

A Work Project, presented as part of the requirements for the Award of a Master's degree in Management from the Nova School of Business and Economics.

**“HOW TO BRING SUBSTANTIAL GROWTH TO THE JUICES AND NECTARS CATEGORY IN PORTUGAL WITH THE RELAUNCH OF THE COMPAL BRAND”:  
BRAND IDENTITY & BRAND ELEMENTS FOR COMPAL *SUMMO DO DIA***

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## **1. Brand Identity**

The purpose of this report is to elaborate on brand identity. Firstly, it is important to define what a brand and what an identity are, as separate terms. A brand can be defined as "a name, term, sign, symbol, or design, or a combination of them which is intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competitors" (Kotler and Keller, 2016, 352).

When thinking about identity in a branding context, it is important to outline that image and identity are opposite concepts (Kapferer, 2012). Image is on the receiver's side and is, therefore, referring to how someone interprets and decodes all the stimulus the brand exposes that person to (Kapferer, 2012). It can be viewed as short-term and quick changing. Ultimately, this will lead to a perception, which is more long-term and arises from the brands' products, services and communication programs. Ideally, the image will derive from identity, which is on the sender's side instead. Identity is therefore related to the desired meaning, intention or vocation of a brand, with the purpose of brands eventually gaining their independence and their own meaning, despite starting out as product names (Kapferer, 2012).

### **1.1 Aaker (2002) — Four Brand Identity Perspectives**

Aaker states that brand identity is "how strategists want the brand to be perceived" (Aaker, 2002, 71). Consequentially, brand identity translates into "a unique set of brand associations that the strategists aspire to create or maintain" (Aaker, 2002, 68). These associations are directly linked to what the organization promises to customers. Ultimately, Aaker believes brand identity can be illustrated through dimensions which are organized around four distinct perspectives (Exhibit 1). This model helps strategists consider different brand elements which will give a brand more clarity, enrichment, depth and therefore its identity. Finally, these dimensions will help a company implement decisions.

*Brand as a product* consists of building brand identity through product-related associations (Aaker, 2002). These are very important due to being directly linked with the brand choice and the consumer experience. Such associations can be product class based, usage-based, attribute based, user imagery-based or even country of origin related. These attributes can provide both functional or emotional benefit. (Aaker, 2002).

*Brand as an organization* focuses on the attributes of the organization rather than those of the product or service. These attributes can originate from the people, culture, values and programs within the company. Thus, these attributes help build a more rich and interesting identity since organizational benefits are harder to copy than product ones. (Aaker, 2002)

*Brand as a person* resonates with associating a personality, emotions, a lifestyle or feelings to a brand (Aaker, 2002). Giving a brand personality, helps its consumers express their own personality, helps emphasize the brand's features and allows a brand to influence the relationships with its customers. The ultimate objective is to create such a personality that can result in a bond.

*Brand as a symbol* translates into having visual imagery and symbols resonating with a brand heritage, which helps providing an association to a brand, resulting in a higher level of brand recognition and recall. (Aaker, 2002)

Finally, Aaker's brand identity model also encompasses an *extended identity* in addition to the *core identity*. The core identity is the essence which will remain constant over time and between product categories, new products, and markets. On the other hand, the extended identity helps give the core identity more fulfillment, by adding less timeless and less central elements which the brand still stands for, in order to complete the picture. (Aaker, 2002)

The aforementioned model does however show some limitations, as it leads to brand identity being solely a company constructed aspirational site, since it does not take into consideration the consumers' side. Additionally, despite the "strategists" playing a major role

in defining such aspirations, it is not clearly defined who they are (Coleman, 2011). Finally, Aaker states that there is no necessity for a brand in taking all the explained perspectives into consideration, as it should only choose those that are helpful in expressing how it shall stand for in the customer's mind (Aaker, 2002). This leads to ambiguity regarding which are the essential perspectives that should be considered when building an identity.

### **1.2 Kapferer' (2012) — Brand identity Hexagonal Prism**

According to Kapferer (2012), brand identity stands for defining what makes a brand unique and valuable (Kapferer, 2012). Kapferer's brand identity model consists of a brand identity represented by six dimensions, which fill in a hexagonal prism (Exhibit 2). These dimensions are *Physique, Personality, Culture, Relationship, Reflection and Self- Image*.

*Physique* refers to all elements which are salient, objective, tangible and that immediately come to mind when the brand is referred to. Ultimately, this encompasses all the physical attributes, product features, and symbols which are the brands' backbone, as well as its tangible added value. However, it is important to note that some brands struggle with their physical elements because of their functional value being low. (Kapferer, 2012)

*Personality* addresses the question "if the brand is a person what type of person would it be". Such dimensions consist of giving it a personal and emotional character. Brand personality has become a focus of brand advertising since the 70s, that is why it became so popular to have brands being represented by a famous person, either real or fictional. This is a simple way of creating an instant personality. (Kapferer, 2012)

*Culture* is what a brand stands for in both its products as well as in its communication. Every brand has a culture and it is from there that the brands' products derived, ultimately being a concrete representation of it. Kapferer defines culture as "the set of values feeding the brands inspiration" (Kapferer, 2012, 184).

*Relationships* refer to looking at brands in an emotional way rather than a functional one, since emotions are the base of relationships (Coleman 2011). It is the counterpart given by the brand to its consumers or users. For example, Nike suggests an interesting relationship based on provocation: “Just do it”. Another example is Dior, symbolizing a grandiose and ostentatious relationship, in a positive way. Brands are usually present at the center of transactions and exchanges between people, therefore this dimension relates to how most people define what they identify the brand with. Ultimately, this dimension is especially relevant for retailers and the services industry. (Kapferer, 2012)

*Reflection* refers to the outward reflection or image of the buyer or user that the brand seems to be addressing its products or services to. Such dimension is different from the target, because reflection is referring to how the customer wishes to be seen when using the product or service from an outward perspective, rather than how he actually is. Customers do use brands to build their own identity, therefore it is important for brands to keep control of their customer reflection. Ultimately, such results from its most relevant products as well as its communication. (Kapferer, 2012)

Finally, *Self-Image* refers to the inward perspective, as opposed to reflection, which refers to the outward perspective and how a customer wishes to be seen by others when using the brand. Hence, self-image is how customers wish to see or feel about themselves, when consuming or using the brand. For example, Lacoste consumers picture themselves as members of an elegant sports club. (Kapferer, 2012)

The six elements are placed between four opposite concepts (Exhibit 2). Vertically, there is a distinction between the sender and the recipient. Even though brands do not have a real “sender”, when consumers were asked about this, they immediately referred to the responsible carrying the brand’s name. The physique and personality dimensions’ help define the sender and are under his control. On the opposite side, we have the recipients which are the destination

of any form of communication. *Reflection* and *self-image* help better define the recipient which ultimately also belongs to the brand identity. Finally, the last two dimensions between both sides are relationship and culture, which are influenced by both the sender and the recipient and ultimately make the connection between both sides of the prism. (Kapferer, 2012)

Horizontally, there is a distinction between both externalization and internalization. On the externalization side, there are elements such as *Physique*, *Relationship*, and *Reflection*, which ultimately give the brand its external and visible expression. On the other hand, internal elements like *personality*, *culture*, and *self-image* are integrated within the brand and give it its “spirit”. Conclusively, this prism helps in understanding the essence of a brand and defining its identity. (Kapferer, 2012)

## **2. Compal’s Brand Identity**

As companies are evermore customer centric, the model utilized to develop Compal’s and Compal *Summo do Dia*’s brand identity was the one from Kapferer, as it is the only one that considers both the company as well as the consumer side. Furthermore, as opposed to the first model proposed, all its dimensions are meant to be considered when building a brand identity. Thus, it was considered to be more complete. The brand identity model developed below can be further seen in Exhibit 3.

The *physical* identity of Compal is the company's logo, due to both its shape as well as the colorful associations related to it. In addition to the iconic glass packaging for the HORECA channel with a very familiar “popping sound” when opened, Compal is very much associated with its Tetra Pak packages since it was one of the very first companies to utilize this packaging technology in the J&N category within Portugal. Finally, in addition to its flavor diversity there is also the company’s logo — “Compal é mesmo Natural”. (Compal 2019)

The *personality* of Compal is a creative, trustworthy, dynamic, happy, familiar, sociable, and fruit loving person. (Martins, Ana Rita 2019 Interview)

The *culture* of Compal is based on *Frutologia* — the art of fruit blending — and know-how, alongside heritage and *Portugalidade*. Compal can sustain its natural, creative and innovative culture through the aforementioned pillars. (Martins, Ana Rita 2019 Interview)

The *relationship* behind Compal is to deliver high-quality and innovative juices to everyone, by bringing the best fruit from the vast lands of Portugal and the best of what nature offers to the consumer's glasses, through constant customer amazement. (Martins, Ana Rita 2019 Interview)

The *reflection* of a Compal customer is a family person who is passionate about fruit, and values naturalness and high-quality juices, coming from the flavor blend and product origin. (Martins, Ana Rita 2019 Interview)

The *self-image* consists on Compal consumers feeling proud of drinking a juice from a national brand, which is both tasteful and natural, offering the sensation of drinking fruit. (Martins, Ana Rita 2019 Interview)

### **3. Brand Identity with Compal *Summo do Dia***

The brand identity of the mother brand with the addition of Compal *Summo do Dia* suffers incremental changes, as the new product represents a new product line built on the pillars of Compal, thus being aligned with its vision, mission and values. The brand identity for the new offering was built based on both primary and secondary research findings and is further detailed in Exhibit 4.

The *physical* aspect of the new identity has the addition of a new logo, with a visual focus on wood and green plants on the corners, with the end goal of giving it a more natural and premium look (Exhibit 5). Additionally, a trendy and attractive jar for HORECA channel will be added (Exhibit 6). This decision is supported by primary research insights that revealed transparent packaging as a relevant purchase driver for certain consumers who value the trustworthiness such characteristic conveys in a product. Additionally, given the recent trend

in Portugal regarding establishments that require a more premium and personalized product — new HORECA — tags for the packaging were elaborated. These contain popular sayings — “Água mole em pêra dura, tanto bate até que fura”— as an attempt to penetrate these establishments who avoid displaying brands according to secondary research (Exhibit 7) (Trindade *et al.*, 2019). This new HORECA penetration will be possible by adding value to these retailers offering, while emphasizing the establishments names and logos, alongside funny popular sayings through an outstanding tag (Trindade *et al.*, 2019). QR codes will also be added to the back of all packaging options for both channels, to promote the digital strategy and omnichannel approach Compal envisions (Exhibit 8) (Martins, Ana Rita 2019 Interview). All packages in the modern channel, will also have catchy phrases on their back to enhance customer experience (Exhibit 8) (Trindade *et al.*, 2019). Finally, the new product being a chilled juice, will have its characteristic cold temperature which will be emphasized by a new slogan — “Compal Summo do Dia, a frescura da Frutologia” (Trindade *et al.*, 2019).

The *personality* of the new identity has now the addition of a trendy consumer since the product responds to the natural, health and well-being trend and quantitative research findings which demonstrate consumers demanding for a healthier and greater quality juice with no added sugar (Trindade *et al.*, 2019).

The *culture* aspect of the new identity remains the same, as the new offering is a new product line based on the already established culture of Compal.

The *relationship* behind Compal *Summo do Dia* is also built on previous elements, resulting in a fresher juice originated from *Frutologia* and Compal’s know-how, allowing consumers to drink an even more natural and “closer to the tree” product. This proposed counterpart is prompt from the quantitative research conducted, where consumers most mentioned valued attributes in a J&N were naturalness, freshly made, flavor authenticity and no added sugars (Exhibit 9). (Trindade *et al.*, 2019)

The *reflection* of the ideal customer is also incremental, now being someone who values health through an even more premium juice. As per the quantitative research conducted, a juice placed in the chilled section is perceived as more expensive, more natural, healthier and with less additives, thus being considered a more healthy and premium product (Exhibit 10). (Trindade *et al.*, 2019).

The *self-Image* is the final aspect of the new identity which also builds on the previous identity. Consumers should ideally feel like they are drinking an even fresher juice and becoming healthier by doing so.

#### **4. Brand Elements**

Brand elements are an essential part of the brand which, in combination with its identity and positioning, along with other aspects such as communication and marketing programs, will result in the brand image. Brand elements are, therefore, essential components that help identify and differentiate a brand. The main brand elements are the brand name, domain name or URL, logo, symbol, characters, spokespeople, slogans and packaging (Keller 2013). Additionally, components or brand elements should also be: i)memorable which means they are attention getting, easily recognized and recalled; ii)meaningful which means descriptive and persuasive, containing two important criteria on whether it conveys general information about the function of the product or specific information about a particular attribute or benefit of the brand; iii) likable which means fun, interesting, visually rich and aesthetically pleasant; iv) transferable which means it can be used across line and category extensions, cultures and geographies; v) adaptable which means flexible and updatable during time; vi) protectable which means being legally protected from competition internationally.

Ultimately, a test toward these elements ability' to build a brand is what consumers would think and feel about the brand, if all they knew about it were these elements (Kotler and Keller, 2016). It is impossible to define a single element which satisfies all the criteria at the same time.

However, by taking these characteristics into account, many advantages arise as most consumers do not examine much information before making product decisions.

Conclusively, brand elements are chosen to increase brand awareness and generate positive and unique brand associations. Brand elements are, therefore, crucial elements in building brand equity (Keller, 2013).

### **5. Compal *Summo do Dia*'s Brand Elements**

The brand elements liaising with the new product and new brand identity are the mother brand name “Compal”, which will be used alongside the new name and logo of the product *Compal Summo do Dia*. This name delivers the message of a juice made with *Frutologia* alongside Compal’s know-how and the brand association with being almost as fresh as a daily juice. Additionally, the chosen name is very easy to pronounce, thus enhancing brand awareness (Keller, 2013). The name *Summo* is also a morpheme, as it is a “small linguistic unit” having the meaning of the product itself — a juice (Keller, 2013, 123).

The new slogan “Compal Summo do Dia, a frescura da Frutologia” is another brand element reinforcing the product’s freshness and naturalness, originated both through the production process and the storage temperature aspects of the product (Trindade *et al.*, 2019). Ultimately, both the logo and slogan will be present in all packaging options with a focus on transmitting a good-quality product related to the science of making a juice.

As aforementioned, QR codes will also be present in all packaging options to promote not only the product’s available locations, but also the brands e-commerce website — [www.saborista.pt](http://www.saborista.pt) (Trindade *et al.*, 2019). This brand element is completely new, as Compal never had a QR code with such functionality built into their product.

Finally, all packages will be an important brand element, not only due to their distinctive look and transparency but also because they will contain catchy phrases which will be memorable, fun and will emphasize the products characteristics and quality. Examples of these

catchy phrases will be: “Compal *Summo do Dia*, fresco como eu queria” or “Compal *Summo do Dia*, era mesmo o que me apetecia”. In addition, given the packaging innovative shape in the HORECA channel, further distinction from other juice brands is expected. As mentioned, the glass package for the new HORECA will contain tags with popular sayings, which will emphasize the brand’s proximate relationship to the fruit itself, in a fun way.

Conclusively, all these brand elements will be aligned with the aforementioned criteria to promote brand awareness and recognition, through being distinguishable, memorable, fun, likable, adaptable and transferable. Ultimately, these brand elements chosen upon defining the new brand identity will allow Compal to place Compal *Summo do Dia* toward its desired positioning, reinforcing the product’s freshness, healthiness and proximity to the tree or the fruit itself, while bolstering its nutritious and flavor authenticity aspects.

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## Appendices

Exhibit 1 — Aaker four Brand Identity perspectives

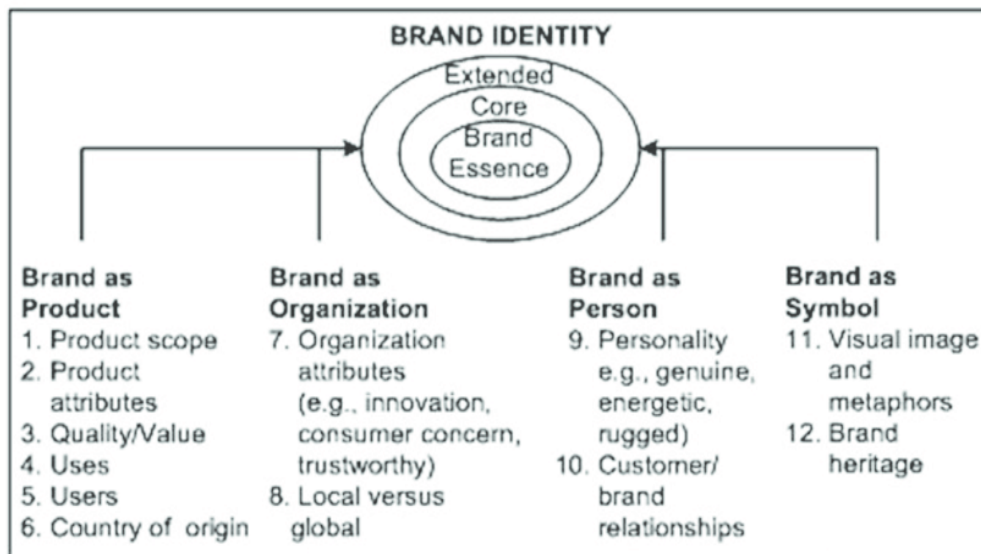


Exhibit 2 — Kapferer Brand identity - Hexagonal Prism

KAPFERER'S  
BRAND IDENTITY PRISM

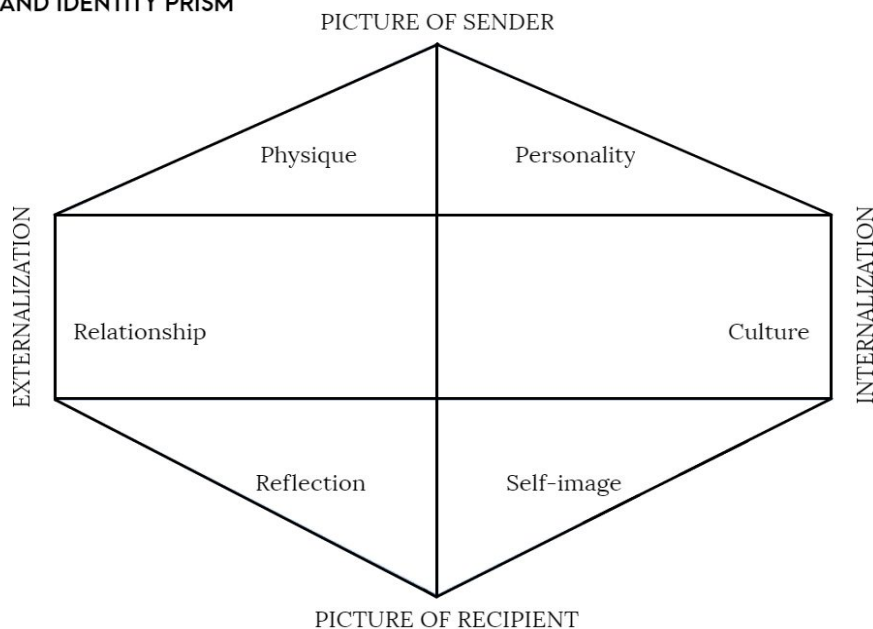


Exhibit 3 — Compal brand identity

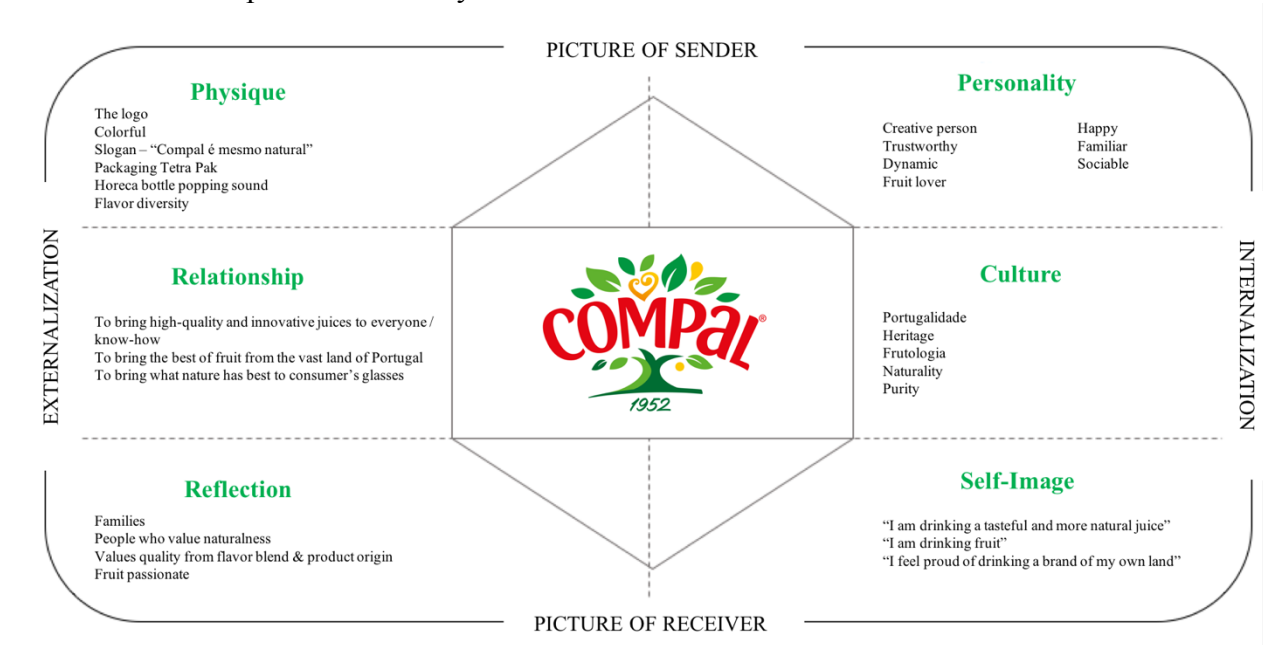


Exhibit 4 — Compal *Summo do Dia* Brand identity

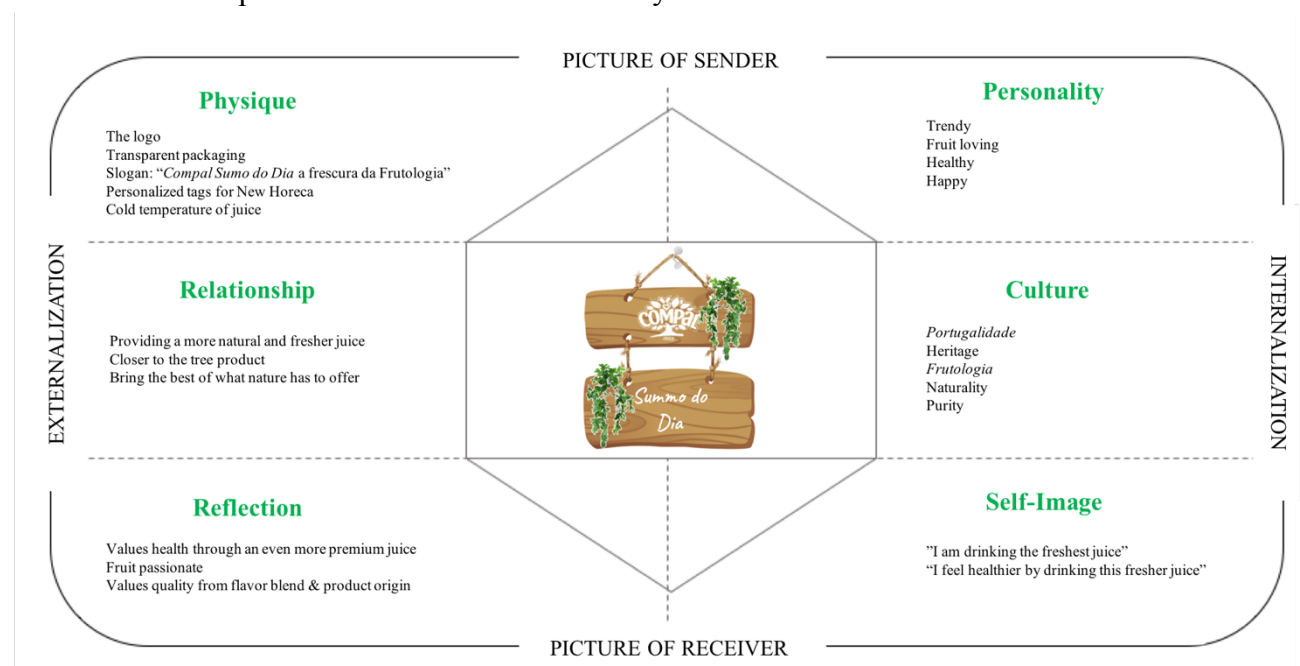


Exhibit 5 — Logo



Exhibit 6 — Packaging for HORECA and modern channel

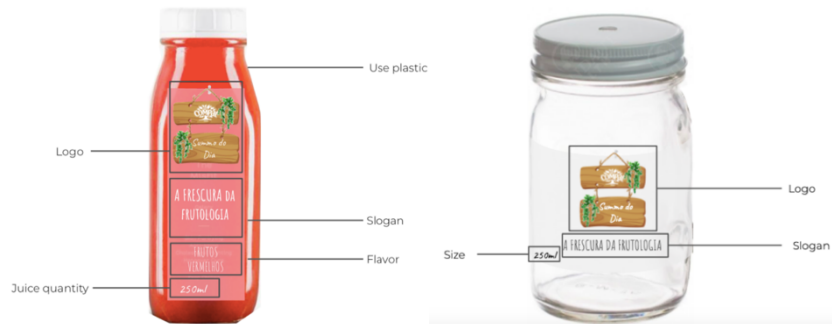
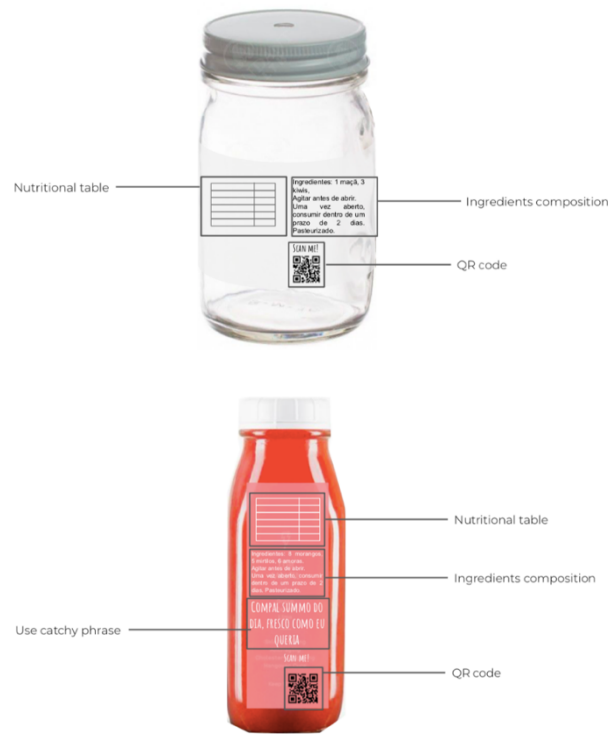


Exhibit 7 — Tags for the new HORECA



## Exhibit 8 — QR codes in Packaging



## Exhibit 9 — Quantitative Research - Valued attributes when purchasing a J&N

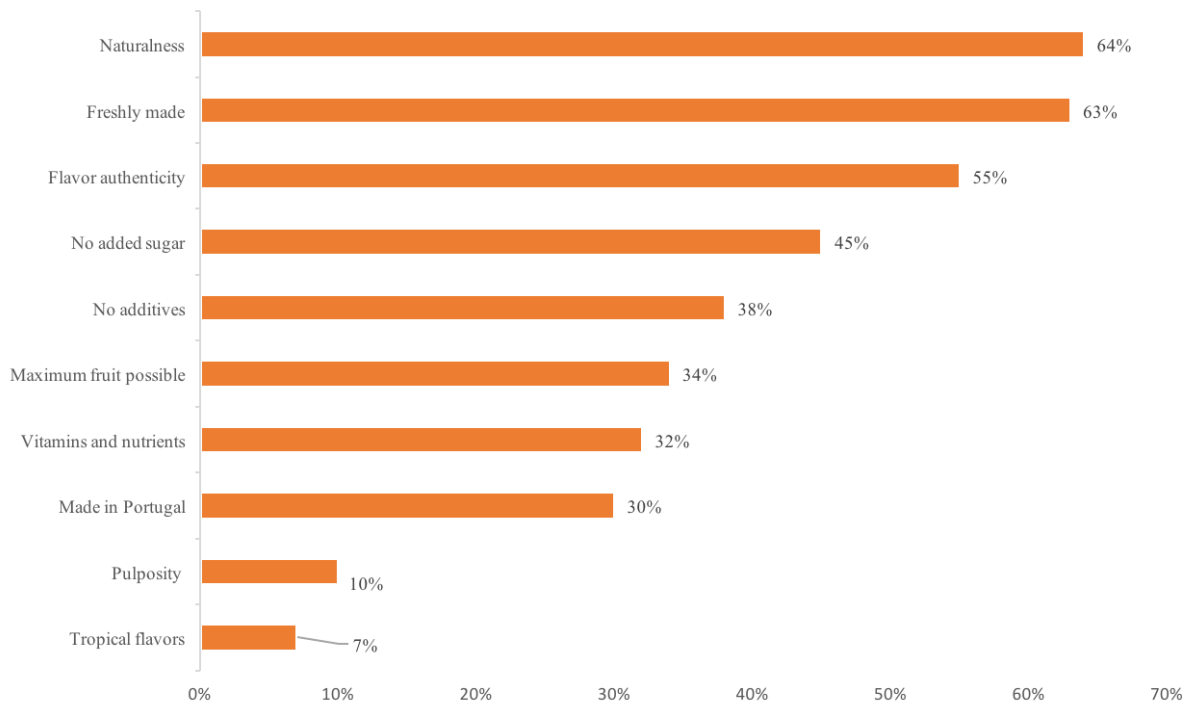


Exhibit 10 — Chilled Juice perception vs Ambient — Mean: 1(Min)-7 (Max)

