

Generating new access to everyday life

What makes consumers wonder about drinks

→ "We still have to buy drinks!" - Who hasn't experienced this, the necessary query for errands to quench thirst and desire. Usually, we consumers then feel sufficiently motivated to look for the appropriate drinks. Often we do not recognise what are obligatory routine actions and what are ultimately more or less conscious decisions for or against a drink. Unfortunately, however, far too seldom do we react to drinks we didn't have "on the cards", which trigger a spontaneous amazement. Or a reflex in the sense of "Wow! - I just have to have something like that!".

Bhe classical routine buyers of beer and AfG - such as the baby boomers from the "Generation crate-diggers" - usually don't think twice and buy what is always bought. Or what most closely matches the previous purchase, which makes these buyers particularly susceptible to price promotions. For routine shoppers, the brand may still seem to play a major role in everyday life, especially since routine purchases suggest a statistically verifiable pseudo-connectedness to brands. In fact, the connection and brand knowledge among consumers is blatantly low-threshold: the younger the consumer generations are, the more pronounced the general brand ignorance can be quantified. And this is in stark contrast to all the claims that marketing departments or advertising agencies like to postulate: only a few succeed in operating sustainable storytelling on the consumer side. And only a few brands "have it in them" to proactively keep consumers interested so that they are amazed and "stumble" across a beverage brand again and again...

How we buy bottles

Whether it's a bottle, a can, a TetraPack or any other container, single-serving routines dominate our decisions. The truism "What the farmer doesn't know, he doesn't eat (or drink)" applies, even for drinks. Unless, of course, a brand surprises us so much that our "inner taximeter" won't allow us to buy anything else, something new or different. res to try out. Advertising images, any image factors or even special value attitudes of a brand usually do not come to mind at the point of purchase. Consumers are often asked about market research in the context of

Image and brand status analyses ask about the brand image or image factors. Ultimately, however, individual image factors and advertising (if it is remembered at all) are background music for our decision-making behaviour. This sounds brutal in a certain way, but it does correspond to reality, as the findings of behavioural science around Daniel Kahneman & Co., but also in scientific marketing research around Byron Sharp, Jenni Romaniuk & Co. have repeatedly proven.

Unsupported, consumers usually know shockingly little about brand positioning or what storytelling a brand has to offer.

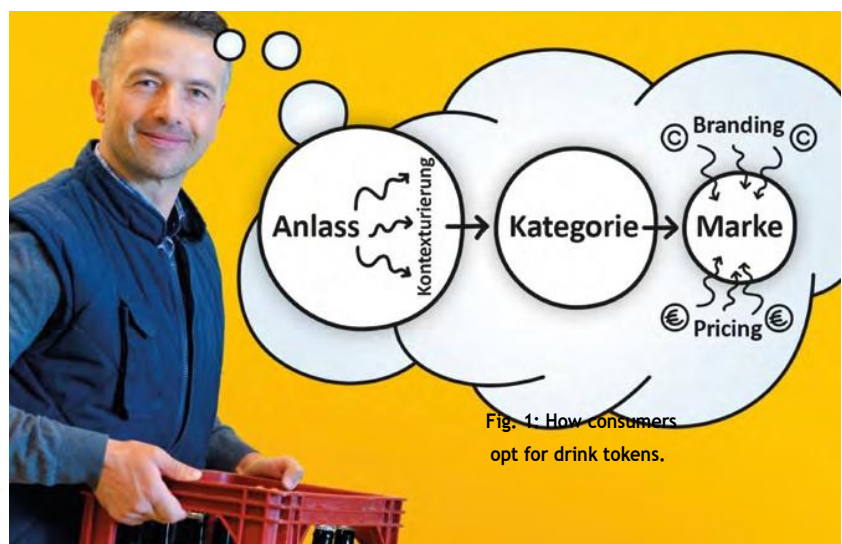


Fig. 1: How consumers opt for drink tokens.

their previous communication. People buy for specific occasions and occasions. These occasions automatically call up the beverage types and brands that are best suited to the context, based on experience or gut feeling. We consumers certainly do not think of brand profiles first and compare them in our mind's eye. We don't have the time for that and it would simply be too inefficient for our System 1 brain. That's why it's much more important today that consumers think of a brand at all in certain situations than that they think of a brand at all. they know a lot and in depth about a brand.

In order to change behaviour in the direction of a new, different, unusual beverage brand, it must act as a "stumbling block" for us. At the point of sale, this can be done through packaging or unusual placements. Online, it is dramatically more necessary that a brand has a learned and distinguishable branding that immediately releases specific everyday references in the mind's cinema as to when and why, of all things, this brand fits better than another. In general, it can be stated that beverage brands that consistently use their packaging appearance as part of their branding and contextualise it via (new) consumption occasions increase their mental availability among consumers and thus also their propensity to buy. This is why activating PoS placements with direct relevance to everyday life are so important for later sales success in the shopper context.

What makes us stumble

Because it is so important for our (buying) behaviour, it should be emphasised again here: A purchase is usually made according to the occasions, occasions and situations for which we need something.

The "emotional" design takes place in our minds either before the actual purchase or directly in the purchase process. Shopping situations at the shelf (= Shopper context). Only after we have determined which categories, products, etc. best satisfy our needs in such contexts, do we assign brands. Exceptions to this are brands that either have a monopoly on the mentally dominate an entire category (Coca-Cola, Tempo, Red Bull, Haribo "Gummibärchen" etc.) or have succeeded in setting trends or dominating contexts. Such a process, which takes place in our brain in a fraction of a second, is shown schematically. For example, a consumer wants to buy beer. Since he has a barbecue event in mind, he decides to buy a crate of beer. Since the BBQ is attended by acquaintances/friends who do not come from his home in the Alpine region (e.g. from the Baltic Sea), he decides on regional beer specialities. He therefore "contextualises" the barbecue event and how he wants to promote the beer to his friends later. Only then does he choose the brand he knows, with which he has already had good experiences, which has particularly caught his eye in terms of communication (or price). The craft beer trend was ultimately nothing more than a revival and revitalisation of the beer category, which had been languishing. It is true that very few craft beer or modern speciality beer brands have been able to hold their own mentally as actual brands in the long term. However, they had enough ignition power to make people think, talk and consume beer in a new and alternative way.



Fig. 2: Contextualisation and staging through pack designs

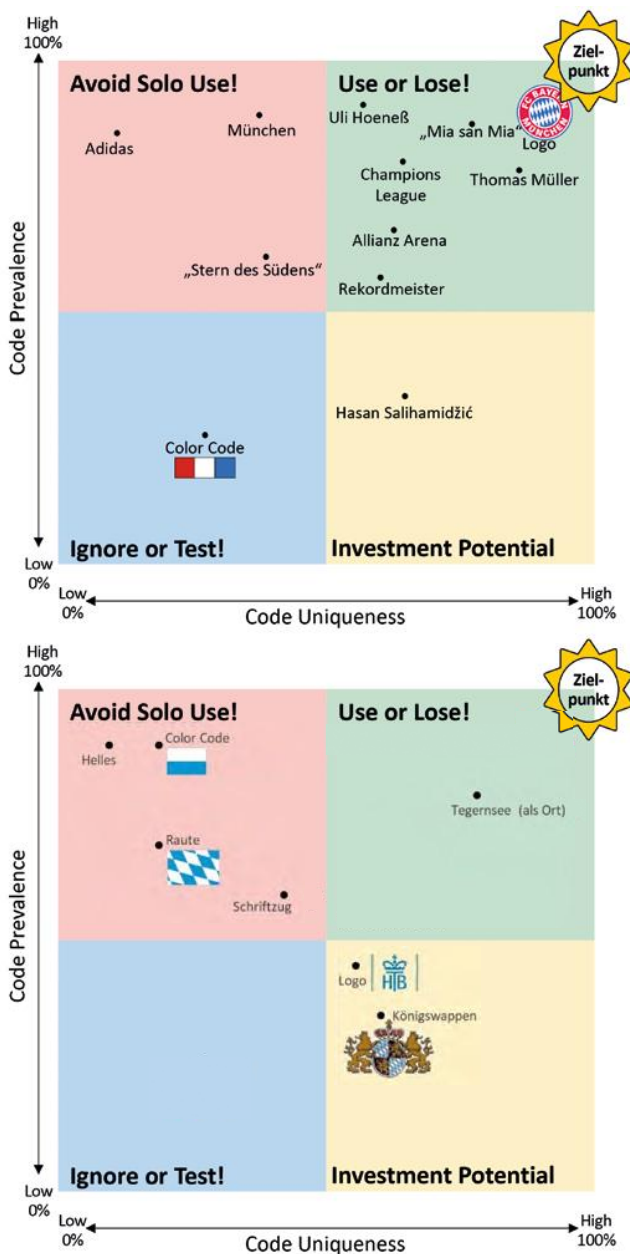
mised and contextualised. Similar effects were also observed in other categories: The spirit gin, for example, was awakened from its Sleeping Beauty sleep virtually overnight and freed from the negative image of the bum. The Hendricks brand in particular managed to develop gin into a signature drink through a specific container ("apothecary's bag"), a consistent presence in trendy bars and a ritualisation of drinks with cucumber (Fig. 2). Like Aperol Spritz before it.

The rum category was also able to develop further through unusual pack designs and a strong escapist component. Bacardi, Havana Club and Captain Morgan are still the central category players (like Jim Beam and Jack Daniels in the case of whiskey), but the new discovery of the regional (!) diversity of the Caribbean coasts, islands and different cultural areas awakened a new, enjoyable buccaneering spirit in consumers, where "under black sails" money had played a (hitherto) subordinate role.



Amazement and a "surprising stumble" are mostly absent in categories like mineral water. The postulate of the fountain bag may be an important milestone for the reusable argumentation, but for branding or distinctive brand management, a monotonous "sameness" in the packaging appearance leads to little WOW! Even the biggest enemy of the many faceless regional mineral waters, Soda Stream, attaches great importance to offering a high-quality, fine glass bag in the packaging, which lifts the actual tap water out of its cheap appearance. On the other hand, mineral water that looks despondent and dry in the "It is not surprising that mineral water (brands) today seem like "low interest" to many consumers.

Fig. 3: Distinctive Asset Grid analysis for the brands FC Bayern München and Hofbräuhaus Tegernsee



But there are also individual cases among the mineral water brands that deserve to be highlighted, which engage in communicative branding (e.g. Gerolsteiner, Adelholzener, Vilsa, Vöslauer) or which have succeeded not only in being thirst quenchers but also in triggering a little more unusualness and a little bit of astonishment through package design alone. San Pelegrino may be a (rarely drunk) design benchmark for gastronomic mineral water - Teinacher with its maple leaf has managed something comparable, at least regionally, via the Genießerflasche in Baden-Württemberg ("drop shape"). And even the Staatlich Fachingen brand deliberately uses the eye-catching faceted pocket as an eye-catcher for mineral-free drinking during wellness or as a contextually appropriate water for a better drop of wine (Fig. 2).

What triggers a WOW! with brands

Without long-term branding, brands have little memorability. This also applies to most advertising messages. Rapid availability of simple brand codes is an essential requirement of our time in order not to get lost in the information overload. The continuous differentiation in the beverage segment through new brands, countless line extensions and the increase in advertising formats and touchpoints leads to a constant barrage of information and entertainment for us consumers. If brands and their brand signals and messages do not fall on fertile ground, i.e. if they are not anchored mentally to some extent and do not find a place in everyday life, then the information sent will blow away just as quickly as an unrooted seed in the desert.

According to various representative surveys, depending on the study and category, about two thirds of existing brands could disappear from the consumer's point of view and be replaced without any great concern. If brands do not trigger images in the mind - if they consequently "mark" and/or "contextualise" insufficiently - they are interchangeable and in the worst case redundant.

It is therefore all the more important that brands can be quickly identified through a few clues and have the greatest possible relevance in the context of the respective consumption situations. Without targeted codifying and without strategic branding, most brands risk maximum interchangeability. First and foremost, brands need "memory stamps". The easiest way to measure these is through so-called Distinctive Brand Assets (cf. Fig. 3).

Brands that are strongly anchored mentally should have about four to five brand assets that are highly distinguishable from competitors. In addition to the logo, colour codes, lettering, packaging, etc., audio signals, advertising messages or testimonials can also contribute to this.

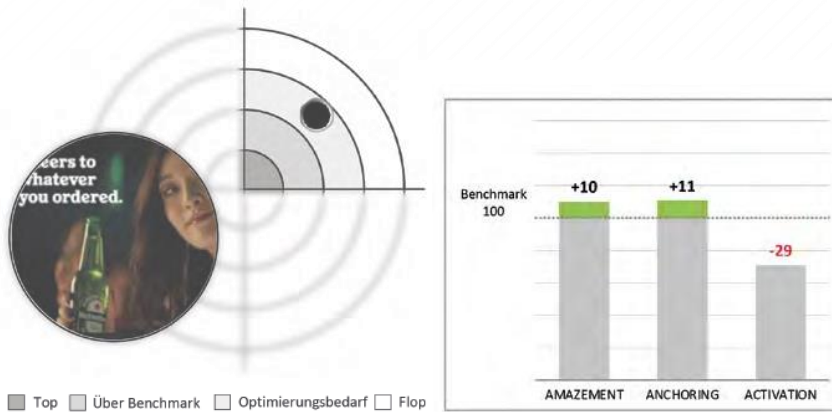


Fig. 4: WOW advertising media for Heineken from the self-study

carry. **Figure 3** uses the example of FC Bayern München to show how football clubs can also appear distinctively as a brand in the environment of their users (= all people interested in football). In comparison, the Tegernseer brand is presented in a similarly "Bavarian setting": Although the beer sells not unsuccessfully in Upper Bavaria and beyond, this success is far less due to a strong brand image. For most assets, no clear allocation is possible, which is why even a brand that is doing well in terms of sales often needs to catch up in terms of branding in order not to be replaced by other brands tomorrow.

If a beverage brand is mentally well anchored, an advertising update is much easier. The central measurement for successful communication is a triggered WOW effect. In his analyses, marketing legend Phillip Kotler had already attested to the decisive role of WOW effects in advertising and purchasing. K&A BrandResearch has been able to benchmark Kotler's theory through numerous studies of its own. Unfortunately, few beverage brands currently succeed in triggering an advertising WOW in their respective user groups.

An easily measurable WOW acts as a transport and Brand@ accelerator in the brain. When advertising (or: packaging design)

If a brand acts like a "stumbling block", the memorability immediately increases: such brands touch us through the communicative address and motivate us to also want to share the drink/brand via social media. The concept of wonder, taken from pedagogy and developmental psychology, makes an important contribution to the determination of a quantifiable and benchmark-capable WOW measurement.

K&A BrandResearch has been systematically analysing brands and communication according to amazement and WOW for years. For this purpose, a statistically valid model was developed for measuring the WOW factor both at the level of current brand perception and as an impact measurement depending on communicative stimuli (commercials, packaging, innovations, etc.). A communication triggers a WOW in the viewer if it is highly memorable (= better recall), whets the appetite for the advertised product and appears surprisingly positively different (= amazement). In the eyes of the potential buyer groups, WOW not only increases brand awareness but also the probability of a purchase.

Figure 4 shows an example of the WOW performance for Heineken's current TV commercial among German beer consumers: The benchmark for a sustainable

effective WOW is not triggered in this case due to the suboptimal activation effect (**Fig. 4**). Creativity alone is therefore not an indicator for consumer WOW! The effect at BrewDog is quite different: the print motif F* sponsoring in combination with Moscow-Qatar-North Korea makes viewers marvel and stumble.

Conclusion

It helps beverage brands to brand boldly and communicatively. And it is not very cost-intensive and easily measurable to determine an objectifiable WOW among category buyers. Because once a WOW benchmark has been achieved, proof of attractive and actually noticeable communication is provided, and it is not too big a monetary investment for the probability, but it is an innovation in terms of whether one's own brand stands out mentally and effectively from the mushy mishmash of beverage communication and generates new everyday access.

→ **DR. UWE LEBOK**

is regarded in the German-speaking world as a marketing expert for positioning of brands and strengthened as an impulse generator for brands in "dead ends". He is the Chief Marketing Officer (CMO) at the market research and brand consulting institute K&A BrandResearch® and primarily supports medium-sized companies with research-based brand strategies.



→ After graduating in psychology from the University of Constance, **MARCO**

GROMER was a he worked for several years in two market research institutes. Since 2012, he has been advising branded companies in the beverage, FMCG, media and sponsoring sectors for K&A BrandResearch. Trained by Prof. Mark Ritson in marketing & branding issues in 2019/20 (MBA in Marketing & Brand Management).

