marketing Management and there are two parts of this stunt which we will discuss, but I don't really want to tell you what it is because then I might change the way you are going to answer these things. So, for the beginning, I really need you to forget that you work for SAB. What I am trying to do is to build brand association. Even if you think of ridiculous things, it really doesn't matter.

We are building a brand profile and what we are going to do is use a few methods for qualitative purposes messages. The first one is free association.

The purpose of this meeting is: **The brand information session.**

Think about the first thing that comes up in your mind when hearing these questions:

Moderator: **What does the name Brutal Fruit mean to you? Remember only names?**

Respondent: Fun, female, naught, sexy. The colour Pink and green. Being spontaneous and confident about yourself. I think about chicks and women being flirtatious.

Moderator: **Is the target … market female?**

Respondents: The picture I see is a few women that laughs together, having fun, chewing bubblegum, being extremely bubbly … strawberry.
It makes it difficult for us working for SAB.

Moderator: But this is why there are two sections of this study and we will discuss the importance of this in a later stage. The whole research is about knowing that a consumer knows the brand and a manager knows about the rest and this is where the problem lies, they think they know the product. Just be brutal honest, if you hate the thing, then say what you think.

Moderator: **What do you like best about the brand?**

Respondents: It is always available. The Brutal Fruit ruby is really sweet and enjoyable. I can associate with the brand. The image is in actuality nice. It lets out the naughty side of you. It's very marketing and a huge market for the girl.
It is nice 'cause of the sweet taste. It's like cold drink or even a fruit juice with alcohol inside. I think about being mischief, I see that it's colourful and it grabs the eye's attention. It's cute, it appeals to women.
The slogan "naughty by nature" speaks its own language.
It makes you realise that there is a little bit of naughtiness in everyone.

It's the woman that goes out for that naughty thing like maybe a girls' night out.

Moderator: **What is the disadvantage or what do you not like about the brand?**

Respondents: I prefer not to drink sweet drinks, I rather drink beer.
You cannot drink more than two, otherwise you are sweet.
It's little that you will get a woman drinking a case out of this than drinking out a case of beer.

Moderator: **Is there something that bothers you about the brand?**

Respondents: The communication is not really clear about who we target.
I get the feeling that we went for the sexy lingerie type of women and now, all of a sudden, they want to go for a spunky, funky type, meaning the young upcoming women aged 25-30.
It's single women, not necessarily in a relationship, who still believes in a girls' night out, but the communication is not clear for who it caters or target for.
SAB thinks it's still for the sexy ladies, but actually is not at all.
We do agree, because over the last time Brutal Fruit struggled to find their exact position and that's why they changed again.

Moderator: **Let's try to be consumers for a little while**

Respondents: Brutal Fruit became such an exclusive thing. Everybody started thinking that it's such a women thing. Pilsner and others are shared overall, but people are so scared to share Brutal Fruit because they got the impression that it's girly.
You will still find men who will drink it – maybe they won't drink it in public like at a barbeque or a pub, simply because it's not manly to drink.
It will never change because the name will stay the same.
Like you guys mentioned, Pilsner Urquell won't sell to women 'cause it's not market to women, it's like golf, it's focussed on men and that's why I welcome Brutal Fruit 'cause it invites women.
All consumers have the perception that Brutal Fruit is sweet with a taste of sugar.
Another thing to think about is that there is a market for a Brutal Fruit glass as well.
Imagine receiving Brutal Fruit served with crushed ice and a little umbrella all dolled out in a Brutal Fruit glass? The perfect serving suggestion for the classy women. They do not always want to drink out of the bottle, so a glass is the perfect presentation to serve such a flirty drink. Maybe even designing the glass to the colour of the different kind of Brutal Fruit you choose, like mango, then giving it the orange colour or ruby, making it purple-pink … Presentation is really important on how to serve a drink.

I guess young women do not mind drinking out of a bottle but we cater for the older ladies we have to show more. "The perfect glass with garnish, served as a cocktail."
Maybe a suggestion of making the first drink at a restaurant, pub or club to be your free glass for the night, as a complementary gift.

Moderator: **What is unique for you about this product?**

Respondent: The fact that it is focussed on the females out there, the sexiness and flirtatiousness of slogan. It's like comparing Bacardi or Aqua, it's all the same and it cater for women, but the way we gained respect for Brutal Fruit, made it unique and it's owned respect for itself. The bottle itself is unique on its own.

Moderator: **Who do you think is the main user of this product?**

Respondent: I would say the younger women, because the older women prefer wine because of its delicacy and dry taste. Maybe young women that only enters the market for the first time. They will rather choose something sweet than drinking wine, simply because they are not use to it. This will be the drink that they always start the night with. It's like a cocktail. Yes a cocktail is expensive but it's similarity is close enough to the taste of a Brutal Fruit.

Moderator: **Let us narrow it down a bit – what kind of a person will have this drink?**

Respondents: The women that likes to party, outgoing type. The ladies with the image principles, having extra money in their pockets. Ladies who gets pocket money from their parents, it is they who will rather use a ten rand to buy Brutal Fruit than paying ten rand for a double brandy. Students with less disposable income would rather go for brandy because it will work fast on them.
We would like to target for the 25-30 year old women but we miss out on the girls who actually start consuming alcohol beverages. This is actually the woman that drinks Brutal Fruit.

Moderator: **Let's go further – when and where do they use the brand. Like in what type of situations do they buy Brutal Fruit?**

Respondents: I guess when I they are surrounded by their friends.
I would say in the evening when the party is flowing smoothly and everyone is in the mood because you can't really go on the dance floor with a glass of wine. People usually wants something out of a bottle 'cause it's easier, and that is when you can actually target the women market.
Another thing to mention is that Brutal Fruit is a drink with gas in it, so some women might not prefer a sparkling drink.
It's like going to a barbeque – men loves to drink brandy where women are so overwhelmed by the majority of brandy consumers that

they will drink something like Brutal Fruit because of its girly label that goes with it.

Also on special occasions like New Year, you can use it as a punch with vodka.

I would also say that it's a starter drink, something that gets you in the mood for the night.

Moderator: **Very good point. How do you think they use the brand?**

Respondent: They can drink it as a shot or mix it with castle milk stout.

Moderator: **Okay, let's do some comparison tasks and I need you to be really silly. Now, we are going to have eight comparisons:**
If Brutal Fruit was a car which one would it be?

Respondent: Something like Mini, Smart car or a beetle – something with an exclusive colour.

Moderator: **If Brutal Fruit was an animal?**

Respondent: A cat or a bird or even something like a lady bug.

Moderator: **If Brutal Fruit was a celebrity?**

Respondent: Sarah Jessica Parker or Jessica Simpson, Jennifer Lopez or maybe even Liz Hurley Eva Longoria.

Moderator: **What personality type will Brutal Fruit have?**

Respondent: Flirtatious, naughty, a women who knows who she is without wanting to prove it to the world. A woman with confidence without being sleazy. Classy and stylish. Definitely an extrovert. Women who is up for a good time. An impulsive decision maker.

Moderator: **If Brutal Fruit was an activity?**

Respondent: Spin-the-bottle, Truth-or-dare, gossiping, Thirty Seconds, or maybe even a rave.

Moderator: **If it was a magazine, what would it be?**

Respondent: Cosmopolitan, glamour, heat.

Moderator: **If Brutal Fruit was a fabric?**

Respondent: Silk or satin, or from a male's point of view, see-through lace and underwear. Stretchy stuff.

Moderator: **I am trying to get some deeper insights. If the brand Brutal Fruit would come alive as being a person, what would it be like, what**

would it do, where would it live, what would it wear, who would it talk to when going to a party and what would it talk about?

Respondents: She is 29 years old, doing PR work, being unmarried. She doesn't have an exclusive boyfriend, but she goes on different dates now and then, living of food that she makes in the microwave. Her fridge only has the basics in because she is never home. She eats out at least 3 times a week. She likes to visit new restaurants that recently opened. She is not scared to experiment with new things. She works hard with long hours, but she likes living on the edge. She would work 14 hours the one week, then be on lunch the next week. She is stylish, dressing up in new things, but she is not scared at all to buy from a second hand shop purchasing funky stuff. Her shoes and handbag is probably the most expensive thing she owns and she is semi-brand conscious. She is very authentic and retro. Marriage and children is last on her list. She grew up wanting to have a career and should there be a man, she might consider a relationship but that is not her life goal where she dreams about her wedding dress at night.
I see a young girl being a student staying in Wood Hill being rich, getting money from her parents. She doesn't work hard for a living. She goes out at night dressed up with the funkiest outfits because she loves hopping. She loves to take her friends out for a night, discussing life, chatting and flirting. She is really connected with people because she likes to socialise. I see her driving a funky car.
I see a young man in his twenties, being single. He has never been a big drinker. He is though searching for a relationship because he does not have many male friends – there might be one or two female friends. He doesn't experiment a lot in life as he is scared of certain reactions and by drinking Brutal Fruit he fits in with the girls and he gets to be accepted by them, knowing that he doubts in himself as a person. He wants to feel like he is part of something. I do see him as well as someone who just started exploring life.

Moderator: **There is two things – you get a brand identity and a brand image. Brand identity: Managers sit and physically create an identity and then there is the rest get the rest of people and consumers that creates the brand image and that is what I would like to do research upon. How big of a gap is there between them creating an identity and us thinking about the image in our minds. And it's important for me to know what you think, to find a difference between the top level, us and the consumers. Where is the gap, why is there a gap and where does it go wrong? What we are about to discuss will show how you were taught to think. Listening to all the comments given tonight I would like to know whether anything said tonight has actually surprised some of you or caught you off guard.**

Respondent: I don't think so, but there was a lot of comparison to which I started comparing myself to but actually hearing a point of view from a man was really valid to this stage and it brings me back to realise that

communication is extremely important. I think the gap starts at the male who creates the identity of the brand. He does not learn everyday about our market. There is also a gap with what Pretoria does and what Cape Town does, it's simple but is perception, 'cause there is different things that appeal to different markets.

Respondents: What you said about Cape Town, Johannesburg, Pretoria – I think there is a golden thread running through all of these areas, but we are all the same culture and it is for us to find that thread in a brand. There are some things that we do have the same of and that is why a brand might be vague sometimes because you can't really identify it too much because of the market that stretches to a certain level. But what we have as a product does appeal right across the country, but what we do about the activation can be changed a bit to make it fit into the market.
Being in special events activity, I always make sure that there is Brutal Fruit available for women to serve as a motivation and something that provides a kind of softness to them.
It's also important to sit with different cultures and hear their point of view as their vision differs from ours. It's a whole new perception and really interesting. It's a real different world.
There is also the difference between cultures where some are more brand conscious.
Some find it really important to stand out from each other, where others do not care about that.
I feel a bit of a contrasting feeling about some of the opinions given tonight. Some of the things cannot be based on today's level of conversations. There is a lack of solidarity. The fascination is that you guys mentioned that the market is for the young girls and you also mentioned celebrities, but when I see celebrity, I see an old market in the past. They are not roll models for the market that you think that you have.
The problem might be that the brand only recently made a transformation. The brand was always classified as very sexy and linked with lingerie and now we are trying to move away from the sexiness.

Moderator: **One thing about Brutal Fruit is that it should be constant with invention. It needs to be exciting all the time, otherwise the brand will have no purpose.**

Moderator: **What do you think is Brutal Fruit's main competitor?**

Respondent: Cocktail, Smirnoff, Shooters.

Moderator: **Next up, I am gong to ask you to rate something for me from**

1-7. 1 is "No, I don't agree" and 7 is "Yes, I totally agree".
The first thing is Sincerity – how sincere is Brutal Fruit?

Respondent: 2 or 3

Moderator: **How exciting do you think it is?**

Respondent: 6

Moderator: **How competent do you think it is?**

Respondent: Between 4 and 6

Moderator: **How much sophistication is there in Brutal Fruit?**

Respondent: 4

Moderator: **And last, how ruggedness (outdoors and tough) is it?**

Respondent: Between 1 and 2

Moderator: **What do you think they can do to improve on Brutal Fruit?**

Respondent: Maybe design a Brutal Fruit ice-bucket on the tables, improve on presentation and visibility.

Moderator: **What do you think is the problem in communication?**

Respondents: The simple fact is that the message is being changed every year and that confuses a lot in the way we think. It's not a settled brand. People do not really know what to think about.
I think that the reason why they want to position this brand in the age of 25 and 35, is they think the females have more of a disposable income to purchase more Brutal Fruit. I feel that the brand identity do not speak to the women, its not packaged for them and its not presented to them, they would much rather use their money to buy a good quality wine that they can associate with and something that is exclusive for them
Brutal Fruit as it is now, is young and flirtatious; it is not really classy where wine is a label of sophistication.
I think the strategy should just be changed when marketing B-Fruit. I would have created a whole new design for a glass brand.

Moderator: **Strategist Ntokozo will be explaining exactly the strategy of the brand and how it is positioned. I would just like to thank all of you for participating in this event as your opinions are so valid and it surely helps a lot.**

Thank you
Adele

Moderator: Goed julle, baie dankie. Ek wil nie julle tyd mors nie. Voordat ek enigiets sê, wil ek net gou vir julle vra: vergeet wat ek vroeër gesê het. As julle hierdie gesien het ... hierdie ... sou julle geweet het wat dit is?

Respondent: Ja

Moderator: *Naught by Nature* – wat is dit?

Respondent: Brutal Fruit

Moderator: So julle sou dit uitgeken het?

Respondent: Ja

Moderator: Sê nou maar sonder die *Naught by Nature*? Net daai ... sou julle dit geweet het?

Respondent: Die prentjie ... dadelik.

Moderator: Is dit? Dit is goed om te weet. Dit is baie interessant. Baie dankie. Ek wil net sê ek doen navorsing op Brutal Fruit. Ek sal vir julle na die tyd sê wat ek probeer doen. Jy kan ook deelneem. As die ou kom, bestel vir julle enigiets wat julle wil, solank dit net 'n SAB produk is. 'n Castle of 'n Black Label of Brutal Fruit.

Respondent: Ek sal 'n Black Label drink.

Moderator: Hierdie is die nuwe, wil jy 'n Black Label hê?

Respondent: Ja

Moderator: Ek gaan net gou vir hulle vra vir glas en ys. So jy soek 'n Black Label?

Respondent: Dit is reg.

Moderator: Hallo

Respondent: Hoe gaan dit?

Moderator: Goed dankie en met jou? Die eerste ding wat ons gaan doen is twee *sachets*. Ek wil hê julle moet soos in heeltemal mal gaan. Daar is nie 'n reg of 'n verkeerd nie. Wees soos in heeltemal mal in julle koppe en sê wat ookal opkom. Soos ek sê, daar is regtig nie reg of verkeerd nie. Die eerste ding is *free association, the answer that comes to mind*. So, die eerste ding, *that comes to mind, ok*? Die eerste vraag wat ek gaan vra is: *What does Brutal Fruit, the name Brutal Fruit mean to you?* Enigeen.

Respondent: Moet ons dit drink?

Moderator: Ja.

Respondent: Dit klink soos vrugte goeters. Dit klink baie lekker.

Moderator: Klink dit lekker?

Respondent: Ja, dit klink baie lekker. Dit klink *dangerous* soos iets wat jy by die see drink op die strand, Brutal Fruit.

Moderator: Soos 'n *holiday* tipe?

Respondent: Ja.

Moderator: *What do you like best about the brand?* Wat is vir julle die *coolste*? Wat is vir julle die positiewe aspekte?

Respondent: Die smaak. Dit maak nie vet nie. Daar is een, die pienke, wat nie vetmaak nie. Daai Ruby, dit smaak nie baie lekker nie maar dit maak jou metabolisme vinniger.

Moderator: So julle sê die Strawberry maak die minste vet?

Respondent: Nee, die ander ene.

Moderator: Die Ruby?

Respondent: Ja. Ek glo dit maak jou metabolisme vinniger en wat jou brein vir jou sê, dit is waar.

Moderator: Wat is vir jou positief daarvan?

Respondent: Dit is lekker ook. Dit het nie te veel alkoholsmaak soos die ander drank nie en jy kan vinnig dronk raak as dit nie 'n alkoholsmaak het nie.

Moderator: Wat nog?

Respondente: Die vrugtesmaak. Baie alkohol proe bitter of sterk, hierdie smaak lekker.
Is dit nie die enigste drank wat soos vrugte proe wat jy in sulke botteltjies kry nie?. Dit is lekker, dit proe soos vrugte. Dit het 'n lekker smaak.

Moderator: *Ok*, sê vir my waarvan hou julle nie? Is daar iets wat julle *dislike*? Enige *disadvantages*? Soos van die Brutal Fruit nou?

Respondent: Nee, ek weet nie van iets nie.

Moderator: *What do you find unique about the brand? How is it different from other brands?* **Wat is vir jou uniek van dit?**

Respondent: Dit is lekker en dit is *low in alcohol*. Daardie dingetjie lyk vir my soos 'n duiwelstertjie. Dit is nou nie deel van die *question* nie maar dit lyk so.

Moderator: *Ok, cool.*

Respondent: Dit maak dit *naughty*.

Moderator: **Enigiets anders? Julle sien dit nie (onhoorbaar). As julle dit moet *compare* met 'n ander *drink*, wat sou julle sê? Dit is amper soos ... of dit is in dieselfde kategorie as ...?**

Respondent: Ek moet sê dit het nie te veel gas in nie. Iets soos Archers het baie gas in.

Moderator: **O, is dit?**

Respondent: Ja.

Moderator: **So, as julle moet sê, dit is die naaste aan wat?**

Respondente: Seker maar, ek weet nie, 'n cokctail.
Brandewyn.

Moderator: *All of this is on my account.*
Who uses the brand? What kind of person uses the brand?

Respondent: Jong mense en meisies veral.

Moderator: *When and where do they use the brand? What type of situations?* **Waar kan jy dit voorstel?**

Respondent: Ek dink as 'n mens soos gewoonlik lekker kuier maar jy wil nie te getrek raak nie, dan kan jy dit die hele tyd drink. As jy net wil *chill*. Langs die swembad. Dit is lekker as jy *tan*. My pa het dit vir my gegee toe ek jonger was ook. As 'n mens *chill* saam met vriende.

- **Moderator: Saam met *buddies* by die swembad en so, né? *How do they use the brand?* Dit is eintlik 'n simpel vraag. Jy drink dit maar net, né? *Ok*, nou kan julle regtig net sê wat sou dit wees. Die eerste een is:**
- **If Brutal Fruit were a car, which one would it be?**

Respondente: 'n Ferrari
'n Klein sportskarretjie.
'n Volla

Moderator: **Wat sê jy?**

Respondente: Ek sal sê 'n Mini Cooper.
'n Klein Chico.

Moderator: **Of dit kan *even* een van daai nuwe klein Opeltjies wees. Wat is daai ... 'n Opel Tigra, of wat?**

Respondent: Ja.

Moderator: ***If it was an animal, what animal would it be?***

Respondente: 'n Cat.
'n *Lion*.
'n Duiweltjie of 'n kat.
Of 'n apie.

Moderator: **Hoekom?**

Respondent: Want hy het ook 'n stert.

Moderator: ***If Brutal Fruit was a celebrity*, wie dink julle?**

Respondent: Paris Hilton ... *Naughty but nice*.

Moderator: ***Very naughty. What personality type would Brutal Fruit have?***

Respondent: *Naughty, but sweet* ... so iets. Daai stoute meisietjies wat eintlik mooi en soet lyk maar hulle is eintlik stout. Jy sal weet.

Moderator: ***Ok*, sal jy sê ekstrovert of introvert?**

Respondent: Ekstrovert.

Moderator: **Wat is daar nog? *Obviously*, nie *depressed* nie, *outgoing*, of so?**

Respondent: *Outgoing fun and lovable*.

Moderator: **Lovable, dit is 'n nice ene. Dit is 'n snaakse vraag. As dit 'n *activity* was, wat sou dit wees? Enige *activity*?**

Respondente: Net nie hardloop nie.
Swem, boomklim of *volleyball*.

Moderator: **Dit is alles reg.**

Respondent: *Beach volleyball*.

Moderator: ***Nice. If it was a magazine?***

Respondente: Heat.
Playboy.
Cosmopolitan.

Moderator: **Dit is *cool*.**

Respondent: Wat is daai … Saltwater Girl? Ja, dit pas die beste. Dis is soos 'n *surf magazine* vir meisies.

Moderator: **En as dit 'n *fabic* was?**

Respondent: *Silk* en *satin* en sulke sagte goedjies.

Moderator: ***Ok, great.* Nou gaan ek julle iets vra: *if the brand were to come alive as a person, what would it be like, what would it do, where would it live, what would it wear, who would it talk to and went to a party? And what would it talk about?* Soos byvoorbeeld, sê nou maar ek het vir julle gevra dit is sop. Dit is nou moeilik met sop. Sê nou maar ek vir julle gevra is dit Mrs Scamble, *she has rosy cheeks and is a plum grandmother who lives in a warm cosy house she wears an apron and she cooks wonderful things for her grandchildren.* Nou dink Brutal Fruit … as dit 'n persoon was, beskryf haar gou-gou.**

Respondente: *She wears sexy lingery, definitely.*
'n Groot *mansion* glashuis en sit sy daar buite by die swembad met 'n bikini..
'n Model en sy is baie ryk ook met 'n Brutal Fruit in die hand.

Moderator: **En sy *gossip* of wat?**

Respondent: Sy doen *shopping.* Sy is 'n meisie en sy moet stout wees.

Moderator: ***Ok*, 7 beteken dit is presies so en 1 beteken dit is glad nie so nie. Van 1 tot 7. Ek gaan vir julle sê die brand is byvoorbeeld … Ek gaan vir julle verskillende goed sê en dan gaan julle sê dit is 3 of 4 of *whatever*. Julle gaan gou agterkom. *Ok, Sincerity* – hoe dink julle Brutal Fruit, is dit 'n *honest down to earth, wholesome, cheerful.* Hoe *sincere* dink julle is Brutal Fruit? Tussen 1 en 7. Wat dink julle?**

Respondente: Ek sal sê 5.
So 5½.
Ek dink 6.

Moderator: ***Excitement.* Dit is nou *daring, spirited, imaginative, up to date.* 1 tot 7?**

Respondente: 6
Ek sê 7.

Moderator: *Competence.* **Dit is soos** *reliableness, intelligence, successful.*

Respondente: 7
7

Moderator: *Ok,* **nou** *sophistication. Upperclass and charming.*

Respondente: 6
6

Moderator: *Ruggedness, outdoorsy and tough?*

Respondent: Seker so 5
4
5

Moderator: *Great.* **Dit is eintlik nou klaar maar ek wil julle net 'n bietjie vra as julle dink wat kan die** *brand* **doen om te** *improve.* **As daar enigiets is wat julle anders sou doen of wat julle dink dit is dalk 'n** *cap,* **of iets wat julle nie seker is nie of wat ook al.**

Respondent: Ek dink die vorm van die bottel.

Moderator: **'n** *Sexy* **bottel.**

Respondent: Ek weet nie hoe *sexy* 'n mens kan maak 'n bottel nie maar ek sou meer *curves* of iets wil hê. As die bottel nou so is, daai stertjie nou daar, kan hulle dit uitbring sodat dit 'n bietjie uitstaan.

Moderator: **Ja, dit sal flippen oulik wees.**

Respondent: Hulle moet *shooters* maak in Brutal Fruit.

Moderator: **Dit klink na 'n goeie idee.**

Respondent: Wat ook 'n sterker drank is maar wat ook lekker is. 'n Mens kan ook soos die Archers bottel-*shooters* kry.

Moderator: **Dit is baie interessant.**

Respondent: Ek het ook gedink, sê nou maar hierdie *flavour* wat is dit ... dit is Lemon ... hulle kan 'n stukkie *lemon* insit of sê maar dit is Raspberry, sit dan 'n *strawberry* in wat daar lê.

Moderator: **Ek wou nou 'n belangrike ding vir julle gevra het. Waar het julle van Brutal Fruit gehoor. Waar het julle dit die eerste keer gesien? Het julle al promosies gesien? Het julle al advertensies gesien? Het julle dit oor die radio gehoor of by partytjies?**

Respondente: Partytjies, ja.
My pa.
Die meeste is maar by 'n kuier. Ek het nog nooit enige advertensies daarvan gesien nie.
Actually baie posters. In die bottelstoor veral en ek het een in my kamer. Maar ek het nog nooit *promotions* êrens gesien nie. Seker maar omdat dit 'n drank is. 'n Mens kan nie net by die winkels, want daar is jong mense ook. Maar net nog by myself en as my ouers dit vir my gekoop het en by parties en so.

Moderator: **Nou hoe dink julle vorm 'n mens die persepsie van Brutal Fruit wat *fun* is en alles wat julle gesê het? Hoekom dink julle dit? Waar kom dit vandaan?**

Respondent: Die *naughty* woorde?

Moderator: **Ja.**

Respondent: Die woorde, ja, en al die verskillende kleure en geure en elke verskillende *flavour* het 'n ander kleur. En die stertjie-storie.

Moderator: **En dink julle daar is ouens wat dink dit is 'n *girls drink*?**

Respondent: Ja, hulle sal eerder soos bier drink.

Moderator: **Is dit? Hou julle van?**

Respondent: Die Kiwi is lekker.

Moderator: **Dit is nou *out of stock*. Hulle maak dit nie meer nie. Dis nou die nuwe Lemon.**

Respondent: Ons is mal oor die Lemon.

Moderator: **Ja, die mense wat Appletizer maak, het dit altyd gemaak en nou het SAB dit oorgeneem en nou maak ons dit alles self. Maar aan die begin was die *fruit juice* almal van Appletizer. Het julle daardie nuwe *brand* gesien: Sarita Dit is nogals 'n *sexy* bottel. Dit is presies daardie Appletizer-botteltjie en dit het 5,5% alkohol. Dit is baie lekker. Dit is splinternuut. Dit het seker so twee weke terug uitgekom. As julle ingaan sal julle sien op een van daardie *fiddle racks* is Surita. Dit is soos Applettizer maar dit is droog. Laat ek gou-gou dink wat kan ek julle nog vra. Ja, ek het julle klaar gevra as julle iets anders moet drink, wat naby dit is, toe sê julle goeters soos Red Square en daai tipe goed, né?**

Respondent: Ja, maar die meeste ouens sien dit as 'n *cider*. *Ciders* is lekker.

Moderator: **Weet julle dat Reds is nie 'n *cider* nie? Almal dink Reds is 'n *cider*. Dit is 'n bier. Dit is 'n *ale*. Dit is 'n bier met 'n appelsmaak in.**

Respondente: Ek het dit nie geweet nie.
Ja, en Hunters ...

Moderator: **Hunters is 'n *cider*.**

Respondent: Regtig?

Moderator: **Ja, Hunters is 'n appel *cider*. Dit word net deur 'n ander proses gemaak as bier. Maar baie baie dankie, ek weet nie of daar enige laaste *comments* is nie. Iets wat julle kan *improve*, iets at julle wil sê van julle *experience*.**

Respondent: Hierdie is nogal lekker. Dit het 'n lekker *flavour* en overall is dit 'n baie *nice* produk. 'n Mens sien baie die nuwe een en die advertesies trek baie aandag.
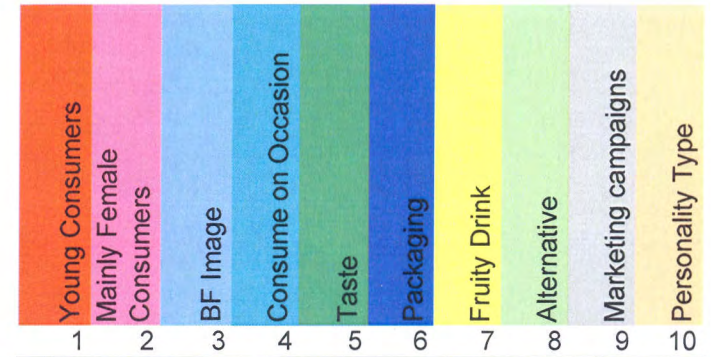
Moderator: **Is dit? Wat daarvan?**

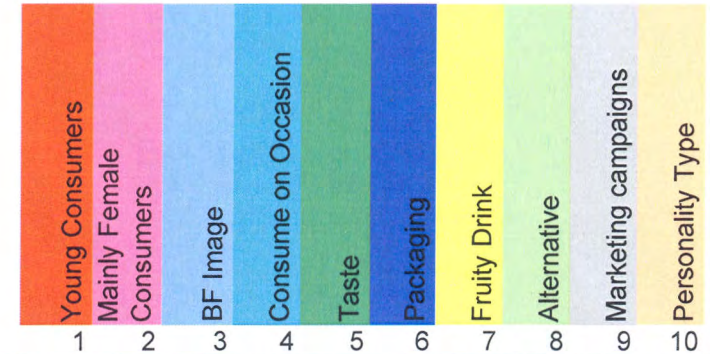Respondent: Dit is *sexy*.

Moderator: **Baie dankie, ek gaan nou hier stop.**

ANNEXURE B

THE PEREPTION ASSESMENT WORKSHEET

Sentences		Young Consumers	Mainly Female Consumers	BF Image	Consume on Occasion	Taste	Packaging	Fruity Drink	Alternative	Marketing campaigns	Personality Type
		1	2	3	4	5	6	7	8	9	10
Mostly young people who enjoy socialising but who aren't heavy drinkers. People who prefer something not as strong as "hard" liquor drink.I t has quite a funky image associated with the product. It's nice and light and fruity, people who enjoy the refreshing taste.	R 1	1	0	1	1	1	0	1	1	0	0
Women/Females aged between 18 and 30. Fruity flavour and a good alternative to beer/cider. They think it is not a beer type product. Original advertising and creative marketing strategy.	R 2	1	1	0	0	1	0	1	1	1	0
Young and image-conscious consumers. They don't really want to get drunk. They might also be looking for something fruity, but not juice.	R 3	1	0	1	0	0	0	1	1	0	0
Kids who are experimenting with alcohol. It is very light and very bright in it's appearance. It's the fruits that appeal to the more health-conscious consumers. It's also not bitter, which makes it more appealing for females. It appears good and enjoyable. The name sexy, which will make the girls feel sexy and in control of what they do.	R 4	1	1	0	0	1	1	1	1	0	0
Women who don't like the taste of beer. Or is under the dillusional impression that BF is less fattening than beer. Students, women and men who likes trying new things. Age 18-35, and gay men. They want to be seen as young and adventurous and "naughty by nature". Wicked. The taste of BF is very unique and they have a real feeling of refreshment. It also comes in a very trendy, funky bottle which is very appealing. Funky design and logo. Refreshing. Student and young.	R 5	1	1	1	1	1	1	0	1	0	1
Consumers who enjoy fruit juices and enjoy alcohol. It is an easy-to-drink beverage and there are a lot of females that enjoy the drink. An outgoing type of consumer. They enjoy partying a party and alcohol is very much a part of it. I feel it is a refreshing and enjoyable drink, perfect for daytime, outdoor occasions. I even enjoy them every now and then, even if I am a beer drinker. They are great for downing occasions.	R 6	0	1	0	1	1	0	1	1	0	0

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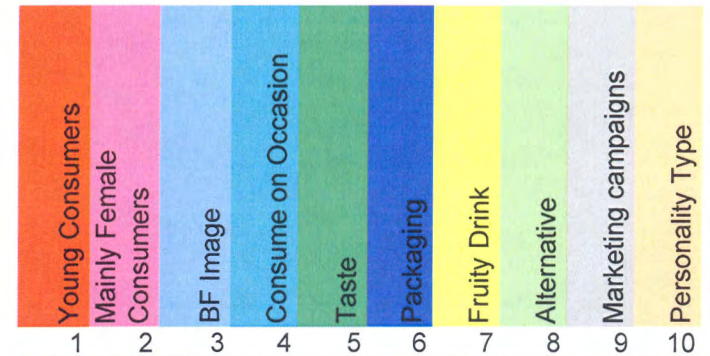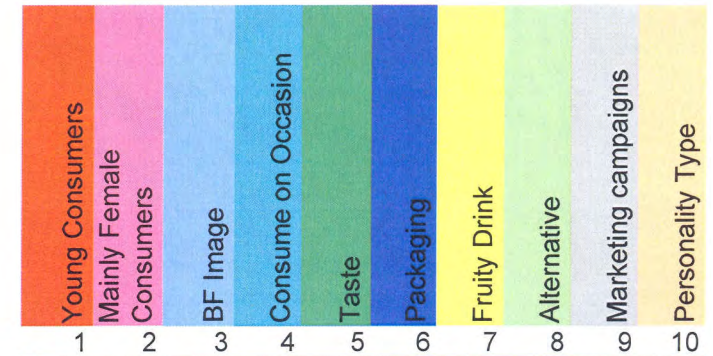| Sentences		Young Consumers (1)	Mainly Female Consumers (2)	BF Image (3)	Consume on Occasion (4)	Taste (5)	Packaging (6)	Fruity Drink (7)	Alternative (8)	Marketing campaigns (9)	Personality Type (10)
All ladies, specifically young ladies. Club scene. Those who follow image-conscious trends or drink what their friends drink. Fashion-conscious. Ladies with a bit of spending power. Or men who drink anything. It's a trend at the moment. It's what young ladies and friends drink. They might perceive it to be less fattening than beer. Its too sweet and triggers heartburn. Marketing aimed at ladies, so it is perceived as a ladies drink.	R 7	1	1	1	0	1	0	0	1	0	1
Drunkards and people who are addicted to alcohol. They consume it to get drunk, people associate Brutal Fruit as being an social drink and most of the time when people socialise, they get drunk.	R 8	0	0	0	1	0	0	0	0	0	0
I think the target market is middle-income group, especially women. Just to relieve their stress from day-to-day jobs. It's also one way to get people together.	R 9	0	1	0	1	0	0	0	0	0	0
Women, who like sweet drinks that doesn't make too drunk. It doesn't feel like you are drinking. These women are funky and self-secured, not to let any man bring her down. It's a light drink and very sweet, bitter drinks are for men. It also has different colours and girls like to drink the colour that is the same as her clothes. It just fits your image better. You can't even taste the alcohol.	R 10	0	1	1	0	1	1	0	1	0	0
Young women age 20-30 years old. Sophisticated and educated, who don't want to drink beer or wine. Also girls that don't want to get totally drunk, but still want to be social. They drink BF cause it tastes like fruit juice and you wont get totally drunk after having one or two. They also drink it 'cause it fits their image of being young and trendy. Good advertisements on TV.	R 11	1	1	1	1	0	0	1	1	1	1
More of a feminine drink, for women who are enjoying time-out at a club of choice. A chilled Sunday drink, where you won't taste much alcohol but you want to savour a sexy, fruit cocktail. More of a chilled drink so perhaps to socialise, not very strong, but creates a naughty state of mind. More for the female market, younger, vibey and causes you to do naughty things. A club drink.	R 12	1	1	0	1	1	0	1	1	1	1
Female, 18-24 years old. Brutal Fruit is positioned as fun, party, sexy, hip, sleek drink, that women of this age associates and identify with.	R 13	1	1	1	1	1	0	0	0	0	1

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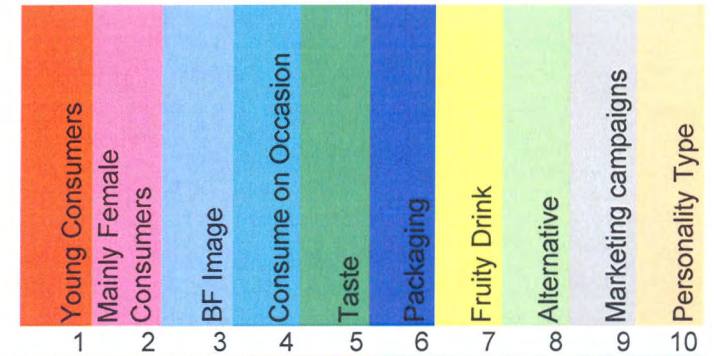| Sentences		Young Consumers	Mainly Female Consumers	BF Image	Consume on Occasion	Taste	Packaging	Fruity Drink	Alternative	Marketing campaigns	Personality Type
		1	2	3	4	5	6	7	8	9	10
The kind of person who likes to party, always up for a party and to hang out with their friends. I like the taste of it, although it is an alcoholic drink, it doesn't have that much alcohol in it.	R 14	0	0	0	1	0	0	0	1	0	0
Upper class, rich person, who loves to party. I think it is more a ladies drink. I think it is an image thing.	R 15	0	1	1	1	0	0	0	0	0	1
I reckon people in their 20s drink BF, students, people who recently finished school. It's a much younger crowd than for instance wine and whiskey drinkers. It's not as heavy as wine or beer, doesn't require an acquainted taste. It's a light drink. It's quite sweet and more refreshing than other drinks. And it is much cheaper buying BF than to buy a spirit and mix. It's too much as a cooldrink and not viewed as very manly. You can drink a lot of it.	R 16	1	0	0	0	1	0	0	1	0	0
Health conscious (fruity juice), ladies between the ages 18 and 28. Ladies wanting to look good whilst enjoying the party scene. BF taste like fruit juice and it consists of real fruit juice, thus it is perceived as being a healthier option to more sugary alternatives. It's maybe a bit too pricy. BF is refreshing and can be enjoyed during the day or at night in a club. Don't understand "naughty by nature" on bottle.	R 17	1	1	1	1	1	0	1	0	0	1
I think women is the typical consumer. Not just any women, but the real club-going, socialising, jean-and-t-shirt-wearing women. Also the women that doesn't like to drink. Or pretend they don't like to drink. The first group drink BF because it is in their mind ... the image they want to project, layed-back, cool, funky with a bottle in their hand. The second type drinks BF because they are mothers, so they can pretend it is cooldrink and project their image. Passion, tropical islands and sun. Has a nice taste, you can taste and smell the fruit.	R 18	1	1	1	1	1	0	1	1	0	1

Sentences		Young Consumers	Mainly Female Consumers	BF Image	Consume on Occasion	Taste	Packaging	Fruity Drink	Alternative	Marketing campaigns	Personality Type
		1	2	3	4	5	6	7	8	9	10
Mostly women of the age group 18-25. Consumers with spending power. Basically the consumers that wants to look safe at the many night clubs around SA. They purchased this product because they want to put on that they are individuals, who want to attract good looking gentlemen by giving off that they are naughty by nature. Or to look really good in front of friends. Too sweet. Refreshing, smooth and fruity.	R 19	1	1	1	1	1	0	0	0	0	1
Fun loving, sociable people. People that go out to relax and have a good time after a hard days work. Good taste to get high and have a good time. It looks snazzy, has nice colours and is original. Looks attractive to try it out.	R 20	0	0	0	1	1	1	0	0	0	0
I associate BF with being young and trendy, you don't drink to get drunk but when you are thirsty. Women usually, sometimes men do, but only if they don't like beer. Fun-loving, party people. Nice at a BBQ. It's for people that doesn't like the taste of alcohol, but rather cooldrink with a twist. Its also affordable. Too sweet sometimes. I like the fun, naughty campaign.	R 21	1	1	0	1	1	0	0	1	1	1
Outgoing, age group 18 to 30. Middle to upper-class. Mostly people who are single. People who want to live life to the fullest. They like to portray some kind of image … that they are up with the times, trendy.	R 22	1	0	1	1	0	0	0	0	0	1
Young and mostly females. People who doesn't like the strong taste of alcohol, would love the sweet fruity taste of BF. Too sweet.	R 23	1	1	0	0	1	0	1	1	0	0
Consumers who are energetic, vibrant and outgoing. Mainly females. Status-conscious. They enjoy looking as if they portray some sort of image. They enjoy the sweet taste, full of fruit. Takes away the thirst.	R 24	1	0	1	1	1	0	0	0	0	1
Funky, outgoing and vibrant individual. Image. Satisfy a desire. We drink it to ft it. It creates a sense of belonging. Very fashionable.	R 25	0	0	1	1	0	0	0	0	0	1
Women, young, probably aged between 18 and 40. Fashion-conscious. I drink it because of the fruity taste and low alcohol content. Ladies like drinks where the alcohol is not too potent. Advertsing is fantastic, really catchy and memorable.	R 26	1	1	0	0	1	0	1	1	1	1

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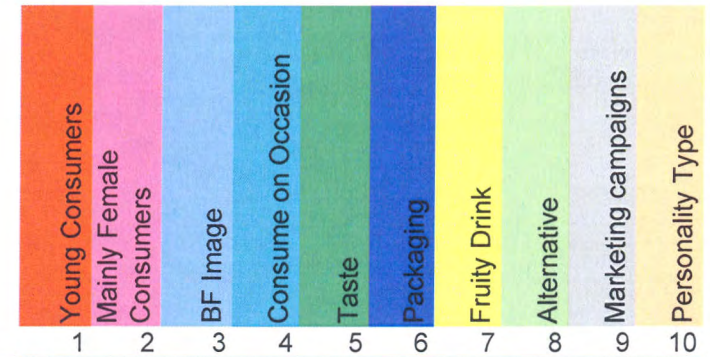| Sentences		Young Consumers	Mainly Female Consumers	BF Image	Consume on Occasion	Taste	Packaging	Fruity Drink	Alternative	Marketing campaigns	Personality Type
		1	2	3	4	5	6	7	8	9	10
Ladies, smart and intelligent working women. BF has a feminine status and it is refreshing. Lots of sugar. It's a light and refreshing drink and it is good for socialising among my lady friends. Innovative advertising.	R 27	1	1	1	1	1	0	0	0	1	0
Students and young people, mostly drinking on social occasions. I love the taste, as well as using it for fun. Robust, lovely, flirty, bitchy.	R 28	1	0	0	1	1	0	0	0	0	1
Young women aged between 18-30. Hip and funky. Easy to drink and like the taste. Naughty, fun and girly.	R 29	1	1	1	0	1	0	0	0	0	1
Young, fun loving people, mostly female in their 20's to late 30's. They like it because it is fruity, nice-looking bottle and has a naughty look.	R 30	1	1	0	0	0	1	1	0	0	0
Females, self-secured self-confident with drive between 23-30 years of age. They like the taste - fruity with a kick and the alcohol taste is not overwhelming. Too sweet. Love the advertising campaigns.	R 31	1	1	0	0	0	0	1	1	1	0
Young people (18-28). I think people drink BF because of the minimal alcohol percentage, compared to the hot stuff.	R 32	1	0	0	0	0	0	0	1	0	0
Young women, aged between 18-25, as well as the younger generations males. Vibrant, outgoing, free living people. Girls, women, who wants to have fun. To give them a sense of not only refreshment, but also a sense of excitement and energy, that can uplift them after a long day. Too much sugar. Mostly girls.	R 33	1	1	0	1	1	0	0	0	0	1
People who like to experience relatively new and exotic experiences while maintaining their current image. Branding creates first test experience followed by a belief that nothing provides a different sensation. Looks like an breakfast punch.	R 34	1	0	0	0	0	0	0	0	0	0
Females, 18-35 years, socialises, fun-loving, funky. Not a high alcohol level. Appeals to a person's personality. Too sweet. Naughty, fruit juice, flirtatious females, parties, dinners.	R 35	1	1	1	1	0	0	1	1	0	1

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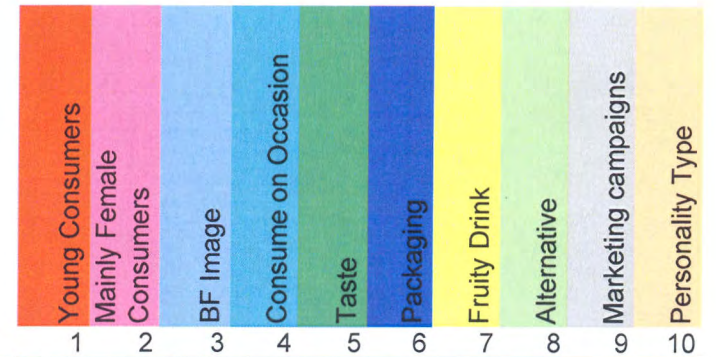| Sentences		Young Consumers	Mainly Female Consumers	BF Image	Consume on Occasion	Taste	Packaging	Fruity Drink	Alternative	Marketing campaigns	Personality Type
		1	2	3	4	5	6	7	8	9	10
Students or young people. Women. A blond girl with a sexy appearance (because of its naughty nature), while it is hot with a funky environment. Because of the various flavours, the fruit taste and it tastes like cooldrink. It can be too sweet. It tastes like a breakfast punch.	R 36	1	1	0	1	1	0	1	0	0	1
Young adults between 19 and 25 who wants to be noticed by others, and probably first time drinkers. They want to fit in and try alcohol.	R 37	1	0	0	1	0	0	0	1	0	1
Mostly young people , women, who has middle to high-paying jobs. To be noticed as beautiful classy women, but with that extra outgoing personality. Not to everybody's taste.	R 38	1	1	0	0	1	0	0	0	0	1
Women, between the ages of 19-27. Women see it as a refreshing low alcohol beverage, something unlike beer. Too sweet. I like the overall brand image, have never tried it, don' think I ever will. Nothing attracts me to the brand	R 39	1	1	1	0	1	0	0	1	0	0
Mostly younger people. Mainly female. We drink it ,cause it is not too strong. Or maybe you drink it 'cause your friends are drinking it. The taste of fruit or you want to be naughty.	R 40	1	1	0	0	1	0	0	1	0	1
Women, sweet expensive, fun, relaxing, naughty, light.	R 41	0	1	0	1	1	0	0	1	0	0
Young, female, people who socialise a lot. Don't like the taste of beer, so I consume BF. It also has a higher alcohol content.	R 42	1	1	0	0	0	1	0	1	0	0
Young people. People who don't want to drink something very heavy. Mostly female consumers. They don't want to drink something heavy. To enjoy something different/new. They enjoy the taste of the drink. Refreshing, nice flavours, different.	R 43	1	1	0	0	1	0	0	1	0	0
Funky, energetic person drinks BF. Those who want more excitement in their lives. For excitement, for those who want to live on the edge.	R 44	0	0	0	1	0	0	0	0	0	1

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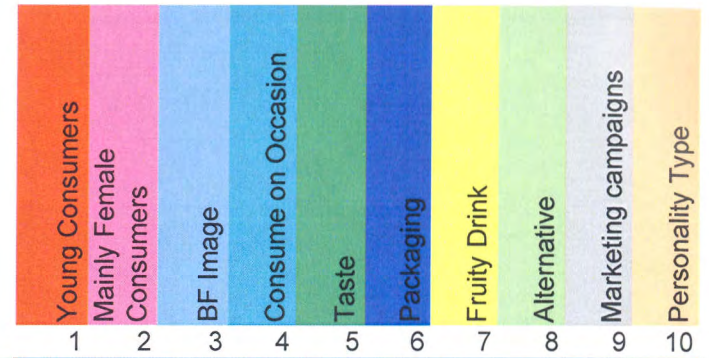| Sentences		Young Consumers	Mainly Female Consumers	BF Image	Consume on Occasion	Taste	Packaging	Fruity Drink	Alternative	Marketing campaigns	Personality Type
		1	2	3	4	5	6	7	8	9	10
Mostly for women who is outgoing, has a sense of class and style - naughty. Ages between 18-27. Vibrant and lively attitudes and personality.They like the sense of style that BF gives when drinking it - more an upperclass drink. A soft taste, not overwhelming. They can associate the taste-looks of the drink with themselves. Seen as a women's drink.	R 45	1	1	1	1	0	0	0	1	0	1
The young vibrant adult, who loves fruit drinks, but also would prefer more than just a normal fruit juice. Like a cooldrink with a kick. It suits their lifestyle.	R 46	1	0	0	1	1	0	1	1	0	1
Mostly women, outgoing party-people, cute ladies. I drink it 'cause it is like cooldrink with a kick. Too sweet and gives heartburn.	R 47	1	1	0	1	1	0	1	1	0	1
Yuppy drink. Many females, but lots of males drink it who do not like beer. I drink it because I enjoy it, its not too sweet, but not as sour as beer. My underage sister likes the idea of the bottle and the image it creates when she drinks it. Many guys feels that it is a girly drink and it is unmanly to drink it.	R 48	1	1	0	1	1	0	1	1	0	1
Girls (18-26) young and funky, witty and sassy people who need a burst of flavour and a feeling of mmm. Naughty, naughty. It tastes nice. It does not have an alcoholic taste. Too sweet.	R 49	1	1	1	0	1	0	1	0	0	0
Fun girls (19-26). Most likely girls that like party regularly. They don't like wine. It is a nice drink that is not too strong like the hard stuff, like brandy. Taste nice. It is a fun drink and creates a fun atmosphere and young and fun.	R 50	1	1	0	1	1	0	0	1	0	0
Rich female, aged 16-24. Drink it when you get sick of beer and whiskey, sweet appropriate, fancy drink which is refreshing yet would lower inhibitions sufficiently if needed. A girl drinking BF can be anything she wants to be. Too sweet for the average male. Refreshing.	R 51	1	1	0	1	1	0	0	0	0	0

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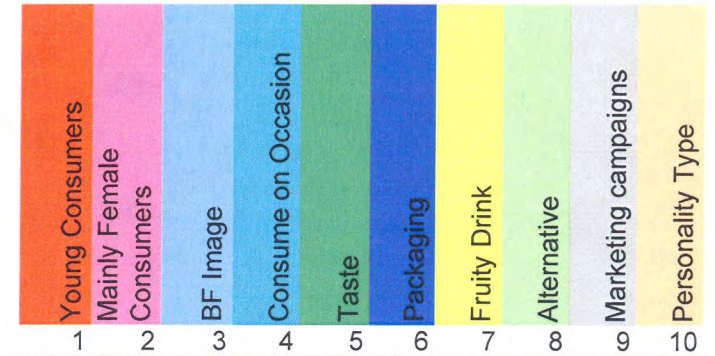| Sentences		Young Consumers	Mainly Female Consumers	BF Image	Consume on Occasion	Taste	Packaging	Fruity Drink	Alternative	Marketing campaigns	Personality Type
		1	2	3	4	5	6	7	8	9	10
I think that the consumers of BF is mostly female. Where the man will drink beer, a lady will drink BF. A women that is fun, outgoing and enjoys life. The marketing of BF should change, because I am male and will like to drink BF, but it isconsidered a "girly" drink. Girls drink it cause they feel socially compulsary to drink it. Because it tastes lovely. Fruity. Fun and exciting. Interresting. Something different.	R 52	1	0	0	1	1	0	1	0	0	1
Girls. People who wants to have fun. Naughty girls. Young people. It is not as strong as many other drinks. It is a very nice drink for a hot day. Nice pakaging. It looks very appealing. It's fattening. It's fun. It's a drink that fits any occasion.	R 53	1	1	0	1	1	1	0	1	0	0
It is for younger women. For women that doesn't like the taste of beer and wine. It's sweeter and tastes lighter. It is more fattening that red wine. Too sweet and fattening. I like the image, it's fun.	R 54	1	1	1	0	1	0	0	1	0	0
BF is for people that don't like beer. I don't like strong alcohol, so this is nice. BF is light, taste nice, makes me relax. We have it at friends' houses, at braais and when we watch rugby. It almost tastes like cooldrink with a kick. It's a feel-good drink.	R 55	1	1	0	1	1	0	0	1	0	0
Young trendy, fashion consious females. Ages 18-28. They like it because it is low in alcohol but it tastes nice, some females like the fruity taste. It is very wicked,	R 56	1	1	1	0	1	0	0	1	0	1
Tends to be female consumers. Perhaps the younger generation. They enjoy socialising. People who enjoy the sweet taste. Tend to be the white population. BF appeals to their image and personality. Their group of friends drink it. I like the attractiveness of the promotions and colours of the packaging.	R 57	1	1	1	1	1	1	0	1	1	1
Females aged 20-40 years drink it in groups. Females don't like bitter beer, thus the fruit flavous draw these women to drinking BF. BF is a great idea for girls, since men only drink beer. Women can now enjoy different drinks.	R 58	1	1	0	1	1	0	0	0	0	0
Young females that knows what they want out of life. Some men with an identity crises. Image, revitaliser. Can make you fat. Dynamic. Zippy.	R 59	1	1	1	0	1	0	0	0	0	1

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Sentences		Young Consumers	Mainly Female Consumers	BF Image	Consume on Occasion	Taste	Packaging	Fruity Drink	Alternative	Marketing campaigns	Personality Type
		1	2	3	4	5	6	7	8	9	10
Young, fun-loving person. Someone who is funky, someone young (18-22). It's alcohol, but it is not too strong, so if you can't handle your alcohol then this is a good choice. It is a cheap drink and the adds appeal to the young girls. Nice flavours. It is popular for the younger girls and someone that is younger will drink what his/her friends drink, so it's an image thing. It is funky, a young person's drink. Nice because its in a bottle. Not too strong. Great marketing campaigns. The product just appear so cool!	R 60	1	1	1	1	1	1	1	1	1	1
Young, energetic individuals who trive on time spent with friends and family, where quality moments are shared. Like social gatherings at the beach sharing a moment with fellow students at campus and around a fire, sharing a crazy moment like trapeeze or bunjee jumping at a holiday resort. It exudes all that is fun, adventurous, social and super cool. It's an easy-drinking alcoholic beverage that has the appearance of "something going on". It has a promise of excitement, sharing joy, having the time of your life with those who appreciate your naughty streak. Sweetly evil. Fruit in a bottle. Glitzy colours make for a fun, contemporary, tempting drink.	R 61	1	0	1	1	1	1	0	1	1	1
Women who enjoy socialising with friends, etc. Great to drink at a braai or at a club. Nice alternative to beer and it is easy to drink. Nice at a safari. Too sweet. Confusing name.	R 62	1	1	0	1	1	0	0	1	0	0
Funky ladies, metrosexual, yuppies. Mostly underage drinkers. Hip, young executives. They drink BF cause they relate to the character of the product. They associate themselves with it. Too sweet. It's funky, hip, adventurous, cool, attention-catching colours, very cool marketng campaigns (ads).	R 63	1	1	1	1	0	1	0	0	1	1
Mainly ladies, although some guys prefer it when they get tired of beer. But it can be a drink for both genders. Usually ladies, drinking something upper-class. Something that tastes a little sweeter than beer. You can't get tired of the taste. It is fun, sweet.	R 64	1	1	0	1	1	0	0	1	0	0

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Sentences		Young Consumers	Mainly Female Consumers	BF Image	Consume on Occasion	Taste	Packaging	Fruity Drink	Alternative	Marketing campaigns	Personality Type
		1	2	3	4	5	6	7	8	9	10
Young women aged 20-30 years old. Sophisticated and educated, who don't want to drink beer or wine. Also girls that don't want to get totally drunk, but still want to be social. They drink BF 'cause it tastes like fruit juice and you won't get totally drunk after having one or two. They also drink it 'cause it fits their image of being young and trendy. Good advertisements on TV.	R 65	1	1	1	1	0	1	0	0	0	1
Young ladies following the latest trends. You drink what you see others drink. Not too strong so you can have more than one. It is a ladies drink. Very sweet and funky colours. It looks like a fun drink and nice at clubs, because it tastes like a cooldrink. Younger working people with some money to spend.	R 66	1	0	1	1	0	0	0	0	1	1
I think that the consumers of BF younger female market, experimenting with new drinks. There are so many to choose from but BF is interesting with all the nice coulours to choose from. It's affordable and you can have more than one during the day. It is like cooldrink.	R 67	1	1	1	0	1	0	1	1	0	0
Upper-class, richer females, looking for a good time after work. Young working women. Drink it as a warm-up drink before shooters and wine on the night. Nice packaging and really refreshing.	R 68	1	1	0	1	1	1	0	0	0	1
Ladies aged 20-35 years enjoy it with friends. Fruity flavours attracts the girls and the nice colours. It has a low alcohol content, but it looks like you're drinking. Nice image.	R 69	1	1	1	1	1	1	1	1	0	1
Fun, mostly young girls looking for a party. People that go out to meet people. Good taste to get high and have a good time.	R 70	1	1	1	0	1	1	0	0	0	0

ANNEXURE C

SUMMARY OF CONSUMER PERCEPTIONS

The following conclusions were derived from chapter 7:

1. It is perceived by the respondents that Brutal Fruit is consumed by the younger population. The youngest age mentioned was seventeen and the oldest age fourty. It can be concluded that Brutal Fruit is perceived to be consumed by young people.

2. It can be concluded the overall perception of the respondents is that Brutal Fruit is mainly consumed by females.

3. The respondents often mentioned Brutal Fruit's image when motivating reasons for consumption. It can be concluded that Brutal Fruit is perceived to be consumed by image conscious consumers.

4. It can be concluded that Brutal Fruit is perceived by the respondents as a drink that is consumed on social occasions relating to fun and friends, outdoor settings or in nightclubs.

5. Respondents often linked Brutal Fruit with its taste. The perceptions surrounding taste mostly ranged from the levels of sweetness, fruitiness and the amount of alcohol in the product affecting the taste.

6. Respondents recorded a positive liking regarding Brutal Fruit's packaging.

7. Brutal Fruit is perceived to be a good alternative drink to their regular drink of choice. It is also perceived as having a low alcohol content that makes for an easy drinking "softer" drink.

8. It can be concluded that the marketing campaigns of Brutal Fruit did reach a number of respondents and that there is awareness amongst the respondents of these campaigns.

9. The respondents perceive the typical Brutal Fruit consumer to be an outgoing extrovert that has an overall positive outlook on life and likes to take charge of every opportunity presented. It is also a consumer that is very much aware of his/her image and someone who enjoys socialising.

10. Brutal Fruit is perceived as a drink that is mainly consumed by outgoing, funky, trendy and adventurous young females that prefers a sweeter tasting drink.

11. Brutal Fruit is perceived by the respondents as a drink that is consumed mainly by younger females because of its sweet taste. It is consumed in fun, social settings that females enjoy.

12. The respondents perceive Brutal Fruit to be consumed mainly by young people preferring an easy drinking sweeter tasting beverage.

13. It is perceived by the respondents that Brutal Fruit is consumed by predominantly young females that prefer a sweeter taste. It is a good alternative drink for these ladies as it is light in alcohol and it has a pleasant taste that makes it easy drinking.

14. The respondents perceive Brutal Fruit as being a good alternative to their normal drink of choice as a result of the sweet easy drinking taste it provides. Another differentiating factor namely that it is low in alcohol is created by the perception that the alcohol does not have an overpowering taste.

15. Based on the text data analysis it can be concluded that the respondents perceive the Brutal Fruit consumer as being an outgoing extrovert that has an overall positive outlook on life and likes to take charge of every opportunity presented. It is also a consumer that is very much aware of his/her image and someone who enjoys socialising in groups of friends.

16. It is perceived by the respondents that Brutal Fruit is consumed by females as a result of the sweet taste and low alcohol content.

17. It became evident that the perception of young consumers drinking Brutal Fruit is often combined with a social occasion. It can be concluded that the respondents perceive Brutal Fruit to be a drink that is consumed by young people in a social setting associated with fun and friends.

18. It is perceived by the respondents that Brutal Fruit is consumed by predominantly young females and as a result prefer a sweeter tasting drink. It is a good alternative

drink for these ladies as it is light in alcohol and it has a pleasant taste that makes it easy drinking.

19. Brutal Fruit is perceived by the respondents as a drink that is mainly consumed by younger females because of its sweet taste. It is consumed in fun, social settings that females enjoy. Therefore, taste is directly linked to the fact that it is perceived a female drink.

20. Brutal Fruit is perceived as a drink that is mainly consumed by outgoing, funky trendy and adventurous young females that prefers a sweeter taste. The analysis revealed that young people prefer a sweeter tasting drink that tastes more like a cool drink.