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THE REASONS BEHIND VODKA BRAND PREFERENCES AMONG YOUNG MALE ESTONIAN CONSUMERS

Bachelor's thesis

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I declare that I have compiled the paper independently
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ABSTRACT

The objective of the research is to find out the effect of brand image on consumption habits of vodka among young male consumers. The paper also aims to get insights into the brand preferences of male Estonian consumer. What are the key elements which correlate with a certain vodka brand and what are the reasons behind it. There are three research questions:

1. Which vodka brands are preferred by young male consumers and why?
2. What are the main aspects which influence the purchasing and consumption of vodka?
3. What is the role of country-of-origin in consumer's decision?

The bachelor thesis is conducted by using both quantitative and qualitative research methods. First secondary data is collected about brand, brand image and country-of-origin. Quantitative method is used for conducting a closed scale and multiple-choice online survey with the help of Google Forms. A qualitative method is applied while conducting two in-depth group interviews – focus groups.

Overall, the young Estonian male consumer is influenced by the brand's image rather than price or any other factor. The consumer is influenced by the perceived image of the brand and chooses the brand according to one's self-image. The importance of country-of-origin is also notable as it is used as an indicator of quality. Although the most important aspects of brand image are said to be quality and design, young males use price as an indicator of quality, for comparison and for the final decision.

Keywords: brand, brand image, vodka preferences

INTRODUCTION

In today's market, as any other industry, alcohol industry is full of different options and the competition is hard. This is the reason why it is important for various companies to develop their brand which would differentiate them from the competition. Like Aaker (1992) has stated, a strong brand should consist of four main values: awareness, associations, perceived quality and brand loyalty. Brand image, the individual's mind representation based on consumer's beliefs, ideas and impressions, is also one of the components of a brand (Aaker D. , 1992). Brand image affects the individuals' purchasing decisions and consumption habits.

Brand image is one of the key elements of brand equity, which correlates with consumer's perception and emotion about a brand and has an effect on consumer behavior. The impact of brand image on vodka preferences among young male consumers has yet to be studied. This research is aimed to find out the aspects of brand image which influence the consumption and purchasing decisions. Therefore, the research problem is the indeterminate influence of brand image on consumption habits and preferences of young Estonian male consumers. The thesis focuses on young male Estonian consumers aged between 18-25, who have different vodka consumption habits.

The aim of the research is to find out the effect of brand image on consumption habits of vodka among young male consumers. The paper also wants to achieve the knowledge of why certain brands are preferred among male Estonian consumers, what are the key elements which correlate with a certain vodka brand and what are reasons behind preferences. There are three research questions:

1. Which vodkas are preferred by young male consumers and why?
2. What are the main aspects which influence the purchasing and consumption of vodka?
3. What is the role of country-of-origin in consumer's decision?

The bachelor thesis is conducted by using both quantitative and qualitative research methods. First secondary data is collected about brand, brand image and country-of-origin, using existing literature. Then, quantitative method is used for conducting a closed scale and multiple-choice online survey with the help of Google Forms. The online survey is created to find out the five most popular vodkas among young Estonian consumers to use as a basis for further discussion in interviews. Quantitative research methods are used for conducting two in-depth group interviews – focus groups. The first group interview featuring three young men aged 18-25 is used as a pilot for creating and perfecting the interview schema; relevant passages are used in the later analysis. The second group interview with 7 young male interviewees provides the thesis with an interview text; a qualitative content analysis is then carried out. This thesis is a further development of the author's previous research (Palm, 2017), as the author wanted to study the matter even further.

The research tasks consist primarily of three parts. The first step is to carry out a research for secondary data to gather information and form the theoretical part of the bachelor's thesis. The analysis of secondary data is the basis for primary research conducted then. The second part of the research starts with conducting a quantitative online survey and is continued creating the group interview schema, conducting a pilot group interview, adjusting the schema somewhat and then conducting another group interview. The interviews are recorded and transcribed. The third part of the task is the qualitative analysis of the content provided by the interviews.

The thesis is divided into two. The first part of the thesis is the theoretical part based on the secondary data, combining the definitions of brand, brand image as well as different factors which influences brand image. It also covers the impact of country-of-origin on a brand. The second part of the thesis is about the methodology, research results and discussion. The chapters describe the methods used for conducting the research, research objectives and research questions. In addition, the second part presents the results of the analysis of the data collected from the interviews, wrapping it all up with the discussion of the results and conclusion.

I want to acknowledge my supervisor Kristel Kaljund who guided me through the process of writing my thesis. Also, thanks to her I was able to come up with a research topic which interested and inspired me. For this, I am forever grateful and will always cherish.

1. THEORETICAL PART

Firstly, the theoretical part of the research focuses on the concept of brand. The chapter explicates the definition and understanding of brand. In addition, the theoretical part analyses the definition of brand image and its components. It focuses mainly on the concept of brand image and the different influences on brand image. In addition, the theory analyzes the importance of brand equity, its influence and brand perceptions.

1.1 Brand

This chapter focuses on the definition of brand and brand image. It analyses different definitions from different researchers and understandings. The chapter focuses on brand as a whole and its components as well as the importance of a brand, brand image and how the definitions are accepted.

There are many different definitions and understandings of brand. The definition of brand according to Oxford English dictionary is "a type of product manufactured by a particular company under a particular name" (Oxford Dictionaries, n.d.). American Marketing Association described brand in 1960 as: „a name, term, sign, symbol, or design, or combination of them, which is intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors" (American Marketing Association, n.d.). The definition from the American Marketing Association was later considered too theoretical and mechanical and not considering the brand's relationship with the consumer and a new theory behind brand was again introduced in 1997 by de Chernatony, who reorganized the term brand and divided into nine different counterparts (Lee 2000, 61). The definition was the following: "as a legal instrument, as

a logo, as a company, as an identity system, as an image in consumers' minds, as a personality, as a relationship, as adding value and as an evolving entity" (de Chernatory 1997, 90).

The competition in the global market is stiff which is why many new brands struggle to compete against established brands. Creating a new brand requires taking a risk as it is difficult and expensive. The investments made do not guarantee the success of the brand. In addition, research has shown that advertising does not always pay off and is not justified by short-term sales. Brand awareness, image and loyalty is converted into the return of the investment. (Meenaghan, 1995, 25)

A strong brand should consist of four main values, which are awareness, associations, perceived quality and brand loyalty (Aaker, 1992, 56). Brands have now classified as one of the most important intangible assets a company has (Shankar, 2008, 567). Worth of the brand is tied together with consumer's reaction to products or services carrying a particular brand name (Sääksjärvi, 2011, 169).

Nowadays, the definition of brand image has been reorganized and defined various times by various researchers. The definition of brand image according to Cambridge Dictionary is: "a set of features and ideas that customers connect in their minds with a particular product or brand" (Cambridge Dictionary). However, there seems to be no right consensus among researchers and marketers on the definition of brand image. In 1993, Keller defined brand image as: "perceptions about a brand as reflected by the brand associations held in consumer's memory" (Keller K. , 1993, 3). In 1994, Howard used Keller's three components of brand association as the attitude component in his model which uses the 'benefit-importance-performance' measurement approach, and defined brand image as the consumer's total understanding of the brand (Lee T. L., 2000, 62). His definition composed of three elements (*Ibid*.):

1. Brand recognition – the characteristics which related to the brand or product to make it recognizable for the consumer.
2. Attitude – the consumer measured benefits to determine the strength of the brand.
3. Confidence – the consumer's ability to determine the quality of the brand.

In conclusion, this research paper will be based on the definition of brand image as the consumer's total understanding of the brand (Lee T. L., 2000).

1.2 Brand image

This chapter focuses on brand image. The chapter describes the history and development of brand image, the concept behind the definition and the process behind brand image. In addition, it focuses on different elements of brand image, like brand equity and brand perception and analyses the relationship between the factors. The chapter describes the impact of brand image on brand equity by using the CBBE model as well as the impact of image on consumer behavior.

1.2.1 Defining brand image

This chapter focuses on defining brand image by the key elements by firstly describing the terms history and development. It also describes the concept behind brand image, its effect on consumers and the concept's importance to marketing.

Brand image is one of the key elements of brand equity, which correlates with consumer's perception and emotion about a brand and has an effect on consumer behavior. The main purpose for marketers, leaving out the marketing strategies, is to influence consumer' perception and attitude towards a brand, to install the image of the brand and influence consumer's purchasing behavior towards the brand. This increases sales, maximizes the market share and develops brand equity. (Zhang, 2015, 58)

Brand image is about the individual's mind representation based on consumer's beliefs, ideas and impressions. The definition differs by consumers and organizations. The brand perceived image correlates with how consumers or the target audience sees the brand. The brands desired image is the way the company wants to match the consumer's perception of the brand. The assumptions made about brand image are called presumed image. These levels may be contradicting to different parties as it is hard to understand the consumer's mind. This hardship is dealt with research on

different disciplines which guides the marketers and enlightens the understanding of the consumers. Every definition of ‘’brand image’’ is defined various ways and based on different concepts. (Malik, 2012, 13069)

The concept of brand image was first introduced to the public by Gardner and Levy in 1955. The researchers described brand image as: “A brand name is more than the label employed to differentiate among manufacturers of a product. It is a complex symbol that represents a variety of ideas and attributes. It tells the consumers many things, not only by the way it sounds (and it literal meaning if it has one) but, more importantly, via the body of associations it has built up and acquired as a public object over a period of time.” (Gardner, 1955, 35)

The concept was analyzed based on its psychological and social elements. The concept of brand image is based on human psychology and that is the reason behind analyzing the topic when describing consumer behavior. Later, between the 60s and 70s, the construction of brand image was described as a psychological construct of attitude. (Malik, 2012, 13070)

The terminology used in branding may be confusing and often mistreated. Often times the definitions of brand image and brand identity are used in the same manner. In regard to developing brand image, companies usually concentrate on the controllable element of brand identity. Brand image is formed by the mind of the customer. Like Meenaghan has said: ”In short, identity is sent, while image is received/perceived.” (Meenaghan, 1995, 24)

The image development process starts with the brand identity. Each level of the process has a variety of different identity elements available for the development. The corporate identity is defined by Olins (1989) by four key elements- product/service, physical environment, information, staff behavior. The definition has been approved by other researchers, like Topalian, who in 1984 converted the concept into three sufficient elements. These three elements were: physical, operational, human characteristics. The retail identity has been described and analyzed by Martineau (1958) by four important characteristics, such as layout/architecture, colors/symbols, sales personnel and advertising. The definition has been agreed and developed further by many different researchers. (Meenaghan, 1995, 25)

The components of marketing mix are the basis for the elements of brand identity, although the importance of the elements depend on the circumstances. The components of identity at the brand level are the tools for forming the consumer's image of the brand. The central element of brand image development are product features which create product benefits. The reason behind it, is because of the wanting to satisfy the consumer's needs and therefore creating the core of the brand image. Although, the factor of competition may change the aspects in demand. This means, that when the product function does not differ much of the competing product, other elements of identity would have to be put into creating a suitable brand image. In general, situation of competition is usually solved by advertising and marketing communication to create the element of consumer discrimination. (Meenaghan, 1995, 25)

The concept of formation of brand image could be summed up in the words of Meenaghan (1995, 25): „the development of brand image involves the marketer in breathing life into an innate product. In effect he/she is endowing it with a distinct personality and human characteristics in the eyes of the consumer. In doing so he/she is establishing an invisible, yet magnetic relationship between brand and consumer by involving the brand in the world of the consumer."

1.2.2 Brand image perceptions

This chapter is about brand image perceptions. It focuses on the relationship between brand image and consumer perceptions. The chapter describes the concept behind the relationship as well as the importance of brand image perceptions.

Consumer behavior is influenced by their own self-image. They choose the products which correlate with their personal image and therefore they express their identity when consuming these products (Sirgy, 1982, 289).

The same way people can be described in terms of their own personality viewed by other, so can brands be described in terms of their image by consumers. Previous research has discovered that

consumers prefer brands and stores with images consistent with their own self-image. In terms of self-concept theory, self-image is a person's view point of their own abilities, characteristics, limitations, appearance and personality. Consumers purchase the products which maintains or enhances their own self-image. The purchase decisions are made based on the products image and symbolic meaning, which is used afterwards to create or better self-image. Brands (and their associated images) are a way of expression for consumers to let others know about themselves. For example: who they are, what they are, where they are and how they want to be looked as. (Graeff, 1997, 50)

The loyalty to a significant brand increases when a consumer perceives the higher quality, which also relates to the consumers increasing attachment to the company and brand. The aspects of brand perception are in correlation with a person's self-portrait and the brand's perception is based upon consumer's perception rather than other objective features. There are two different ways to analyze brand perceptions: the consumer perspective and the retailer perspective. The retailer or producer perspective is based upon adding value to the product or brand and therefore increasing the revenues and profit margins. Consumer perception is based upon analyzing the consumer's emotions, ideals, attitudes towards the product. These will make products or brands more appealing and grow the sense of loyalty. Therefore, the consumer is willing to prefer one product over another and pay more. However, both of these perception types are related, meaning that positive consumer perception will create a more positive view of the brand, which also increases overall revenues and vice versa. (Foroudi, 2018, 2)

According to Onkvisit and Shaw (1987, 14), "self-concept is relevant to the study of consumer behavior because the image that a person has about himself frequently dictates specific behavior patterns. As a basis for behavior, self-perception may explain why and/or how consumers are motivated by revealing how they view reference groups, salespeople, and competing brands, as well as how they choose to interact with these objects."

Analyzing the relationship between brand image and self-image is has significant meaning to marketers. The reason behind it is because consumers often take on various social roles that have associated with them and behavior manners which lead to the projection of a desired self-image.

Consumers have the need to behave in such manner to match the social expectations of others. This leaves the consumer to express the suitable image to others in a particular situation. The purchase and use of particular products is a way to express to other that they are behaving appropriately and project the right image. (Graeff, 1997, 50)

There are different ways to analyze the concept behind brand image perceptions. The first theory is based around the idea that brands are in a direct relationship with consumer needs. The particular needs stem from personal values and their importance differs by country. Functional needs are satisfied by brands, which offer acquired functionality. Other needs, that are not considered under the functional category, are symbolic needs. Symbolic needs are answered by symbolic brands. The second theory used in describing brand image perceptions is based around brand image and its benefits. In year 2000, Kotler conceptualized the model of brand perceptions. The model is very popular among researchers and other practitioners and often used as a tool for creating and developing marketing strategies. The features of brand are divided into categories by its attributes, such as: benefits (functional and emotional); values; culture; users; personality. (Kotler, 2000, 95)

The other well-known model of brand image perception was created by De Chernatony and Dall'Olmo Riley in 1997. The concept presented taxonomy of brand input, output and evolutionary perspective. Input perspective features legal instrument; logo; company; identity of brand. Output perspective consists of image, personality, relationship. Evolutionary perspective involves brand development as a whole. (Malik, 2012, 13072)

1.2.3 Brand equity

This chapter focuses on brand equity, on different definitions of brand equity as well as the concept behind it. In addition, it describes the different viewpoints of and assets of brand equity.

There is a variety of many different definitions to brand equity. for example Keller (1993, 1) has defined brand equity as "In a general sense, brand equity is defined in terms of the marketing effects uniquely attributable to the brand- for example, when certain outcomes result from the

marketing of a product or service because of its brand name that would not occur if the same product or service did not have that name."

David Aaker (1991, 15) has defined brand equity as "Brand equity is a set of brand assets and liabilities linked to a brand, its name and symbol, that add to or subtract from the value provided by a product or service to a firm and/or to that firm's customers. For assets or liabilities to underlie brand equity they must be linked to the name and/or symbol of the brand. If the brand's name or symbol should change, some or all of the assets or liabilities could be affected and even lost, although some might be shifted to a new name or symbol." Brand equity is conceptualized on different assets and liabilities by Aaker and these are divided into five categories (*Ibid*.):

1. Brand loyalty
2. Name awareness
3. Perceived quality
4. Brand associations in addition to perceived quality
5. Other proprietary brand assets- patents, trademarks, channel relationships, etc.

These factors are considered as the base for brand equity; these assets and liabilities create value for the firm and for the customer (*Ibid*.)

The concept of brand equity could be looked at from different perspectives. The first perspective is brand equity in the context of marketing decision-making. The second is brand equity in the terms of finance and focuses on product revenue, which would come out of discounted future cash flows. This is analyzed in a way, which correlates with the brand and how the brand influences the revenue. (Simon, 1993, 2)

1.2.4 The impact of brand image on brand equity based on the CBBE model

This chapter is about the effect of brand image on brand equity which is analyzed by using the Keller's CBBE model. It creates an overview of the concept, the CBBE model and how it is used for creating a strong brand.

According to Keller (2001, 11), “brand imagery deals with the extrinsic properties of the product or service, including the ways in which the brand attempts to meet customers’ psychological or social needs. Brand imagery is how people think about a brand abstractly rather than what they think the brand actually does. Thus, imagery refers to more intangible aspects of the brand.” Four different categories of intangible assets are considered most important (*Ibid*.):

1. User profiles. This category involves the person or organization who uses the brand. This image may be the mental or profile image of the brand perceived by customers or it could also be perceived by other more idealized users. The association of a brand user, whether it is a typical or more idealized user, may be based on the demographic or psychographic factors. Demographic factors are gender, race, age, income, marital status. Psychographic factors include attitude towards life in general, career, social issues, politics. In business setting, the user imagery may relate to the size of the organization. Also, imagery may focus on more than one individual at a time and create a focus center for larger issues.
2. Purchase and usage situations. This covers the conditions under which the brand should or could be bought and used. The typical purchase decision may relate to different factors such as: type of channel; specific store; ease of purchase and rewards. The typical usage may also be based on different conditions such as: time; place and type of activity which the brand is used.
3. Personality and values. Brands have the possibility to take on similar personality traits and values of their customers. Brand personality is more than just descriptive usage image, it involves more depth and complexity.
4. History, heritage and experiences. Brands may associate themselves with different acts or events from the past. These may be related to personal experiences as well as related to past behaviors and experiences of others.

The concept customer-based brand equity (CBBE) was created by Keller in 1993, which explains the different consumer reactions to branding campaigns who have the knowledge of the brand. The model, shown in Graph 1, explains the importance of brand image and awareness describing these as the core of brand equity. (Zhang, 2015, 59)

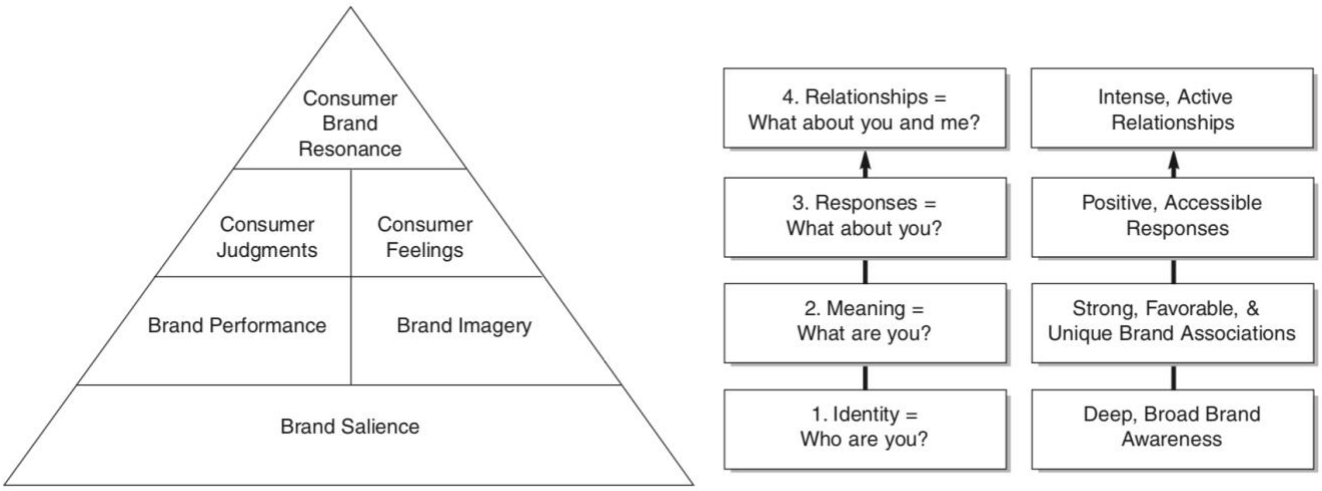

Figure 1. Customer-based brand equity model pyramid
Source: (Keller K. , 2001)

The customer-based brand equity model involves four steps in building a strong brand (*Ibid*.):

1. Establishing the proper brand identity, meaning creating brand awareness and establishing its depth and amplitude.
2. Creating an appropriate brand meaning by choosing strong, favorable and unique brand associations.
3. Evoke positive and accessible brand responses.
4. Create loyal brand relationships with customers.

These four steps represent a set of fundamental questions that customers actively ask about brands (*Ibid*., 5):

- Who are you? (brand identity)
- What are you? (brand meaning)
- What about you? What do I think or feel about you? (brand responses)
- What about you and me? What kind of association and how much of a connection would I like to have with you? (brand relationship)

There is a clear sequence in branding ladder which is showed in Graph 1. In other words, meaning cannot be establish before brand identity is created. Right meaning has to be established, so the responses could be received. Relationship cannot be created unless appropriate responses have been chosen. To achieve these four steps, the six brand-building blocks have to be established. These are the following: brand salience, brand performance, brand imagery, brand judgements, brand feelings, and brand resonance. (*Ibid*.)

Brand resonance, which is considered as the most important brand-building block, occurs only when all other blocks have been established. With true brand resonance, customers embody a high-level loyalty to the brand by interacting with the brand and communicating with other consumers about their experience. Companies which achieve real brand resonance may receive many benefits, for example, greater price premiums and more efficient and effective marketing programs. (*Ibid*., 15)

In conclusion, CBBE model provides a tool for measuring a brand's strength based on customers feelings, experiences and behavior. It is necessary to establish brand identity, developing a systematic brand performance and the correct brand image. In addition, the right expressions and reactions from customers should be brought out to achieve the highest level of brand resonance. In the case of right brand meaning and identity, the customer will realize its relevance and take it as his/her necessity. The mission for the use of the model is to realize firstly, the power of the brand and secondly, that the customer holds the value of the brand. (*Ibid*., 17)

This chapter was about the impact of brand image on brand equity based on the CBBE model created by Keller. The intangible assets of brand image are divided into categories to mark the most important elements of brand image. Furthermore, the categories are the basis for the steps and questions formulated by the model for creating a successful brand. The main idea of the model is to bring awareness to the power and value of brand and brand image.

1.2.5 The effect of price on brand and brand image

This chapter is about the effect of price on the consumer when choosing a brand. Also, it describes the correlating effect on brands and brand image, and the perceptions consumers create when promotions occur during the buying process and other aspects which are affect by the changes of price.

Price is an object's monetary value which consumers use as an indicator of the product's quality. This is mostly because consumer believe that the higher the price of the product, the better the quality. Prices are easy to understand in comparison to other, more difficult aspects of product's quality. In addition, prices may portray the production costs of the product, which means also that higher the costs, the better the quality. (Olbrich, 2014, 429)

Lower prices have become an attraction to the customers as well as brand managers because of their ease of execution for the managers and creating a larger sale; this shows in the usage of price discounts (DelVecchio, 2012, 465). However, price deals are said to have a negative effect on consumer behavior – for example, due to changing and lowering prices, consumers may question the real value of product and what it is really worth, and this leads to the observation of prices, compering these to competitive prices and create a decision based the differences of the prices (Winer, 1986, 250). Promotions have also considered to have a negative effect on brand loyalty (Papatla, 1996, 20). Consumers usually assess the brand before purchasing it in a non-competitive environment where they search information about the product without any other distraction; but, the evaluation of a brand also happens when a consumer selects from a set of competing products (DelVecchio, 2012, 465). On the contrary, the level of price has positive influence on consumer behavior due to the fact that price represents the brand's image for the consumer (Aaker D. , 1991). In addition, the price signaling theory suggests that there is a positive relationship between quality and price, no matter if the price is discounted or not – however, consumers may create linkage to the lower quality when the price is lowered (DelVecchio, 2012, 465).

Promotion is a technique used by sales manager to receive the attention of the consumer. This is often used because promotions are designed to directly influence the consumer behavior and is

also an effective, quick solution to get results (Papatla, 1996, 20). This is also called as attention-and-choice perspective by attaining the consumer's attention that is often in linkage to greater liking for the brand afterwards (DelVecchio 2012, 466). However, the chance of quality perceptions may change the outcome of the consumer's choice – consumers may describe their chosen product as liking it, rather than its lower price due to the negative effect on the quality of the brand (*Ibid*.).

2. Country of Origin

This chapter is about the aspect of country of origin related to brand and brand image, and it describes the effect on brand and consumer perspective as well as the factors behind the influence of country of origin such as the position of the country in the world, economic reasons and consumer behavior.

Since 1980s, the effect of country-of-origin aspect has drawn in significant attention to the influences on consumer perceptions and consumption habits. It has also become one of the most researched subjects of marketing (Papadopoulos, 2002, 294). Many different researchers have acknowledged the important influence country-of-origin has on consumer preferences as consumers use the country of origin as an indicator of the product's quality (Panda 2014, 494). In addition, the country-of-origin has a strong impact on brand evaluation conducted in the mind of a consumer (*Ibid*.).

Country-of-origin is defined as following: "Country of origin is an extrinsic product cue, a class of intangible product traits which include a product's brand, price, and warranty." There is no direct influence on the product's performance when these cues change. However, this does not mean that there is no change in physical characteristics. Still, these mentioned cues have a certain risk element to them as consumers may be unqualified to determine the according traits or be unwilling to gather information about the product individually. (Cordell, 1992, 253)

There have also been different studies conducted on the topic of the position of the country-of-origin. Many researchers have noted that products which are made in more developed countries are not viewed as equals in the eye of the consumer. However, the viewpoints may change over time. In addition, consumers often evaluate their local products better than they do other foreign products. There are different reasons behind the influence of a position of a country. Researchers have found that that this is influenced by the economic welfare, country's cultural and political background, country's beliefs and overall development. (Bilkey, 1982, 90)

Consumers are known to externalize preferences for products from some country over another. These origin-based preferences can be influenced by the positive or negative image of origin country compared to another country. In addition, these might be dependent of the product itself or the hierarchical system of the country. Consumers have the possibility to categorize countries' products by different aspects: price, quality, design, availability. These criteria's may change as the exposure to the country rises and therefore consumer perceptions change or as the product's parameters shift. The influence of country-of-origin differs by consumer segments. The difference stands among the consumer's education levels and age. In addition, country-of-origin effect could be militated by marketing promotion and also the retailer. (Cordell, 1992, 253)

To conclude, the country-of-origin is used as an aspect of quality by the consumer when selecting a brand or a product. Consumers view products from their own country or more developed country better than those of developing countries. This comes down to aspects like the political, economic etc. background of the county. However, the influence of COO is different in consumer segments and differences arise also when marketing the brand.

3. RESEARCH METHODOLOGY AND ANALYSIS

This chapter is about the used methods for gathering information and carrying out the research. The first chapter focuses on the methodology used for the empirical part as well as the practical part of the research paper. The second chapter is the research plan.

3.1 Methodology

This research paper was conducted by using both quantitative and qualitative research methods. Both of the methods were chosen due to the complexity of the topic. The goal of the research was to find out the influence of brand image on vodka consumption as well as the reasons behind preferences.

To wrap up the theoretical foundations of the thesis, the supporting definition by Keller (2013), "Quantitative measures of brand knowledge can help to more definitively assess the depth and breadth of brand awareness; the strength, favorability, and uniqueness of brand associations; the positivity of brand judgments and feelings; and the extent and nature of brand relationships" is used as the basic definition for the paper. Quantitative method is used to conduct a closed scale and multiple-choice survey with the help of Google Forms. The survey is carried out to find out the preferences of vodka brands and the average consumption frequency of vodka. The survey had 176 respondents, from which 51,1% were women and 49,9% men. The researcher chose five most popular vodkas among students and used the knowledge as a base for the group interviews.

The collected statistical data is analyzed and forms together with theory the basis for conducting qualitative in-depth group interviews. The interviews are based on the concept of brand image and the effect of it on different aspects. The interviews use knowledge from an online survey. The researcher carried out a pilot group interview with 3 Estonian male students and later a group interview with 7 male students aged 18-25. The reason behind choosing a group interview as the

data collection method was to create an open and honest discussion among interviewees. The purpose of the group interview is to find out exact brand preferences, the reason behind the consumption choices and the influence of brand images on their consumption choices. The interview questions are introduced in Appendix 1 and the data gathered from both interviews is accessible from Dropbox, all listed in the references. All the interviewees names have been changed to guarantee their anonymity related to the interview.

3.2 Results

Online survey

An online survey was carried out in order to find out the most popular vodkas among young Estonian consumers. The survey had 176 responses gathered over a two-week period. The most popular vodka by 121 votes was Absolut. The second most popular vodka was Viru Valge with 89 votes, the third was Mõrnaja with 86 votes. The fourth most popular vodka was Russian Standard with 69 votes and the fifth one was Smirnoff with 56 votes. This online survey results were used further to discuss the brands in the group interview and to analyze further how the brands are known and which aspects are corresponding to the brands.

Vodka preferences and the reasons behind these preferences

The first mentioned vodka was Zeljonaja Marka. Robin describes his preferences as the balance between the price and quality of the vodka is in his opinion good. He also states that the vodka is the best tasting at a particular price level, the price being around 12 euros. Furthermore, the interviewee mentions the design of the bottle, as this is rather important to him. He describes the design preferences as following: "*Yes, it is firstly easier to pour into a shot glass. It creates more*

of a premium feeling, because the shape of the bottle is not standard or regular, it is not the regular... you usually see."

That is to say that the shape of the bottle is not standardized which makes it look more expensive but also easy to handle.

Taavi usually chooses Russian Standard or when the store not having that, another discounted vodka available. Riho agrees with Robin as he used to prefer the same vodka a while back and also describes it as well-priced and tasty. His second choice is Mõrnaja as there is always an offer in stores for it. However, as Riho says, as he rarely drinks vodka nowadays, he would choose to buy Russian Standard as well because of the good taste and the appealing bottle. He considers preferring Absolut, as it is in the same price category as Russian Standard, yet he says he would not choose Absolut as it is over-priced and less tasty. Lauri states that he does not drink vodka but if he had buy something, he would choose Hõbe since he thinks that it is quite tasty. Peeter agrees with Lauri as he also prefers Hõbe or Russian Standard. Sander on the other hand throws in Stolichnaya as his favourite, the "right" vodka for him but later it turns out that he is rather without preferences: *"If I am honest, I buy vodka like so... It's like having Laua viin is weird and putting it on the table but I do not tell the differences in tasting the vodkas at all and maybe I should taste and test myself but let's say, there is nothing much as I go to Konsum, see what's on offer and if there's any, they say that Russian vodkas are good, I take a Russian-named vodka, if there isn't, then Viru Valge is an average Estonian vodka, it always goes down. But I don't know with what they make cocktails at club Hollywood? Like some Viru Valge?"* Therefore, he actually chooses his vodkas based on the country-of-origin as well as the offers available in stores. He adds that as his choice is based on price and the reputation of the vodka.

Tõnu describes his preferences differently: *"Well… At one time if I didn't care what goes on in the morning, then I took Laudur. But after a while I felt so bad that I had to go over to Mõrnaja or Russian Standard. I also drank Absolut sometimes."* In other words, Tõnu describes his preferences of his past and present self differently but the main criteria is quality, e.g. his well-being (or not) after drinking vodka.

In addition, talking about buying vodka and reasons behind preferences there are few more vodka brands mentioned. The interviewees mention Moe, and also Absolut but the latter is seen as over-priced and not tasty. The interviewees also name Saaremaa vodka, cup vodka and Laua viin as negative counterparts to preferred brands:

Lauri: *"I know that really Saaremaa vodka tastes really disgustingly."*

Tõnu: *"That is the worst."*

Lauri: *"And it really doesn't go down."*

They also use both of these vodkas to compare prices as these are rather cheap and often cheaper than other mentioned vodkas.

Interviewer: *"Russian Standard price difference is four euros."*

Peeter: *"There still is a difference."*

Riho: *"That is not a big price different, actually. It looks a bit better than some Laua vodka or Saaremaa bottle. "*

The influence of county-of-origin

The interviews brought out the perception of Russian vodkas being good, as it was obvious from previous samples. When asked directly, the country of origin effect is obvious:

Riho: *"In that way, Russian vodkas are good."*

Riho: *"If they drink it in Russia, it must be good."*

Taavi: *"Russian or then Ukrainian vodka so the quality should be good, and it has a good price level."*

Sander and Taavi add that they look for Russian letters to be on the bottle.

The country of origin effect is also obvious when asking about the image of Estonian vodkas. For instance, Tõnu says that Estonian vodkas have a redneck feel to them.

The impact of consumption habits and outside influences

The consumption habits of vodka among young male students is different, however they still all consume strong alcohol. When talking about the consumption of vodka together with friends, the interviewees have different habits. Some are into strong alcohol:

Tõnu: *"Of course. Everybody drinks [vodka]"*

Tõnu: *"It depends on the citizen but some drink. Some even drink every weekend."*

Peeter confirms that among his friends everybody drinks vodka almost every time they get together. Same with Sander: *"Also in my circle, almost every weekend they take a bottle of vodka to and get drunk."*

However, other interviewees bring out differences in consumption as the preferences of alcohol differ in different circles:

Riho: *"I don't know anyone in my circle how really drinks vodka. Maybe… It depends. If I hang out with one of my friends, then he usually drinks vodka but when I am with my other friends then we usually don't drink vodka or anything like that. /---/ We drink light alcohol, like… I don't know, lately we drink a lot of whiskey and rum. This has a good taste, vodka tastes like vodka."*

Lauri: *"We don't drink vodka often, mostly we consume some kind of gin or Jägermeister or yes. More likely we drink beer."*

Taavi: *"I think some people have gone over from vodka to gin because of a trend or something. In my circle, that is the same thing that happened."*

Robin: *"I think my friends drink beer, gin or whiskey. I am always the one, when we go out, to turn everyone to having some tequila."*

This means that there are different circles, but it also depends on the particular friend which and what type of alcohol is preferred. All interviewees still choose a drink influenced by the circle as a whole which means that when one drinks a certain type of alcohol, others are likely to do the same.

The interview also examined the influence of other people on consumption and preferences.

Sander: *"I am really influenced, because in my friends, like you heard all drink vodka, so I am like just, if I would meet up with them with a bottle of Laua vodka then I would not… I could not do it."*

Others agree that they would be embarrassed to drink Laua vodka or any kind of cheap vodka:

Taavi: *"Would you be embarrassed?"*

Robin: *"Yes."*

Taavi: *"To enter the room with a bottle of Laua vodka, or something… It kind of sucks."*

Robin: *"I would not go to a party with Laua vodka. I am afraid of other people's opinions."*

Riho: *"I wouldn't go either."*

Taavi: *"Me neither."*

Sander: *"I would pour it in another bottle."*

With this in mind, we can say that the interviewees are influenced by the image of the brand as well as the image of themselves. They do not want to jeopardize their self-perception or self-image and that for they feel embarrassed or obliged to choose a vodka based on their self-image or to enhance their self-image among their friend group.

The interview also examined the influence of a particular company or event when choosing a vodka or consuming one.

Robin: *"Midsummer's day is one of these days, where it is allowed to drink Laua vodka. It's like at first you are polite, but then the vodka runs out, then a local guy comes with his bike and brings you some kind of x-thing, that you see for the first time."*

Lauri: *"When there is grandmother's or grandfather's 80th birthday party, then you certainly have vodka. /---/ Then there are vodka bottles on the table and you start taking it."*

In this case, the men bring out examples of different situation where the rules of self-image do not apply or the importance of a tradition diminishes the personal preferences of vodka. There remains just the perceived obligation to drink alcohol.

The brand image of five most popular vodkas amongst young people

The first most popular brand among young people is Absolut. The interviewees state that Absolut is the most promoted vodka in Estonia. The following reasons are brought out:

Lauri: *"I think just because it such a strong brand."*

Taavi: *"It has really strongly promoted itself among youngsters."*

Lauri: *"But also Estonia is like the neighboring country Sweden as well… Cruises and such."*

Also, when discussing the promotion of the brand, Sander brings out the fact of seeing Absolut being marketed in Instagram and other events. This shows that the brand has created a lot of awareness around itself, i.a. in social media, which makes the brand strong among the youth.

Absolut's brand individuality is perceived differently among the interviewees. For example it correlates with Sweden for them:

Interviewer: *"If you look at Absolut, what thoughts come to your mind? Do you associate it with something or someone? If you look at the bottle..."*

Indrek: *"The king of Sweden."*

Lemmo: *"Beautiful Swedes."*

Others see it less gloriously:

Riho: *"It reminds me of a disco ball!"*

Taavi: *"They used to sell these, the disco balls went around and then they promoted it."*

Robin: *"I remember the golden Absolut vodka bottle. /---/ Absolut is closely related to the I don't know… EDM music for example. All the festival which are related to it."*

Also, the interviewees brought out the bottle design which is different from other bottles. In addition, the flavors of different Absolut's are also an aspect of brand individuality mentioned.

Sander: *"When I think about Absolut, I think of all the different flavors. They really focus on it, they have these colorful bottles. Well yes, Viru Valge also has flavored vodkas but that doesn't link to Viru Valge, I link it with Absolut. A lot of different flavors."*

The second most popular vodka is Viru Valge. The popularity of the vodka is mainly described by price and taste. However, it was also mentioned that it is an Estonian brand and has been on the market for a long time.

Tõnu: *''Cheap.''*

Sander: *"Price."*

Taavi: *"Good price and normal taste."*

Robin: *"It is cheap and doesn't have that Laua vodka reputation."*

The brand image elements of the brand were different for the interviewees:

Riho: *"Woman or women with a horn, which is right in front."*

Robin: *"I instantly remember Red Bull vodka."*

Taavi: *"Estonian national clothing and songs which they use in their commercials."*

Lemmo: *"New year's."*

The third most popular vodka is Mõrnaja. The brand image elements which reminded the interviewees of Mõrnaja are rather subtle:

Tõnu: *"Less of a hangover than with Laua vodka."*

Sander: *"The cap of the bottle, when you pour…"*

Also, the interviewees describe the vodka to have a good price and reputation as well as good quality as it is a Ukrainian vodka (another country of origin-hint). The interviewees also remember the lid of the vodka which differs from other brands and sometimes makes the bottle rather uncomfortable to use.

The fourth most popular vodka is Russian Standard. The vodka is also described as being one of the most popular among young people because of the current popularity. The reasons behind the popularity mostly focus on the reputation of the vodka.

Tõnu: *"I think because of the reputation."*

Riho: *"It seems like a really good Russian vodka."*

Taavi: *"Probably the reputation makes it as good."*

The branding of the vodka was also mentioned: Indrek: *"It has left, the branding has done it, to seem it is a quality vodka."*

When investigated the basis of the reputation, the interviewees focused it around Russia: Riho: *"If they drink it in Russia, it should be good. /---/ I have the impression that Russians drink Russian Standard."* The statements are further explained by Tõnu stating that Russian Standard has a good reputation because of the word Russian in it, because the consumer looks at it and thinks it is good. Other interviewees supplement to it by describing it as a psychological factor.

The brand element which the interviewees think describes Russkii Standard the most is the bottle:

Robin: *"I don't know but I associate it with movies or stuff."*

Riho: *"The bottle!"*

Robin: *"The bottle is different."*

Sander: *"The black color I would day, because it has like a black sleeve or line.''*

Robin: *"On of the few which doesn't have a see-through bottle."*

Sander: *"It's like matt. It is cool."*

Daaniel: *"It certainly has branding and the individuality of the bottle, the not see-through bottle."*

The fifth popular vodka is Smirnoff. The interviewees struggle to describe the reasons behind the popularity of the vodka. However, the different cocktail drinks Smirnoff sells remind interviewees of Smirnoff. The brand elements described are very different. Robin states that it reminds him of house music and music videos. Taavi brings out the consumption habits in USA: *"Whenever I think about the USA, then I think they always promote it in movies. It's like the 'American house party' drink."*

The influence of price on vodka preferences

The interviews bring out the influence of price on a brand and brand image. The interviewees use cheap, infamous vodkas like Laua vodka or cup vodka to compare prices, taste and overall brand aspects. For example:

Tõnu: *"If you have 7 euros on your bank account and you want to drink vodka, what will you buy?"*

Peeter: *"Cup or Laua vodka."*

Also, when choosing to purchase a vodka, interviewees search for the right balance between the price and quality of the vodka. In addition, they search for price deals which make the purchasing decision easier. For example, Riho mentions that he buys Zeljonaja Marka because of the price and quality ratio. His second favourite is Mõrnaja which is usually on sale and therefore he and his friends drink it.

However, as the interviewees discuss the price differences of vodka brands, the topic brings out contradictions between them. Some of the interviewees insist that a low price level does not influence their purchasing decisions, but others feel differently. For example:

Interviewer: *"The price differences with Russian Standard is 4 euros."*

Riho: *"Actually, that isn't a huge difference. It looks a bit better than some Laua vodka or Saaremaa bottle."*

In addition, Peeter argues that Russian Standard is a tasty vodka which isn't as expensive as other high-class vodkas. However, Robin disagrees by saying that if you want to drink more expensive vodkas, you should drink the most expensive ones and not consume middle-class vodkas. This means that the level of price portrays different aspects of a brand to consumers. Some associate the price with the quality of the vodka, while others search for the best deal which does not affect the quality of the product but still is sufficient. The topic of self-image is also obvious in these arguments.

3.3 Discussion

This study was conducted with the objective to find out young male Estonian consumers' vodka preferences as well as the reasons behind these. The author also wanted to see whether the effect of brand image and its components on consumption habits as well as the country-of-origin effect are present in the consumers' arguments.

The study found out that most of the vodka brand preferences are influenced by the assumed quality, taste and the design of the bottle. The vodkas preferred by young Estonian male consumers are middle-class vodkas like Russian Standard which is the most popular vodka brand among the interviewees. Besides, they prefer Zeljonaja Marka and Hõbe which are in the same price category. The balance between quality and price is also important as the consumers want to get the most out of their money. The country-of-origin is another factor influencing the purchase decision as it is perceived as influencing the quality of the vodka. Though, the consumption preferences change in time. This shows that the assets and liabilities creating brand equity are seen similarly, although they vary from brand to brand.

The country-of-origin is significantly important for the young consumers. The indication of Russian origin, Russian letters or the word Russian represent the perceived quality for them as consumers associate Russia with high quality vodka and assume the Russian-named vodkas to be of better quality. This is surely linked to the fact that in common knowledge, people associate Russia with vodka and think that the most of the world vodkas come from Russia and Russians are considered to consume and distill quality vodkas. When discussing Estonian vodkas, the interviewees perceive them as lacking design, especially while thinking of vodka brands the consumers visualize the cheaper types of vodkas known in Estonia. This is probably because cheap Estonian vodka brands are associated with poor men drinking in Estonian countryside.

The outside influences affecting brand image and consumption habits are different. The most impact has the peer group, i.e. the people with whom one consumes alcohol with. The consumption decisions are made based on the specific group and the group preferences. The vodka consumption decisions are influenced by peer pressure, embarrassment, teasing. This is an indicator of

purchasing decisions being made based on self-image or the wanting to enhance self-image to avoid embarrassment and teasing as well as making one feel accepted.

The five most popular vodkas revealed in the quantitative study are Absolut, Viru Valge, Mõrnaja, Russian Standard, and Smirnoff. Absolut is considered to be the most promoted vodka as it is associated with music festivals and other events promoted by Absolut. The brand image sticks out with its bottle design, various flavor combinations and the country-of-origin, Sweden. The interview results show that Absolut is a well-known brand with strong brand equity. Viru Valge is considered popular due to the low price of the vodka. The brand is considered to have a better reputation than other cheap vodkas but still being priced lower than Russian Standard or Absolut. Mõrnaja is considered to have good quality due to the fact it is from Ukraine. The country-of-origin shows the perceived quality by the consumer. Also, the design of the bottle is one of the aspects its brand image which makes it known. Russian Standard is the most popular vodka brand among the interviewed young male Estonians. The reason of the popularity being brand reputation and the design of the bottle. The reputation of the brand on the other hand is influenced by the name of the vodka as well as the country-of-origin, an indication of the perceived quality. Also, the design of the bottle is perceived as different, again, and it includes elements which elevate the vodka's quality and make it appear more premium. This shows strong brand equity behind the brand. Smirnoff as a brand seems rather weak in the eyes of interviewed Estonian consumers. The vodka reminds the young men of Smirnoff's cocktail drinks as well as the popularity in other countries: personal associations appear weak.

Based on the interviews, it can be said that the influence of price on brand image is significant. Price is used as an indicator for comparing price levels and quality of vodka brands. It was also the first indicator the young men used for comparing vodka brands. The interviewees mainly use Laua or cup vodka prices to compare other vodka brands. The importance of price deals is also obvious, they were mentioned often and the young consumers say that price deals or discounts make the purchasing decision easier and the price deals mostly are a part of the purchasing habits. Obviously, lower prices make the vodka more attractive to the young consumer. As the balance between price and quality is important, there are differences in preferences: the price difference

between brands acts as an indicator of quality to some of the interviewees while for others, the brand states the quality more than the price.

In conclusion, the image of the brand is important to the Estonian young male consumer. The young male consumer is influenced by his own self-image as it is important to maintain the self-image when surrounded by the peer group members and also enhance the self-concept by consuming and purchasing according to it. Besides mentioning the peer group consumption habits, the young male consumers insist that their purchasing decision is mostly influenced by the design and quality, yet the interviews reveal that price is used as a primary indication of comparison and perceived quality. Also, brand image is strongly affected by the country-of-origin as first of all Russia indicates a level of perceived quality to the young consumer, and countries like the Ukraine (another Slavic country, thus associated with “knowing” vodkas), Sweden (a Western country) and the USA (the trend setter in many a things) are mentioned.

CONCLUSION

Today's alcohol selection is wide, covering different kinds of alcohol as well as various brands. Marketing strong alcohol, like vodka, is more difficult than that of weaker alcoholic drinks, and may need a different approach than marketing other goods. It all comes down to the image a consumer has in his/her mind when thinking or considering purchasing vodka. The image influences the individual's self-perception and how he/she wants to enhance him-/herself. Although people often think that the preferences of a vodka may be solely influenced by price, it is not always the case. The factors affecting the consumer's consumption habits are more complex.

This thesis' aim is to find out the effect of brand image on consumption habits of vodka among Estonian young male consumers as the impact of brand image among them has not been studied so far. The research also aims to get insights into why certain brands are preferred among young male Estonian consumers, what are the key elements which correlate with a certain vodka brand and reasons behind preferences.

The main results of the study were related to the importance of brand image for the young consumer. Like Sirgy (1982) stated, the consumer behavior is influenced by their own self-image. The analysis of the opinions of Estonian young male vodka consumers reveals the same: the young Estonian male consumer, aged 18-25, is influenced of his self-image, by the way he wants to present himself to his peer-group, and by the wish to express the self-identity. The preferred vodka brands and their purchases are made in correlation with the desired image. The two most important aspects of choice are said to be quality and design, however young males use mainly price as the indicator of quality and as basis of comparison.

The vodka brands preferred by young males are similar. The most popular and preferred vodka is Russian Standard. This brand represents for them the importance of design, it is seen as a strong brand, it has the right country-of-origin and is thus perceived as a quality product. Other vodka brands preferred by the Estonian young male consumers are also foreign origin, chosen due to the perceived right balance of price and quality. Only two vodka brands of those that were mentioned

as preferable were Estonian: Viru Valge and Hõbe. Viru Valge is seen as of average quality but at the same time having a good price. Hõbe is seen as a brand of subtle taste and good quality. Thus, brand equity differs within vodka brands, although the assets and liabilities linked to a brand are seen similarly by consumers.

The role of country-of-origin when making a purchasing decision is important. Panda (2014) stated that the country-of-origin has a strong impact on brand evaluation conducted in the mind of a consumer. The preferred country-of-origin when selecting a suitable vodka is influenced by Russia and is usually chosen accordingly. If a vodka brand is not Russian, it is expected to have a Russian name or include the word ‘’Russia’’. Russia or Russian wording represents the perceived quality for the young consumer. The local vodkas are not seen as positively as these are perceived as not meeting the standard of quality as well as lacking design.

Thus, the young Estonian male consumer is influenced by the brand image rather as well as the price, both linking to the self-image of the customer. The consumer is influenced by the perceived image of the brand and chooses the brand according to his self-image. The importance of country-of-origin is also notable as it represents the perceived quality and determines it in the consumer’s mind. Although the most important aspects of brand image are said to be quality and design, Estonian young males use price as an indicator of quality, comparison and basis of decision making.

The subject of this research should be further studied to achieve a more in-depth overview. Adding a larger focus group of people from different age groups would broaden the topic and the effect of brand image. Also, the impact of country-of-origin and brand equity could be discussed more deeply as well as the effect of price and price deals. This thesis delivers a good starting point for that.

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APPENDICES

Appendix 1. Group interview schema

Samm 1: Briifing

Grupiintervjuu on ülikooli uurimistöö tarbeks, mis tähendab, et kogu intervjuu on anonüümne ning videolindistus on ainult autorile nähtav. Lisaks sellele, palun intervjuu ajal telefone mitte kasutada.

Samm 2: Sissejuhatus intervjuusse

Samm 3: Millised on Teie lemmik viinad? Miks on just need teie lemmikud? Kas teate, mis on teie eelistatud viinade päritolu maa?

Samm 4: Tarbimismuster
Küsimus 1: Mille järgi Te tavaliselt viina ostate?
Mis on põhilised tegurid viina ostmisel, mida peate oluliseks?
Lisaküsimus: Kas Teil on mingi kindel viin/bränd, mida ostate või eelistate?
Küsimus 2: Kas jälgite ka viina ostul, mis on viina päritolumaa?
Küsimus 3: Kas Teie sõprusringkonnas tarbitakse tihti viina?
Küsimus 4: Kas viina valikul on otsustav ka teiste inimeste mõjutused või lähtute ainult iseenda soovidest?
Küsimus 5: Kas viina valikul on otsustav ka seltskonna/ürituse mõjutus?

Samm 5: Eesti viina brändid ja kajastus
Küsimus 1: Milline või millised välismaised viina brändid on kõige rohkem reklaamitud Eesti meedias?
Miks te arvate, et just neid reklaamitakse kõige rohkem?
Lisaküsimus: Mis on nende brändide omapära, kui näete neid viinasid?
Küsimus 2: Millised Eesti viinad on kõige rohkem reklaamitud?
Miks te arvate, et just neid reklaamitakse kõige rohkem?

Lisaküsimus: Mis on nende brändide omapära, kui näete neid viinasid?

Küsimus 3: Kas Te ise tarbite neid viinasid?

Küsimus 4: Mis on teie arvamusel kõige populaarsemad eestimaised viinad Eesti noorte seas?

Samm 6: Välismaiste viinade brändid ja kajastus

Küsimus 1: Millised välismaa viina brändid on teie jaoks kõige tuntumad? Nimetage paar.

Küsimus 2: Millised seosed tekivad nende viinadega? (Lahterdan nimetatud viinad eraldi, et teada saada, millised seosed tekivad ja miks)

Küsimus 3: Mis te arvate välismaiste viinade reklaamimisest Eesti meedias?

Küsimus 4: Kas märkate vahet Eesti ja välismaistes viinades? Millised on erinevused?

Küsimus 5: Mis on teie arvamusel kõige populaarsemad välismaised viinad Eesti noorte seas?

Samm 7: 5 kõige populaarsemat viina noorte seas ning nende põhine arutelu.

1.Absolut (Rootsi)

Küsimus: Miks on see viin kõige populaarsem?

Küsimus 2: Mis elemendid iseloomustavad Absoluti?

Küsimus 3: Miks inimesed võiksid valida Absoluti?

2.Viru Valge (Eesti viin)

Küsimus: Miks on see viin populaarne noorte seas?

Küsimus 2: Mis elemendid iseloomustavad Viru Valget?

Küsimus 3: Miks inimesed võiksid valida Viru Valge?

3.Mõrnaja (Ukraina)

Küsimus: Miks on see viin populaarne noorte seas?

Küsimus 2: Mis elemendid iseloomustavad Mõrnajat?

Appendix 1 continued

Küsimus 3: Miks inimesed võiksid valida Mõrnaja?

4.Russian Standart (Venemaa)

Küsimus: Miks on see viin populaarne noorte seas?

Küsimus 2: Mis elemendid iseloomustavad Russian Standardit?

Küsimus 3: Miks inimesed võiksid valida Russian Standardi?

5.Smirnoff (Suurbritannia)

Küsimus: Miks on see viin populaarne noorte seas?

Küsimus 2: Mis elemendid iseloomustavad Smirnoffi?

Küsimus 3: Miks inimesed võiksid valida Smirnoffi?

Samm 8: Lõpetus ja tänusõnad.

Appendix 2. Pilot group interview schema

Samm 1: Briifing

Grupiintervjuu on ülikooli uurimistöö tarbeks, mis tähendab, et kogu intervjuu on anonüümne ning videolindistus on ainult autorile nähtav. Lisaks sellele, palun intervjuu ajal telefone mitte kasutada.

Samm 2: Sissejuhatus

Läbi viidud internetipõhisest küsitlusest tulid välja 5 kõige populaarsemat viina noorte seas. Need viinad on selle intervjuu põhitalaks. Nendeks olid:

1.Absolut (Rootsi)

2.Viru Valge (Eesti viin)

3.Mõrnaja (Ukraina)

4.Russian Standart (Venemaa)

5.Smirnoff (Suurbritannia)

Nendega seoses sooviksin ma teada Teie kui vastajate subjektiivseid arvamusi. Ühelegi küsimusele pole õiget või valet vastust.

Samm 3: Absolut
Asetan esimese viina lauale alustades sellega diskussiooni kõige populaarsema viina brändi üle.
Küsimus 1(lahtine): Sooviksin teada Teie arvamust, miks on see viin kõige populaarsem?
Küsimus 2: Kas Teie tarbite/ostate ise Absoluti? Miks ei osta? Miks ostate?
Küsimus 3: Kas Te peate Absoluti kvaliteetseks viinaks? Miks?

Appendix 2 continued

Küsimus 4: Kas teete vahet Absoluti maitsel võrreldes teiste (odavamate) viinadega? Kuidas? Milline maitse see on?

Küsimus 5: Kas teate, mis on Absoluti päritolumaa? Kui jah, siis mida see Teie jaoks tähendab?

Küsimus 6: Mis mõtteid teil veel seoses Absolutiga pähe tuleb või millega te seda veel seostaksite?

Samm 4: Viru Valge

Küsimus 1(lahtine): Sooviksin teada Teie arvamust, miks on see viin populaarne noorte seas?

Küsimus 2: Kas Teie tarbite/ostate ise Viru Valget? Miks ei osta? Miks ostate?

Küsimus 3: Kas Te peate Viru Valget kvaliteetseks viinaks? Miks?

Küsimus 4: Kas teete vahet Viru Valge maitsel võrreldes teiste (odavamate) viinadega? Kuidas? Milline maitse see on?

Küsimus 5: Kas teate, mis on Viru Valge päritolumaa? Kui jah, siis mida see Teie jaoks tähendab?

Küsimus 6: Mis mõtteid teil veel seoses Viru Valgega pähe tuleb või millega te seda veel seostaksite?

Samm 5: Mõrnaja

Küsimus 1(lahtine): Sooviksin teada Teie arvamust, miks on see viin populaarne noorte seas?

Küsimus 2: Kas Teie tarbite/ostate ise Mõrnajat? Miks ei osta? Miks ostate?

Küsimus 3: Kas Te peate Mõrnajat kvaliteetseks viinaks? Miks?

Küsimus 4: Kas teete vahet Mõrnaja maitsel võrreldes teiste (odavamate) viinadega? Kuidas? Milline maitse see on?

Küsimus 5: Kas teate, mis on Mõrnaja päritolumaa? Kui jah, siis mida see Teie jaoks tähendab?

Küsimus 6: Mis mõtteid teil veel seoses Mõrnajaga pähe tuleb või millega te seda veel seostaksite?

Appendix 2 continued

Samm 6: Russian Standart

Küsimus 1(lahtine): Sooviksin teada Teie arvamust, miks on see viin populaarne noorte seas?

Küsimus 2: Kas Teie tarbite/ostate ise Russian Standarti? Miks ei osta? Miks ostate?

Küsimus 3: Kas Te peate Russian Standarti kvaliteetseks viinaks? Miks?

Küsimus 4: Kas teete vahet Russian Standarti maitsel võrreldes teiste (odavamate) viinadega? Kuidas? Milline maitse see on?

Küsimus 5: Kas teate, mis on Russian Standarti päritolumaa? Kui jah, siis mida see Teie jaoks tähendab?

Küsimus 6: Mis mõtteid teil veel seoses Russian Standartiga pähe tuleb või millega te seda veel seostaksite?

Samm 7: Smirnoff

Küsimus 1(lahtine): Sooviksin teada Teie arvamust, miks on see viin populaarne noorte seas?

Küsimus 2: Kas Teie tarbite/ostate ise Smirnoffi? Miks ei osta? Miks ostate?

Küsimus 3: Kas Te peate Smirnoffi kvaliteetseks viinaks? Miks?

Küsimus 4: Kas teete vahet Smirnoffi maitsel võrreldes teiste (odavamate) viinadega? Kuidas? Milline maitse see on?

Küsimus 5: Kas teate, mis on Smirnoffi päritolumaa? Kui jah, siis mida see Teie jaoks tähendab?

Küsimus 6: Mis mõtteid teil veel seoses Smirnoffiga pähe tuleb või millega te seda veel seostaksite?

Samm 8: üldine tarbimismuster

Küsimus 1: Mille järgi Te tavaliselt viina ostate? Mis on põhilised tegurid?

Lisaküsimus: Kas jälgite ka viina ostul, mis on viina päritolumaa?

Küsimus 2: Milline on Teie isiklik lemmik viin ja miks?

Küsimus 3: Kui tihti või palju Te üldse viina tarbite? Kuidas te tavaliselt viina tarbite (puhtalt, kokteilina jne) ?

Lisaküsimus: Kas Teie sõprusringkonnas tarbitakse tihti viina? Kui ei, siis mida juuakse?

Lisaküsimus: Kas viina valikul on otsustav ka teiste inimeste mõjutused?

Küsimus 4: Milline on Teie arvates joomiskultuur Eestis? Kas tarbitakse viina palju? Kui ei, siis mida tarbitakse?

Küsimus 5: Kas eesti noormeeste viina tarbimise harjumused erinevad näiteks Läti (või Vene) noormeestest? Kuidas?

Samm 9: Lõpetamine ning tänamine.

Appendix 3. Group interview transcriptions

Pilot group interview transcription

Group interview transcription