



BEYOND THE DARK: A STRATEGIC LAUNCH CAMPAIGN IN GERMANY

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Beyond The Dark: A Strategic Launch Campaign in Germany

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PREFACE

Dear reader,

The writing of this report marks the end of an insightful, enthusiastic, and hugely enjoyable project. Therefore, I want to show you my master thesis graduation project, '**Beyond The Dark: A Strategic Launch Campaign in Germany**'. The project was the final part of my study, 'Strategic Product Design', at Delft University of Technology. I am immensely grateful to have been able to carry out this project for Salmari. The final result brings together all the recent efforts to develop a successful launch campaign in Germany.

I want to express my gratitude to everyone who contributed to the realisation of my graduation project.

Firstly, I would like to thank my thesis committee, Ellis van den Hende as chair and Sijja Bakker-Wu as mentor. Through their feedback and guidance during the project, I helped shape this project into something I am proud of. Where I sometimes got lost in the project, both helped me stay critical and challenged me to show myself, as a designer, more.

Secondly, I would like to thank my company mentors at Salmari, Rutger Docter and Dennis Hoogenkamp. Thanks to your confidence, I became more confident about the project and how to deal with it as a designer, and I have always remained enormously enthusiastic about the project.

On top of that, I would also like to thank the entire Salmari team for everyone's involvement in this project. As a result, it never felt like I was doing this project alone, but I could always turn to you for questions, advice and feedback.

My thanks also go to my housemates and friends, who had to repeatedly hear how excited I was about graduating at Salmari. Those who helped with brainstorming, who wanted to give their input, helped with getting in touch with the German target audience and eventually wanted to help as proofreaders. I could take the final extra steps thanks to your recommendations and feedback.

Last but not least, I would like to thank my parents for always supporting me; thanks to you, I dared to take the step to pursue my ideas and dreams.

Then, it only remains for me to say for now:

Enjoy reading the project!

Disclaimer

To prevent a misunderstanding, it is essential to clarify that this report was designed as part of the final graduation project at Delft University of Technology and represents the author's efforts. In doing so, it is essential to realise that the content of this project stems from an educational context and cannot be considered an official policy or strategy of Salmari.

Salmari has been involved in the report's creation but is not responsible for its content and conclusions. External parties are kindly requested to understand that this graduation project is intended for academic purposes only and does not reflect the official statements of Salmari.

Confidential information and documents have not been included in this public report. Such confidential information has been placed separately in a confidential appendix and not disclosed publicly.

Appendix numbered = confidential

Appendix lettered = publicly available

EXECUTIVE SUMMARY

This graduation project carried out within the master 'Strategic Product Design', deals with the strategic expansion of Salmari into the German market. The company Salmari, a salmiak liquor, is increasingly popular and growing in the Netherlands. The company has a short-term ambition to increase sales in the Netherlands by 2023 and a long-term ambition to grow into a global brand.

The project involved in-depth preliminary research that began with a comprehensive analysis of geography, distribution, competition, market share, culture, taste preference and trends. This analysis revealed that northern Germany, particularly the cities of Hamburg and Berlin, offered significant potential for Salmari due to the striking similarities in culture, atmosphere, audience and product affinity between the two cities.

The focus of the project was explicitly on Hamburg and Berlin, with the primary objective being to develop a launch strategy that would enable Salmari to launch successfully in these German cities, with a particular focus on a new, chosen target audience.

The analysis is followed by creating a market segmentation and interviews with the German target audience. This led to identifying crucial 'touchpoints' that would significantly impact Salmari's marketing efforts. Based on these selected 'touchpoints', a detailed launch strategy was developed. The strategy began with creating a new 'buyer persona,' the 'night badger,' and included a roadmap with three phases: visibility, expansion and commitment. Each phase was supported by a comprehensive launch campaign focusing on specific communication platforms and options between Salmari and its new target audience.

A vital aspect of the strategy was building brand equity for Salmari by positioning it as a drink that promotes social interactions and unique experiences. The brand is presented as inspiring and in line with the target audience's values.

Recommendations for further action included:

- Additional validation with the target group in Berlin.
- Maintaining close contact with the target group.
- Monitoring changes in the market
- Organisational structure considerations and
- Exploring options for launch in Cologne.

Finally, the effectiveness of the launch campaign was tested using the 'communication optimisation model.' With validation based on criteria such as desirability, feasibility and viability, the final design can be presented. This final design is the starting point for Salmari to successfully enter the German market and ultimately achieve its long-term goals.

A red diamond shape is centered on a black background. Inside the diamond, the word "SALMARI" is written in white, uppercase, serif font.

SALMARI

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01

PROJECT INTRODUCTION

The first chapter introduces the project being implemented for Salmari. The chapter highlights the challenges Salmari is facing, where and on which to focus. Throughout the project, it will explore how Salmari can create a deep connection between the brand and its target audience to maximise growth. The project will be guided by the main research question, “How can Salmari successfully launch into the German market and attract a new target audience to commit themselves to the brand?”. The chapter ends by highlighting the approach, which is the common thread at the heart of the report.

1.1

PROJECT BRIEF

Background information

Salmari, a salmiak liquor, is sold and enjoyed in numerous bars, pubs, and homes in the Netherlands. The company's annual goal for 2023 is to double its sales and expand internationally. The long-term goal is to equal Jägermeister, their main inspiration, and establish Salmari as a global brand with an annual sales volume of 100 million bottles. However, achieving this goal requires internationalisation. Salmari aims to adopt an international strategy to become a market leader in their "moment-of-use"¹ market, although the path forward in other European countries remains open.

So far, many strategic decisions, including the ongoing international expansions, have been made based on intuition. As it transitions from a start-up to a scale-up phase, it is crucial for the company to develop a well-grounded plan based on research that provides substantial potential for conducting business in other countries.

Research indicates that the market for alcoholic beverages is already highly saturated domestically and internationally. The salmiak flavour is unique; the flavour is not for everyone. During previous international expansion of Salmari, Germany was identified as the country with the most significant potential for Salmari. However, due to COVID-19, this potential has yet to be recovered. In agreement with the company, the decision is made to shift the focus to Germany and conduct a more in-depth investigation into this market. Additionally, investigating the level of connection between the target audience and the brand is crucial, as this connection motivates consuming Salmari.

Goal of the project

Reach out to the (potential) new target audience in Germany and create a long-term connection between Salmari and the target audience.

In Germany, Salmari has the opportunity to establish its position and potentially become a market leader in the "moment-of-use" market. The company aims to develop a brand strategy to facilitate this goal and enable Salmari to become a well-known name in German culture, building a foundation for further expansion.

Starting this project, three early adopter cities in Germany will be targeted. By starting in these cities, Salmari can build momentum and gradually expand its presence throughout the country. The marketing efforts will be crucial in achieving a long-term connection with the target audience and establishing Salmari as a well-known leading brand in Germany.

Research question

Main Research Question:

How can Salmari successfully launch into the German market and attract a new target audience to commit themselves to the brand?

Sub-questions:

Q1. *What does the current market landscape in Germany look like, and how receptive is it to the introduction of Salmari?* (Chapter 3, context analysis)

Q2. *How can Salmari differentiate itself from competitors and establish a strong position in the market, with the potential to become a market leader?* (Chapter 4, competitor analysis)

Q3. *What is the drinking culture in Germany, particularly concerning alcoholic beverages?* (Chapter 4, competitor analysis; Chapter 6, consumer analysis)

Q4. *How can Salmari effectively reach and engage with the target audience in cities like Hamburg, Berlin, and Cologne? Which bars and pubs do the target audience visit frequently?* (Chapter 6, consumer analysis)

These sub-questions are crucial to developing a comprehensive strategy for Salmari's expansion into the German market. By understanding the drinking culture, assessing the market's openness, identifying target audience preferences and behaviours, and formulating a competitive positioning, Salmari can create a solid foundation for success and maximise its growth and market leadership potential.

¹ moment-of-use in this term refers to the specific occasion and time Salmari is consumed

1.2

PROJECT APPROACH

Double Diamond

Many different methods and techniques have been explored and applied throughout the Bachelor's in Industrial Design Engineering and the Master's in Strategic Product Design. One of the most commonly utilised methods is the Double Diamond, which offers a framework for addressing complex and challenging issues (Design Council, 2019). The project follows four phases within the Double Diamond framework: 'Discover', 'Define', 'Develop', and 'Deliver', figure 1. Each phase incorporates various design methods from the books Delft Design Guide (Zijlstra et al., 2020) and Brand Management (Beverland, 2018). This method is particularly suitable for this project due to its human-centred approach, with a strong emphasis on the target audience, which is crucial for this project. Additionally, the method encourages iterative design processes, allowing for the development of a comprehensive and well-thought-out solution. In the end, the Double Diamond method provides a structured framework for identifying the project's core challenges and determining the appropriate approach to address them.

Discover

During this project phase, the objective is to gain a deeper understanding of the general project context. This understanding involves conducting various analyses as a foundation for the following steps. Starting, a business analysis of Salmari will be conducted, which examines the company's internal and external perspectives. An analysis of the contextual factors will follow these perspectives after the internal and external perspectives, including trends and the market share impacting the company. Additionally, an analysis of Salmari's competitors is performed, assessing its positioning in relation to other companies. A literature review is studied to explore branding theories such as brand building, brand equity, and consumer analysis. Finally, consumer analysis will be conducted to understand how and why Salmari has established a long-term relationship with its target audience and what the culture and consumption in Germany entail.

Define

The coming together of these analyses contributes to defining the design brief. This stage involves establishing the market strategy and determining a design direction. The success factors in the Netherlands, company preferences, and research findings are all considered to support a well-informed decision-making.

Develop

The third phase, 'Develop', aims to align with the established design direction by formulating a launch strategy. This strategy encompasses an external launch campaign specifically focusing on branding. The final strategy will be further refined through evaluation and validation processes.

Deliver

In the final phase, 'Deliver', validation with various stakeholders takes place, after which final recommendations will be made. The design concept is finalised, resulting in a launch strategy and campaign for Salmari.

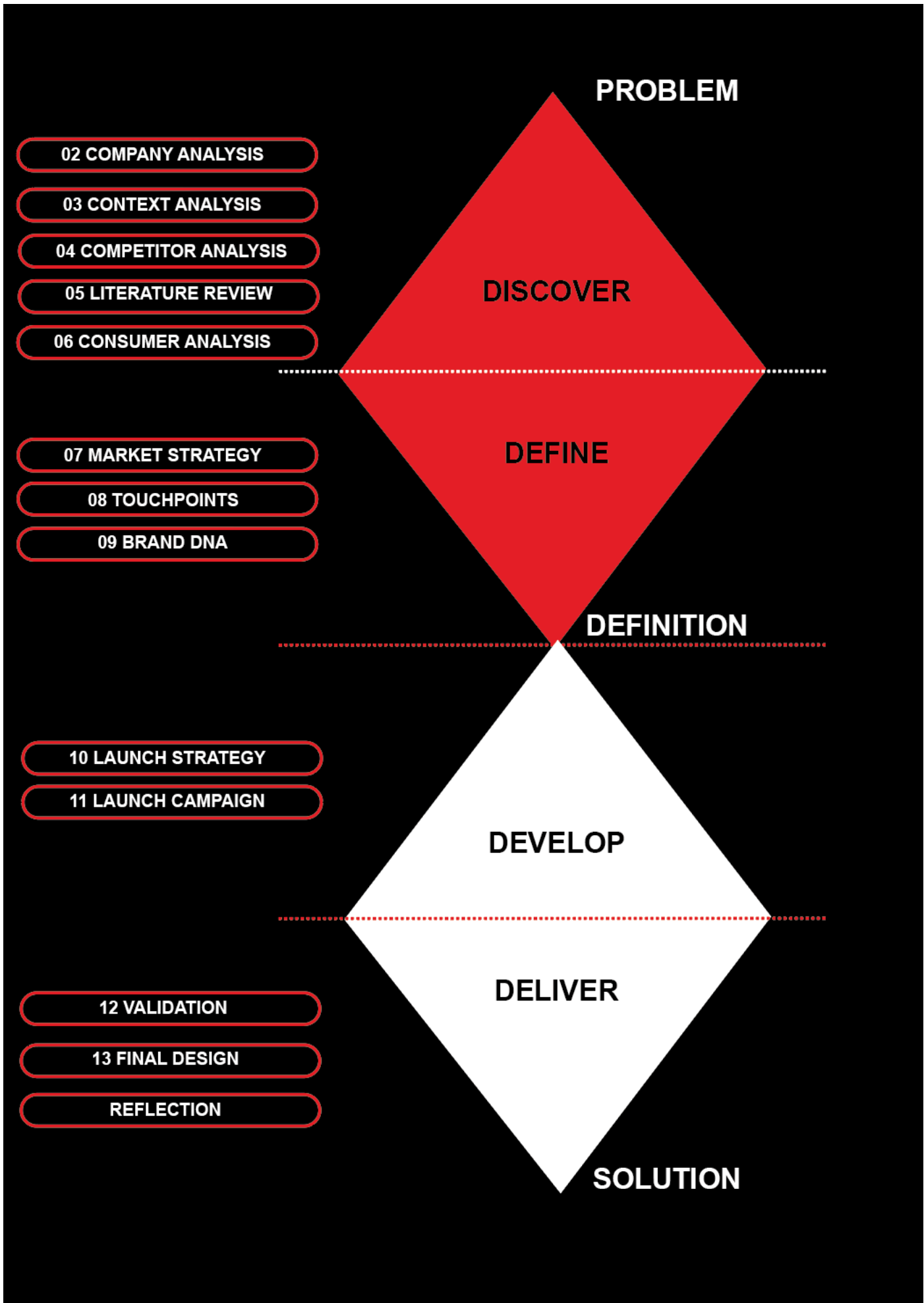


Figure 1: Double Diamond

02

COMPANY ANALYSIS

This chapter explores all facets of the company that are relevant and significant to the project. Internal research has been conducted on Salmari's history, its brand DNA, designed personas, sales performance, refer to Appendix 1, and the marketing team. External analysis has been carried out on different distribution channels, refer to Appendix 1, and current internationalisation efforts.

2.1

SALMARI

Salmari is a premium salmiak liquor produced in Finland, using only the highest quality ingredients. The liquorice flavour is achieved through the inclusion of ammonium chloride, which gives salmiak and liquorice their distinct taste. Additionally, the liquor contains pure ice water retrieved from the Finnish fjords (Salmari, 2023).

History

Initially, Salmari was primarily sold locally in Amsterdam. However, due to its increasing popularity, the company has expanded its presence to other major cities in the Netherlands, including Rotterdam, Utrecht, and Leiden. Furthermore, Salmari has recently made steps to introduce the brand into the country's northern region, including Groningen and Zwolle, as well as the southern part, such as Eindhoven, Den Bosch, and Tilburg.



Figure 2: Selection of Salmari products

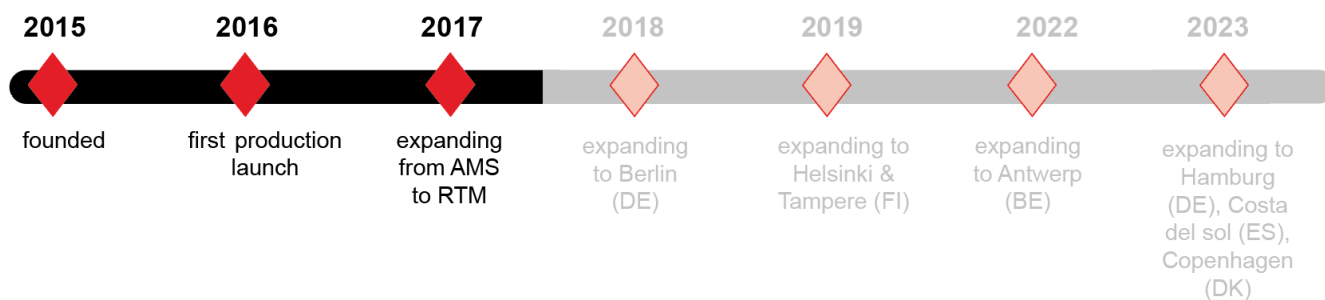


Figure 3: Timeline Salmari

Sizes






				
0.03 L	0.35 L	0.7 L	1.0 L	3.0 L
Mini, contains 1 serving, in a package of 24. Sold for retail and on-trade	Sold for retail	Flagship product. Sold everywhere	Sold at Schiphol duty free, if it is bought (for cheaper- because it is Duty- Free) and resold, it is easy to see that it is the airport edition. No where else to be sold. WH Schmidt, liquor retail at Schiphol, is currently the only permitted.	the Double magnum. Sold for retail and the on-trade sector.

Table 1: Salmari products

Brand DNA

The brand DNA is the company's core identity, establishing its mission and vision (Zijlstra et al. 2020). The brand DNA gives consumers a reason to put Salmari ahead of competitors. This section shows how Salmari's mission and vision were established. Appendix 1 shows how visual identity plays a role in conveying this message.

Vision

Nightlife is the ultimate setting to come across new places, thoughts and people. The night is like a dream, with unexpected encounters, unknown stories and the undiscovered side of the self

With this vision, Salmari aims to convey that the company offers consumers a new dimension to their nightlife experience. Salmari is the connection that enables discovering new places, meeting new people, and, most importantly, gaining new thoughts and ideas.

Mission

„It is Salmari’s mission to lift people’s nightly spirit. Allowing them to unfold the night in all its dimensions and take a walk on the wild side. To feel unstrained and living in the moment, letting go of all the daily pressures in these hyperconscious times. Going out at night is not just escapism, it can truly expand our horizons and change our mindset.“

Takeaways

The brand vision and mission of Salmari revolve around providing consumers with a new dimension to their nightlife experience. Salmari aims to be the connecting factor that enables individuals to discover new places, meet new people, and, above all, gain fresh thoughts and ideas.

Salmari distinguishes itself from competitors by employing a unique visual identity, refer to Appendix 1. The abstract diamond shape featured in its branding and Zach Danson's imperfect and hedonistic figures contribute to its distinctive aesthetic. By combining different art forms, Salmari creates an authentic and original appeal that differentiates it from its competitors.

Persona's

As illustrated in the figure below, Salmari has developed three distinct personas, figure 4, over the past few years, representing the company's primary target audience. The common thread among these three diverse personas is their shared value of embracing and engaging with the nightlife.

The creation of these three personas can be linked to the Rogers' innovation adoption curve, figure 5, (BOOM Strategie en Communicatie, 2022), which proved to be a valuable framework. Salmari primarily focuses on the first three groups; innovators, early adopters and early majority, of the innovation adoption model.



NIGHT WOLF

- Looking for energy
- Does not want to go home
- Hunting for the next party
- Can also go out alone
- Extravert, but mysterious
- Good taste and style

NIGHT HUMMINGBIRD

- Looking for the new
- Dosing nightlife, sometimes at an afterparty
- Fashion conscious
- Extravert, with introvert traits
- Social and light-footed

NIGHT SHEEP

- Looking for the familiar
- Staying when there are enough people
- Likes to be together: the more the merrier
- Fine taste, not looking for extremes
- Introvert and extravert

Figure 4: Persona's created by Salmari

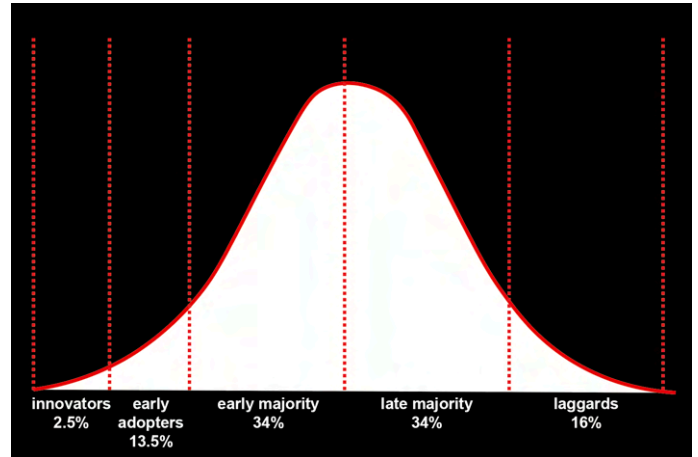


Figure 5: Innovation adoption curve

While Salmari's attention encompasses all three persona types, the stage of the innovation adoption curve at which Salmari currently stands varies among (subgroups in) different cities. More information about the three personas can be found in Appendix A. In major Dutch cities, there is already a significant presence of innovators and early adopters (represented by the night hummingbird and night wolf personas respectively), with the early majority and late majority following suit. However, in other cities, particularly in the north and south of the Netherlands, local early adopters are increasingly showing interest in Salmari. There are already some innovators in Germany, but as mentioned earlier, the market remains wide open. The three Dutch personas serve as an inspiration for developing a persona in Germany, while it is crucial to account for the differences between the two countries.

Takeaways

As stated above, Salmari's three personas, derived from the innovation adoption curve, emphasise the significance of the night hummingbird (the innovator), the night wolf (the early adopter), and the night sheep (early majority) for the brand. When entering the German market, enquiring if these personas are still valuable and assessing their alignment with the German target audience is essential.

USPs

These four Unique Selling Points contribute to the distinctiveness of Salmari's brand and offer compelling reasons for consumers to choose their product.

1. Embracing the beauty, the good, the bad, and the ugly of the night: Salmari fully embraces the multifaceted nature of the night. The brand appreciates and celebrates all dimensions of the nighttime experience. Unlike other brands that portray a plain and exclusive aesthetic, Salmari takes a different approach by being inclusive to everyone, including diverse individuals and 'nightly creatures,' to enjoy Salmari.
2. Mysterious factor as a Finnish brand: Salmari exudes a sense of mystery and coolness as a Finnish brand with a Finnish recipe. This allure adds to the brand's appeal, particularly in the primary market of the Netherlands, where the story of the Finnish origins creates intrigue and fascination among consumers.
3. Great alcohol percentage for a shot: Salmari stands out with an alcohol percentage of 25% specifically designed for a shot. As many other spirits have higher percentages, which can lead to quicker intoxication. However, Salmari's 25% alcohol content allows for a more controlled and enjoyable drinking experience, avoiding the excessive effects of becoming too intoxicated.
4. Uplifting feeling: Salmari aims to provide an uplifting sensation to its consumers. By enjoying Salmari, individuals can enhance their nights and experience a positive and enjoyable atmosphere. This USP aligns with the brand's vision of adding a new dimension to the nightlife experience, fostering excitement, joy, and connection.

In later chapters of this report, the USPs, as mentioned above, will be reconsidered, considering the values derived from the interview insights obtained from the Dutch target audience and user group. This analysis will be presented in appendix 5.

Marketing

The marketing team's focus is to generate brand awareness and maintain and strengthen the relationship between the target audience/user and Salmari. By creating campaigns that align with the branding style and resonate with the target audience, the marketing team ensures the maintenance of this relationship through social media platforms, primarily Instagram. The team actively explores new marketing channels that provide a non-advertising experience upon (initial) contact with the brand.

To preserve the brand's mysterious DNA, the marketing team deliberately limits the release of background information and avoids interviews. They aim to maintain an air of mystery.

Sponsorships

Salmari also sponsors various events and exhibitions in different metropolitan cities. They have supported productions at "No Man's art Gallery" and "Torch Gallery" in Amsterdam, "Galerie van Bavink" and "BRUTUS" in Rotterdam, and "STU" in Utrecht. By sponsoring these events and galleries, Salmari ensures that the target audience and consumers can engage with the brand in a low-key way. Additionally, such sponsorships build consumer trust in Salmari as the brand associates itself with these essential locations.

Social media

Instagram serves as the primary social media platform with the highest level of interaction between the target audience and consumers and Salmari. The Instagram page features photos and videos of "real" users enjoying Salmari, figure 6. These posts are then shared or reposted, making them visible to other users. The social media channel utilises various types of content, highlighting different facets of Salmari, such as design, drinking moments, taste, and aesthetics.



Figure 6: Salmari moment, shared through Instagram

POS

Promotional materials, particularly point-of-sale (POS) items, figure 7, play a significant role in Salmari's marketing strategy. These items, such as shot glasses, coasters, and game cards, are popular among pub visitors. Observations in pubs indicate that individuals who order Salmari often take home branded shot glasses or other POS materials.



Figure 7: Selection of Salmari POS materials

Merchandise

Merchandise is designed for consumers with a strong affinity for Salmari who are eager to purchase related items. A range of merchandise is available, including shirts, posters, LED signs, and shot glasses. Each item is connected to the nightlife experience, and some are also used as giveaways for sponsorships, contributing to brand awareness, figure 8.

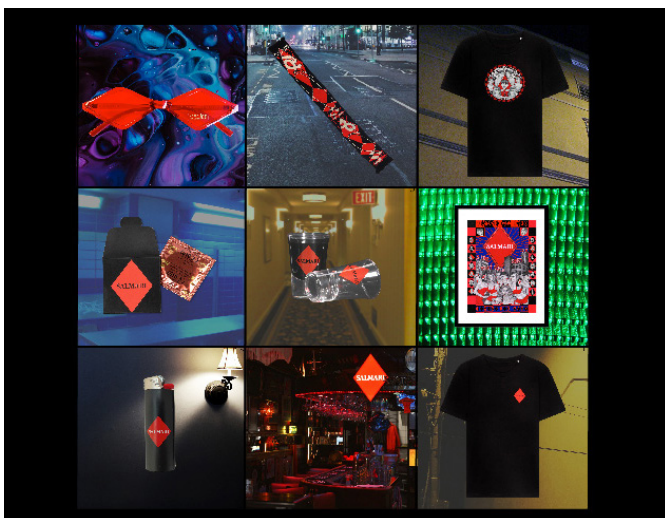


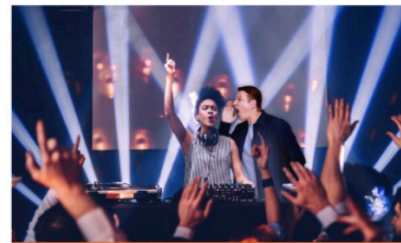
Figure 8: Selection of merchandise, sold through the Salmari website

Collaborations

Collaborations have also been established with prominent social media channels, such as De Speld (a satirical online news magazine), where joint posts related, figure 9, to nightlife and its darker aspects are shared. This collaboration commenced in April 2022 and continues to the present day. The partnership with De Speld is a fitting match for Salmari as it enhances brand awareness and introduces the brand to a broader audience. Moreover, De Speld has connections with similar platforms in Germany, opening opportunities for Salmari to collaborate with these platforms.



WTF: mensen in club zien er exact hetzelfde uit als mensen op TikTok?



Man legt vrouwelijke DJ uit dat ze 'plaat goed heeft gemixt' omdat hij de 'overgang bijna niet hoorde'"



Figure 9: De Speld x Salmari instagram postst

Takeaways

Numerous point-of-sale (POS) items are strategically utilised in the on-trade sector to remind consumers that Salmari can be ordered at the bar. The collaboration between De Speld and Salmari has proven highly successful and may be expanded to include partnerships in Germany. The marketing team consistently seeks new and unconventional methods to promote the brand and advertise in ways that deviate from the norm. Throughout these efforts, the team prioritises safeguarding the brand image and fostering a solid relationship between the target audience and Salmari.

2.2

INDUSTRY

Distribution

Salmari has deliberately selected their distributors based on their alignment with the company's values. Rather than merely seeking distributors who can deliver boxes of Salmari, the company aims to collaborate with partners who can actively contribute to brand building and prioritise customer engagement in the "last mile" to bars and retail establishments. Each distributor, both in the Netherlands and abroad, possesses expertise in establishing and localising brands within their respective markets. Appendix 1 shows which and how various distributors are linked to Salmari.

Current internationalisation efforts

In discussions with Salmari's internal team, it has become evident that while the company has experienced significant growth in the Netherlands, there have also been efforts to expand internationally. The following section outlines these endeavours and provides an overview of the outcomes of Salmari's internationalisation efforts. However, despite the company's attempts to establish sales in Europe, the process has been somewhat fragmented.

2019

- In 2019, amid the COVID-19 pandemic, Salmari redirected its attention to its Finnish roots and concentrated on establishing a presence in Finnish cities such as Helsinki and Tampere. Salmari can now be found in numerous bars and pubs in Finland. However, the Finnish market has a more minor focus compared to other European countries.

2022

- During the summer of 2022, the sales team conducted a sales blitz¹ in Antwerp, Belgium. This sales blitz yielded favourable results, primarily due to the larger team size and the absence of a language barrier.

2023

- In early April and the end of June, the sales team conducted two sales blitzes in Hamburg, Germany. Refer to appendix 1 for more information of these two sales blitz activities.
- In March 2023, the company established a new distributor and expanded its retail presence in Spain, specifically in the "Costa del Sol" and Mallorca.

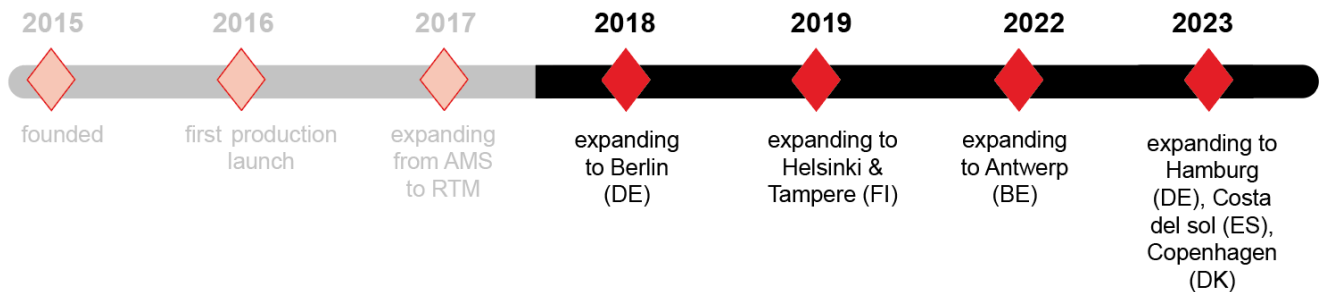


Figure 10: Timeline expansion abroad

2018

- In 2018, Salmari began exploring opportunities for expansion in Europe. The company initially focused on expanding to Berlin, Germany. The company gained a foothold in the local on-trade sector by hiring a brand ambassador in Berlin. Unfortunately, due to the impact of COVID-19, the connection with Berlin was weakened, necessitating efforts to revitalise the market again.

Takeaways

Among all these (potential) new markets, the German market stands out as the one with the most significant potential for Salmari's growth in the next phase, because of the previous gained foothold. Before the Covid-19 pandemic, Salmari was already experiencing considerable growth in Germany. However, the pandemic had a profound impact, leading to a substantial decline in sales. Nevertheless, the fact that Salmari had previously demonstrated its success as an upcoming brand in Berlin makes the company highly optimistic about its prospects in Germany. Therefore, the primary focus for Salmari's expansion efforts is currently on this market, given the strong likelihood of success based on past performance.

¹Sales blitz: A sales blitz is an organised business effort in which the focus of all salespeople is on one specific task in a particular area (often location-specific). The most common task of a sales blitz is to identify, qualify and attract new potential customers. However, a company can also use a sales blitz to communicate a new product/service to a new market in a new region (Brightspot Inc., 2022).

03

CONTEXT ANALYSIS

This chapter examines the context, market, in which Salmari operates, including an analysis of the market share in Germany and the research conducted on current and future trends relevant to Salmari. Combining the findings from the previous chapter, which focused on the company analysis, a comprehensive study has been achieved that reflects the future of the spirits industry. This will ultimately allow “Q1: What does the current market landscape in Germany look like and how receptive is it to the introduction of Salmari?” to be answered.

3.1

MARKET SHARE

The market share of spirits in Germany was thoroughly researched to assess the market's potential and determine the likelihood of Salmari succeeding in a new market. This research involved studying different types of drinks and imports from European countries.

Share of spirits

Market share: Regarding the share of spirits in the German market, the Bundesverband der Deutschen Spirituosen-Industrie und -Importeure e.V. (BSI) (2021) found that the "other" liquors category held a 27.0% share of the overall spirits market in 2021, figure 11. Since Salmari falls under this category, it indicates high competition and ample opportunities for Salmari to succeed.

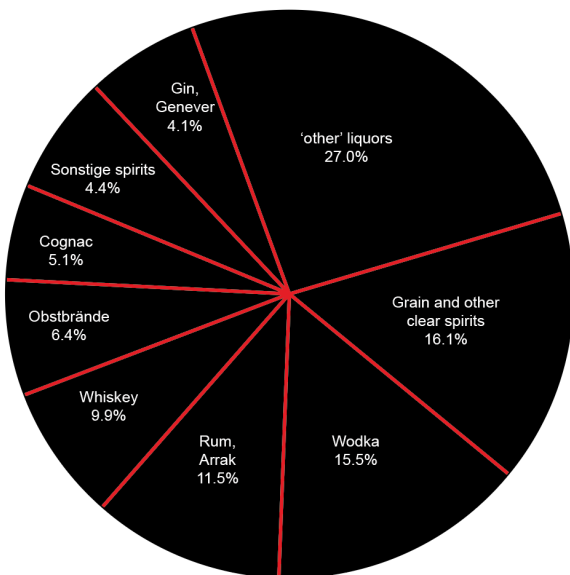


Figure 11: Chart of spirit market share in Germany

Import German market

When looking at the import share of different countries in Germany, figure 12, three major players emerged: Italy (33.0%), France (12.5%), and the Netherlands (11.8%) (the Bundesverband der Deutschen Spirituosen-Industrie und -Importeure e.V. (BSI), 2021). The third spot for the Netherlands further strengthens the positive rationale for Salmari to enter the German market.

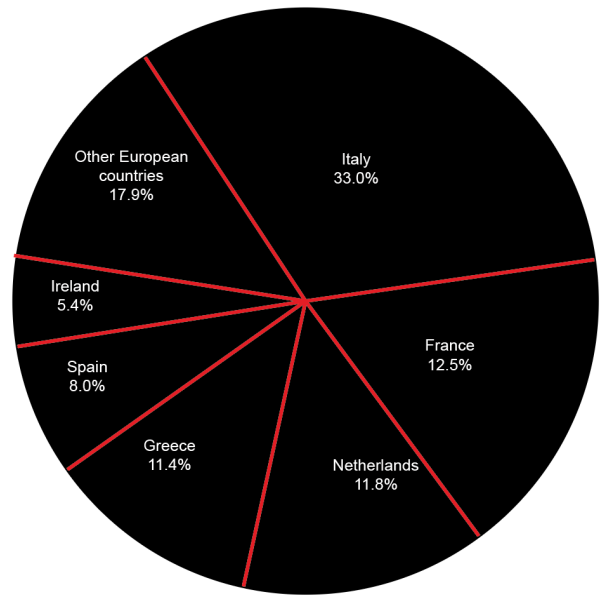


Figure 12: Chart of spirit import share in Germany

Revenue forecasts

Research from various sources, including the IMF, World Bank, United Nations, and Eurostat, provided additional insights, figure 13. According to Statista (2022), revenue from alcoholic beverages and 'other spirits' in Germany is expected to reach 3.77 billion USD in 2023 and is projected to increase to 4.66 billion USD by 2027, representing a growth rate of nearly 23.6% over four years. The average revenue per capita for 'liquor and other spirits' is forecasted to be 45.05 USD in 2023 and 55.68 USD in 2027.

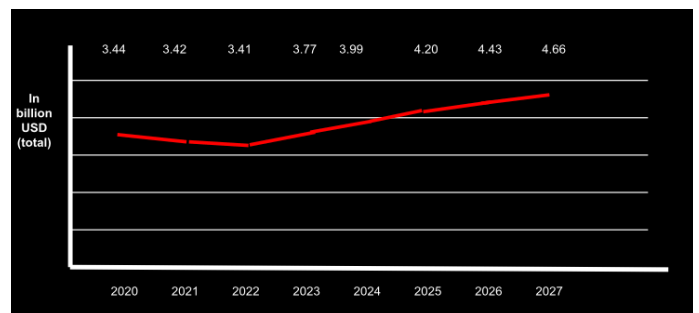


Figure 13: Revenue forecast for alcoholic beverages in Germany

Demographic insights

Demographic data of Germany indicates that the age group of 25 to 34 spends the second most on alcoholic beverages, while the 18 to 24 age group, which has limited disposable income, represents the lowest spending range (Statista, 2022). The combination of both age ranges can be positive for Salmari, as their current age range focus is also a combination of both age groups.

Takeaways

Overall, the analysis of the market context provides positive indications for Salmari's potential in the German market, supported by market share, import trends, revenue forecasts, and demographic insights.

According to the research conducted by the Bundesverband der Deutschen Spirituosen-Industrie und -Importeure e.V. (2021), the 'other' liquors sector is the leading sector within the beverage industry. This finding is highly favourable for Salmari as it falls under the 'other' liquors category, indicating significant opportunities for the company within this sector. Furthermore, this research highlights the Netherlands as the third-largest spirits importer in Germany. This highlight is also advantageous for Salmari, as it positions the company favourably in imports and provides additional expansion opportunities. Regarding market turnover, the German spirits market is projected to grow to USD 4.7 billion by 2027. This forecasted growth indicates a positive trajectory for the industry and suggests potential opportunities for Salmari to capture a share of this expanding market.

Additionally, the research identifies the 25-34 age group as the second-largest segment that spends the most on alcoholic beverages. This demographic insight is significant for Salmari, as it helps identify the target audience likely to be interested in and engage with the brand.

Overall, the research findings support that Salmari is well-positioned in the German market. The prominence of 'other' liquors, the Netherlands' role in imports, the projected market growth, and the spending patterns of the 25-34 age group all contribute to a favourable combination for Salmari's expansion and success in the German spirits market.

3.2

TREND ANALYSIS

External factors play a significant role in the operational environment of Salmari, making it crucial to conduct thorough research on this subject. Trend analysis has been chosen to gain insights into present and future developments that are relevant to Salmari. The analysis is divided into two topics: (1) spirits trends and (2) marketing trends, which discusses key trends in innovation, taste, and impact.

Trends on spirits

Ingredient innovation

Manufacturers and producers have been focusing on ingredient developments to adapt to changing consumer dynamics (Aswani, 2022). Over the past years, Salmari has evolved its flavour while maintaining its distinct taste. This innovation was necessary to reduce dependency on a single key ingredient (Salmari, 2023).

B2C sales

Alcohol companies prioritise direct-to-consumer (B2C) sales through e-commerce channels (Data Bridge Market Research, 2022) (Aswani, 2022). Although Salmari does not handle B2C sales in-house, the company has strategically partnered with distributors to handle such sales. This strategy enables Salmari to reach end consumers through efficient channels. The only exception is the company's webshop, where merchandise items are sold directly to consumers.

Premiumisation

Consumers in affluent nations tend to spend more on premium meals and beverages as a reflection of their standards and for entertaining guests (Aswani, 2022) (Data Bridge Market Research, 2023). GlobalData research indicates that over 40% of consumers prefer purchasing premium or luxury alcoholic beverages (Payne, 2021). Furthermore, the market share of premium alcoholic beverages in the Netherlands is projected to grow by 13% in the coming years. Positive prospects are also expected in other European countries (IWSR Drinks Market Analysis). As Salmari positions itself as a premium salmiak liquor, using high-quality ingredients, this trend is highly favourable.

Unique experiences

Brands respond to consumer demand for distinctive experiences by developing innovative products that transcend traditional categories (Aswani, 2021). Drinking Salmari offers a unique experience each time. First-time drinkers must acclimate to its taste, experience, and effects, while regular consumers can repeatedly enjoy the salmiak flavour and effects.

Savoury flavour

A counter-trend is emerging, focusing on savoury and saline flavours in various products (Aswani, 2023b). This trend has been observed in releasing products like "Mermaid salt vodka" and "Guinness Salt & Lime Ale." Salt is a crucial component in cocktails, often added as a saline solution to achieve a comprehensive and subtle salting effect (Aswani, 2023b). Although some countries may not be immediately receptive to the salmiak flavour, there is a broader trend of incorporating saline flavours into beverages. Salmiak has a natural saltiness, so Salmari can capitalise on this trend by emphasising and highlighting this aspect.

Takeaways

The above trends influence how Salmari is perceived in the present and future market. Salmari has already addressed the trend of ingredient development and has devised a solution for the B2C sales trend by collaborating with distributors who facilitate such sales. The trend of premiumisation and the increasing demand for distinctive experiences align seamlessly with the nature of the beverage itself. Furthermore, the trend towards savoury flavours allows Salmari to garner extensive support and broaden its acceptance as a favoured flavour profile. With these trends, Salmari has numerous opportunities to incorporate them into the marketing plan and customise marketing messages accordingly.

Trends on marketing

Purpose-driven branding

One of the most exciting trends in corporate branding is the shift towards emphasising the purpose and impact of a brand. This emphasis is made because customers are becoming more conscious and discerning about their choices' social and environmental implications, Jeremy Merrell Williams, brand consultant and author, mentions that "many businesses are genuinely committed to creating positive social and environmental impact." By building a brand that focuses on the needs and wants of the consumer, the brand can establish trust, credibility, and loyalty.

Niche content

Scott Darrohn, co-founder of Fishbat Media and an SEO (search engine optimisation) specialist, concludes that a brand's niche content will become more specific as algorithms are continually fine-tuned to serve content to people who will engage with it. Scott Darrohn also mentions the need for more specific keywords to interest people relevant to a brand's niche (Darrohn, 2023). By fine tuning Salmari's website, specific keywords that are connected with Salmari, can be used in favour of the company effectively because of the constantly updated algorithms.

Graffiti

One noticeable trend in graffiti lately is the placement of graffiti in public outdoor locations. Many people see this and take notice, creating a buzz. Graffiti is especially effective in urban areas with much foot traffic (Staff, 2023). A trend in this regard is "clean graffiti," where stencils and power washers are used. Although clean-graffiti is more time-consuming, it is the most environmentally friendly way of executing graffiti (Kharbanda, 2022).

Customised stickers

The success of grabbing people's attention and increasing brand awareness through customised stickers depends on the location, message, and situation. It can be a waste of time and time-consuming without careful consideration (Kharbanda, 2022).

Impactful events

Events that surprise the target audience and pedestrians create the best brand recall because they involve the individual's physical and mental engagement (Kharbanda, 2022).

Guerrilla sampling

Providing free samples of products in unexpected places can generate a buzz for a brand. This approach can be especially effective in crowded areas relevant to the target audience. It allows the target audience/consumers to have their first contact with a brand (Staff, 2023).

Takeaways

The trends mentioned above demonstrate several factors to consider when marketing a brand or product. Consumers place great importance on emphasising purpose and impact, making it essential for brands to focus on these aspects. Various strategies, including niche content, graffiti, customised stickers, and events, can generate attention and increase brand awareness. By implementing these trends, products can be successfully launched, resulting in heightened brand awareness and increased consumer engagement. Gaining a thorough understanding of these trends and effectively incorporating them into a project contributes to an impactful marketing strategy.

04

COMPETITOR ANALYSIS

Competitors play a crucial role in the saturated liquor industry which Salmari operates in. To answer Q2: How can Salmari differentiate itself from competitors and establish a strong position in the market, with the potential to become a market leader?”, it is essential to comprehend the key players to navigate the landscape effectively. This analysis employs two distinct methods: the competition method of Lehmann and Winer (see Appendix C, Competitor Analysis) and the competition matrix developed by Riserbato (2022) discussed in this chapter. By conducting research and obtaining internal information from Salmari, both methods contribute to a comprehensive overview of the competitors involved in the project. The final list of significant competitors has been validated through feedback from the German target audience (Appendix G) and has undergone multiple iterations.

4.1

COMPETITION MATRIX

Following the competition analysis outlined in Appendix C, the primary competitors have been identified, refer to Appendix C. Subsequently, the competition matrix method was employed to determine Salmari's direct competitors by establishing precise axes relevant to the product, company, and target audience. These axes were utilised to position all competitors accordingly, as the following sections describe the specific measures employed for each axis, contributing to the identification of the most significant competitors for Salmari.

X- axis

An x-axis was used in the diagram, figure 14, ranging from "inferior perceived quality" to "premium perceived quality." The placement of various drink types and brands along this axis was determined based on the findings of the competition analysis and is validated with the target audience.

Premiumisation definition

The concept of premium spirits, sometimes called "affordable luxury," presents a particular problem because each business may have its definition of what constitutes "premium." Spirit categories are divided into four groups by the Distilled Spirits Council of the United States (DISCUS): Standard, Premium, High-End Premium, and Super Premium (Meda, 2022). These segments all share similarities with the premium spirits category.

What is premiumisation?

1. Focus on taste: Premium spirits should possess a full-bodied and distinctive flavour.
2. Pricing: Premium products are positioned in higher market segments.
3. High-quality ingredients: Premium spirits must be crafted using better-quality ingredients.
4. Attractive packaging: Unique labels, bottle designs, and packaging that differentiate the product from competitors.
5. Experience-driven products: Premium spirits offer an experiential aspect to consumers.
6. Sippability: Premium spirits are crafted to be enjoyed by sipping rather than solely for mixing in cocktails.

Why premiumisation?

The impact of millennials on the premium beverage business grows along with their spending power (Payne, 2021); 54% of millennials prefer premium products above budget ones. These customers look for things that are authentic, high-quality, and manufactured responsibly. Although total alcohol use is declining, consumers are still prepared to spend money on more expensive goods rather than cheaper beverages. Due to its premium positioning (discussed in Chapter 2), Salmari is presented with opportunities in this scenario. Additionally, according to Payne (2021), 42% of customers connect "craft" drinks with high-quality ingredients, which helps Salmari strengthen its position in the premiumisation trend.



Figure 14: X-axis competitor analysis

Y- axis

A y-axis was used in the diagram, figure 15, ranging from “mainstream,” which indicates no perceived or expressed affiliation with the norms, ethics, or ethos of the target audience, to “high in ethos”. The placement of various drinks and brands along this axis were determined based on the results of the competition analysis and validated with the German target audience.

Ethos of the target audience

The definition of ethos of the target audience was initially based on the norms and values of the persona’s (chapter 3), but were revised and verified later by the feedback survey with the target audience (refer to Appendix G). This axis is suitable for comparing competitors based on their alignment with the mainstream or ethos level. The axis demonstrates that multiple brands align with the ethos of the target audience.

Keywords

1. Authentic - Seeking novelty and extraversion.
2. Ethical - Trustworthy, fair, and honest.
3. Craft made - Indicates products made with high quality.
4. Creative - Enthusiastic and full of energy



Figure 15: Y-axis competitor analysis

Complete competition matrix

The section with the most emphasis is the first quadrant, top right, representing high ethos and premium quality, figure 16. The location of several beverages can be observed in this quadrant. For occurrence, (self-made) Mexikana and Berliner Luft emerge as two highly competitive beverages/brands in terms of ethos. Regarding quality, club-mate and Jagermeister are the most competitive with Salmari. Fritz-Kola also ranks in the top three on both axes, making it a significant competitor to Salmari.

The likelihood of success is highest when the ethos is at its peak among the target audience and when a premium quality product is delivered (indicated by the red circle). Few competitors are responding to both axes, creating an opportunity for Salmari to step in. As a result, Salmari has been positioned in this quadrant, with its direct competitors being (self-made) Mexikana, Club-mate, Berliner Luft, and Fritz-Kola. By validating the matrix with the German target audience, the perception of opportunities for Salmari has been established.

Takeaways

The competitor axis highlights the gap in the market for premium quality liquor that aligns with the ethos of the target audience. Most competitors either excel in terms of premium quality or ethos. Salmari stands out by providing liquor made from high-quality ingredients and offers a unique experience, authenticity, and creativity. The analysis, validated by the German target audience, identifies (self-made) Mexikana and Club-mate as the biggest and most significant competitors, followed by Berliner Luft and Fritz-Kola.

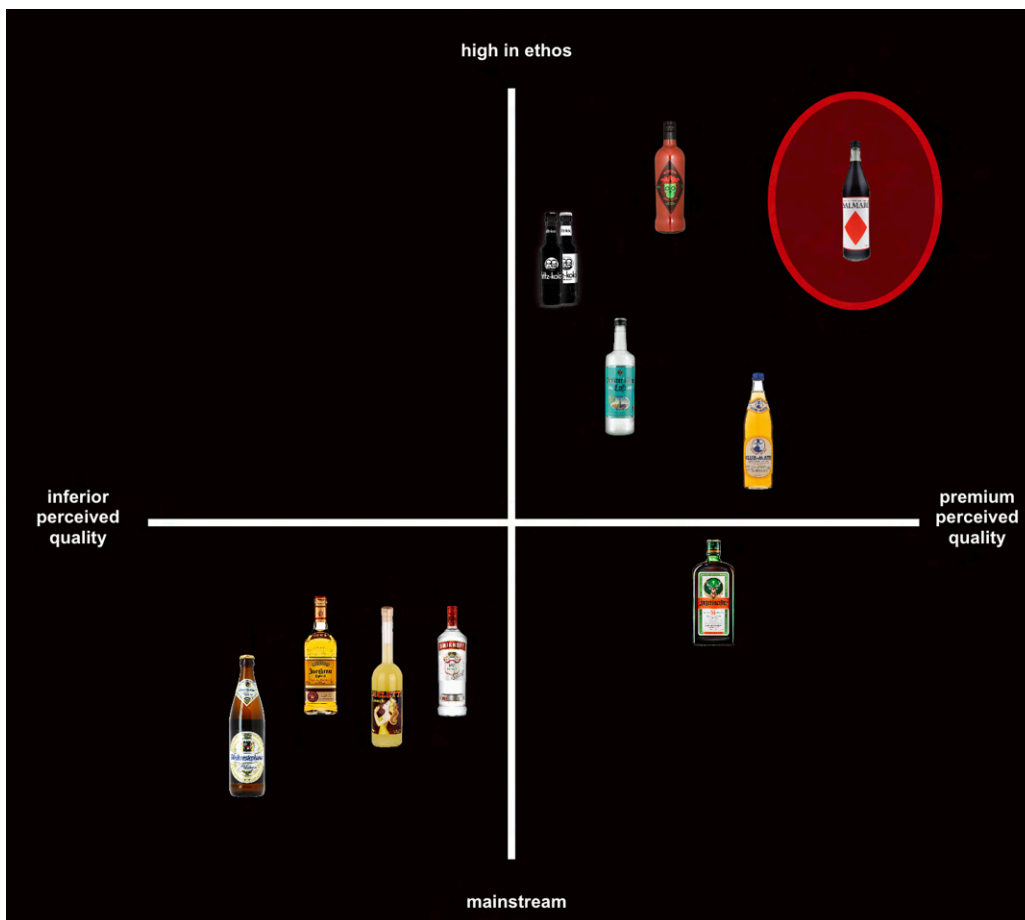


Figure 16: Complete competitor matrix

4.2

COMPETITOR MARKET ENTRY

An analysis to gather insights into the market entry strategies of competitors was conducted. Brands such as Vitamin Well, Carpe Diem Kombucha, and Our/Vodka (refer to Appendix C) launched their brands in Berlin due to the city's abundance of influential opinion leaders. These companies recognised that capturing the interest of these influencers would result in disseminating their business message within their spheres of influence (Koch, 2020). Berlin, often described as "poor but sexy," requires companies to provide genuine value to increase brand recognition and focus on hosting or supporting events. People in Berlin seek unique and meaningful experiences, and events should align with the brand's image (Koch, 2020).

Fritz Kola initially started on a small scale in Hamburg and took the plunge to enter a market dominated by multinational corporations such as Coca-Cola and PepsiCo. The founders unintentionally cultivated a cult status by targeting a niche market, positioning the brand as an underground "best-kept secret" in Hamburg (Ramsenthaler, 2022). Over time, the brand gained widespread acceptance throughout the German population.

Takeaways

The analysis reveals that companies are eager to introduce and establish their brands in Berlin due to its vibrant nightlife and the presence of influential opinion leaders. However, a brand must consider the values and message it conveys and align events and experiences accordingly. Fritz-Kola's success story demonstrates the potential for smaller brands operating in niche markets, showcasing how they can succeed even with limited marketing budgets. Starting locally and small while being recognised as the "scene's best-kept secret" are key factors contributing to this success.

Ultimately, these analysis results will be considered when drafting the launch strategy.

05

LITERATURE REVIEW

To develop a comprehensive understanding of the project's theory, a thorough exploration of various topics was theoretically undertaken. This chapter encompasses insights from the topic branding as well as method description for interviewing and questionnaires.

5.1 BRANDING

Branding

As highlighted in the project introduction and research question, this project focuses on branding the Salmari brand towards Germany. Therefore, it is crucial to identify the essential components of brand building and understand the sequential order in which these components should be implemented. A structured approach is necessary to establish a brand, and this can be achieved by following the eight steps, figure 17, outlined in Beverland's book, Brand Management (2018).

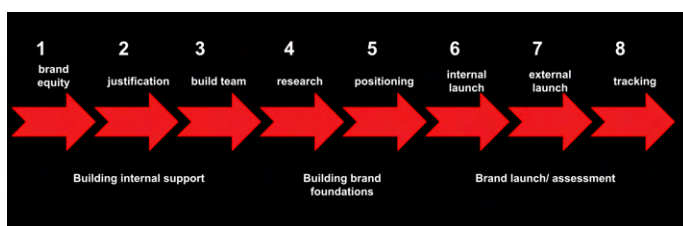


Figure 17: 8 steps of brand building from Beverland (2018)

The company itself has either addressed steps 1-3 or is currently being addressed as part of its ongoing process. For this project, the primary focus is steps 4 (research) through 7 (external launch).

Branding goals

- Establish an emotional connection between consumers and the brand.
- Communicate the brand's mission and story, conveying the reasons for its existence.
- Make long-term promises to consumers and share the story behind the company's establishment.

Brand equity: named in Beverland (2018) as the 'Customer-Based Brand Equity approach' (CBBE or mindshare model), is about the consumer's response towards the brand communications. By providing 'small-bite sized chunks of information about the brand (Beverland, 2018), the target audience is eventually provided with the benefits of the brand.

Keller's approach is based on three principles (Beverland, 2018)

1. "Brand equity arises from consumer responses to marketing for the brand"
2. "Brand knowledge of consumers has an impact on the brand equity (such as learnings, feelings, experiences). Favourable, the more consumers know about the brand, the stronger the brand equity."
3. "Differential effect is reflected through the consumer perceptions, preferences and behaviour vis-à-vis all the marketing activities associated with the brand."

Keller brand equity model

Each level of the pyramid, figure 18, requires a different strategy, as it also 'assumes a relationship between brand awareness and brand equity' Beverland (2018).

Level 1: Brand identity: The objective is to create brand awareness and recognition, ensuring that consumers associate the brand with the product and their needs for satisfaction. Branding forms the fundamental basis upon which brand equity is built (Beverland, 2018). The goal is for consumers to easily recall the brand when exposed to the specific product category.

Four key questions should be addressed:

1. How do consumers classify Salmari as a product?
2. Can consumers differentiate Salmari's unique selling propositions (USPs) from its competitors?
3. Does Salmari stand out during crucial stages of the buying process?
4. Are these key stages documented?

Level 2: Brand meaning: Once consumers are familiar with the brand, they will seek to learn more about it (Beverland, 2018). Two concepts that recur in brand meaning are brand performance and brand imagery.

Brand performance: Does the brand deliver on its promises? Brands that consistently perform well build more substantial brand equity.

Brand imagery: Do consumers perceive the brand's performance and imagery in line with the intended brand personality? Research should be conducted to understand consumer perceptions in this regard.



Figure 18: Keller Brand Equity Pyramid

5.2

INTERVIEWING

Level 3: Brand response: Refers to whether the product and brand experience meet or exceed consumer expectations at the third level of the brand pyramid (Beverland, 2018).

Judgments: Negative judgments detract from the consumer's brand experience, often due to product quality, competition, or brand reliability.

Feelings: Positive feelings arise when expectations, needs, and desires are exceeded. As a brand, fostering more positive interactions and experiences is essential to generate positive word of mouth, which significantly impacts long-term success.

Level 4: Brand resonance: This is the most challenging yet desirable level of brand equity. It is achieved when a deep and strong bond is formed between consumers and the brand. Consumers at this level become true brand advocates/ambassadors (Beverland, 2018). They remain loyal to the brand, defend it in the face of negative publicity, and enthusiastically recommend the product to friends, family, and strangers.

Takeaways

Considering Keller's brand equity model and incorporating these findings, Salmari needs to start from the ground level in the German market as it establishes a new relationship with the local target audience. Therefore, the primary focus of this project is on building brand identity and conveying brand meaning, after brand response and brand resonance will follow. Initially, the target audience must become acquainted with Salmari and develop a preference for it over other drinks. Subsequently, Salmari must sustain and nurture this relationship with the target audience. Validation with the target audience is essential to understand how the brand is perceived and how this group relates to the company.

The theory from the 'Delft Design Guide' (Zijlstra et al., 2020) was chosen for interviews conducted during this project. By applying interviews, individuals' opinions, perceptions, and motivations can be examined deeper, and new concepts can be incorporated.

Interviews can be applied during different phases of the project. In the first phase, interviews can be essential for discovering contextual information about the brand and product (Zijlstra et al., 2018). In the design and concept phase, interviews are essential to obtain detailed feedback on concept versions. Interviews were used in this project (1) to validate findings from the preliminary research with the German target audience and obtain information on which facets Salmari can connect with this target audience and (2) to validate the launch campaign with the German target audience.

The theory described in the Delft Design Guide consists of five steps, followed in every interview and contact with the target audience to maintain a structured and constant way of working.

1. **Interview guide:** with an interview outline, including topics and a questionnaire. After preparing these elements, a pilot interview can be conducted to test whether all elements can be applied appropriately and the results achieved.
2. **Interviewees:** To get the right research results, it is essential to interview the right people. Research has shown that to get an 80% complete picture of people's needs, around 10-15 people need to be interviewed. However, depending on the objective, an interview with three to eight persons will also be sufficient (Zijlstra et al., 2018).
3. **Interviews:** In this step, the interviews will be conducted, usually allowing one hour per interview. At the beginning of the interviews, the research purpose and how the participant's input will eventually be processed will be explained.
4. **Transcripts:** There are two choices: either make transcripts of what is said after the interview or make summary notes during the interview.
5. **Analysis:** The last step is about analysing the transcripts or notes and checking whether the conclusions that can be drawn are consistent with the project.

5.3

QUESTIONNAIRES

Questionnaires are a valuable method of collecting information in a research project. This method can be used to gain in-depth insights about specific aspects of a research project, such as user behaviour, opinions, needs, and the frequency of certain events. This paragraph will describe the methodology behind the use of questionnaires. For this purpose, the book 'Delft Design Guide' (Zijlstra et al., 2018) has been used to explain this methodology step by step.

Step 1 - Define the topic

The first step starts by defining the topics that can be covered and investigated in the questionnaire. These topics should closely align with the research question; one of the research questions addressed in the project is to gain insight into the success of Salmari in the Netherlands and, thereby, the possibilities of duplicating this success in the German market. For this research question, it was essential to formulate targeted questions covering topics such as product usage, product opinions, and expectations of the target and user group.

Step 2 - Answer form

Questionnaires can take different forms, with other answers coming in. For example, there are closed questions, where respondents choose from solutions prepared in advance. There are also open-ended questions, which respondents are free to answer. Which answer format is chosen depends on the type of information expected to be collected. Common is to choose open-ended questions to obtain in-depth qualitative insights.

Step 3 - Formulate the questions

It is essential to formulate the questions clearly and concisely. It is crucial that the question framed is vital to the study and contributes to answering the research question.

Step 4 - Categorise and design

Step 4- consists of categorising the drafted questions and combining similar questions to create a logical sequence. In doing so, it helps establish a clear layout, and it is helpful to use visuals to make the questionnaire more appealing to respondents.

Step 5 - Pre-test and iterate

Before the questionnaire can be sent to respondents, it is essential to conduct a pre-test. Emerging problems can be identified, and ambiguities can be improved. Based on the feedback, the questionnaire can be optimised.

Step 6 - Respondent selection

One of the most important steps is selecting the right respondents. Depending on the objective and research questions, it can be decided whether random or selected respondents will be approached. It is essential to realise that respondents represent the target group and that there is variation in age, gender and other relevant characteristics.

Step 7 - Analyse and report

After the respondents have completed the questionnaire, analysing the results begins. The purpose of questionnaire results is that they contribute to answering the research question and that relevant insights can be gained for the overall study.

Takeaways

Questionnaires are a valuable method to apply in a research study, especially in the early stages of a project. It enables the collection of valuable data and insight into the needs and opinions of the target group. The correct design and application of the questionnaire are crucial to obtaining reliable results contributing to the study's conclusions.

06

CONSUMER ANALYSIS

This chapter defines the research on alcohol consumption in Germany, where geographical differences and similarities will be named. From this, “Q3. What is the drinking culture in Germany, particularly concerning alcoholic beverages?” can be determined.

Then, the analysis will describe the (general) culture in Hamburg and Berlin based on desk research, insights from the sales blitz in Hamburg and the overall picture of insights from the interviews with the German target audience (Appendix G).

6.1

GERMAN CONSUMPTION

The overall alcohol consumption among the residents of Germany is a significant aspect of the culture. Therefore, the following sections explore the differences between the north/south and east/west regions of Germany. These research findings contribute to a better understanding of drinking patterns in Germany.

Drinking patterns per gender

Men: The Kraus et al. (2017) study identifies three distinct clusters of drinking patterns among men, figure 19. The findings indicate that age differences do not significantly impact various drinking habits.

Women: The study reveals a distinct age and north-south gradient in drinking behaviour among women, figure 20. Moderate drinking and abstinence are more prevalent in older age groups than binge drinking. Additionally, noticeable differences exist between women in northern and southern Germany, with a higher prevalence of binge drinking in the north.

North vs South

Data from the research conducted by Kraus et al. (2001) reveals the influence of regional differences in drinking styles on the risk of binge drinking. Based on data collected between 1995 and 1997, the study represents the German population aged 18-59 years. The research indicates notable differences in drinking habits and cultures between Germany's northern and southern regions, figure 21. Kraus et al. (2001) found that beer consumption is more frequent but in smaller quantities in the south, whereas wine and spirits are consumed less often compared to the north. Research also shows that German people in the north share more similarities with Scandinavians and Danes than with their southern counterparts, due to geographic location (Kochan, 2010).

When considering the market index and DAX-30 stock market index maintained by the Bundesministerium für Wirtschaft und Energie (BMWi), the southern states are wealthier than the northern states. Following the financial crisis in 2009, the southern federal states of Bavaria and Baden-Wuerttemberg experienced more economic development than the northern states (Hamburgisches WeltWirtschaftsinstitut (HWWI), 2016).

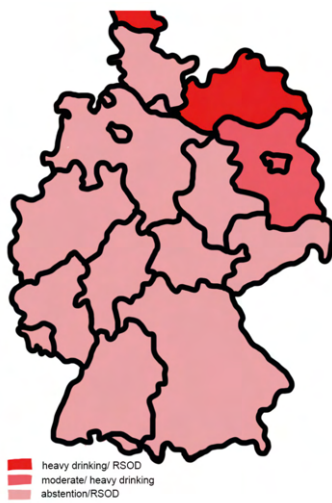


Figure 19: Men drinking patterns

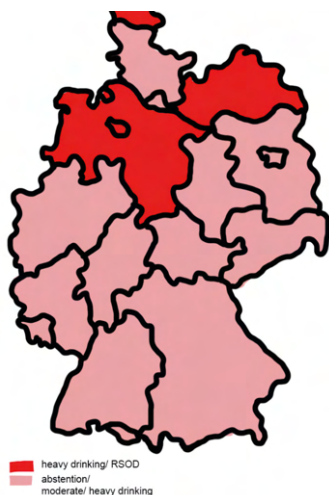


Figure 20: Women drinking patterns

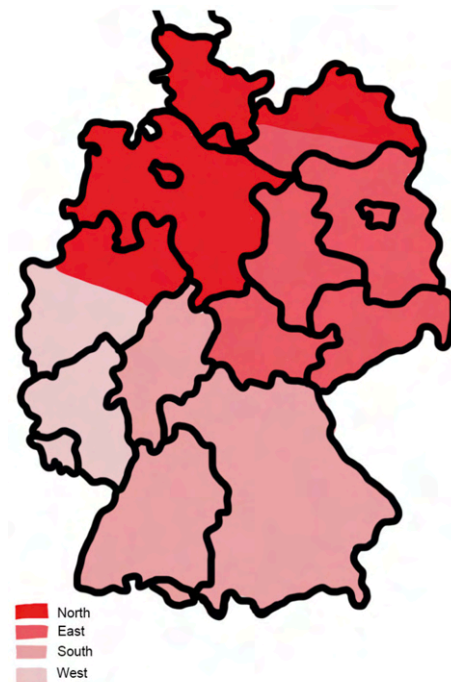


Figure 21: Nationwide division of Germany

West vs East

Historically, Eastern Germany consumed more alcohol and primarily preferred spirits (Kochan, 2010). Following the separation and reunification of West and East Germany, the federal states continued to vary in sociodemographic and macroeconomic characteristics, as indicated by the research of Atzendorf et al. (2020). The study further reveals that individuals with intermediate and higher education levels are more likely to report at-risk alcohol consumption.

In 2016, the gross domestic product per capita was €28,000 in East Germany compared to €39,000 in West Germany (Bundesministerium für Wirtschaft und Energie (BMWi), 2016). The GDR (German Democratic Republic) topped the global ranking for alcohol consumption per capita in the 1980s. However, utilising alcohol was also for various purposes, including self-medication and payment (Kochan, 2011). Alcohol consumption in the GDR had a significant social component, with group drinking seen as a means to foster emotional connection, companionship, and attachment (Barsch, 2009). Southern states are known for events such as Oktoberfests, folk festivals, and beer gardens, where heavy drinking in public is socially accepted.

Takeaways

Sub research question 2 can be answered by looking at the drinking behaviour patterns that vary significantly between regions of Germany, specifically between the north-south and east-west divisions. In southern Germany, there is a preference for more beer, less wine, and fewer spirits. Conversely, influences from Scandinavia and Denmark are observed in northern Germany, with a notable finding of increased spirits consumption and a higher prevalence of binge drinking. Additionally, the contrast between East and West Germany still reflects influences from the German Democratic Republic (GDR), with higher spirits consumption in the Eastern region and a more normalised culture of consuming spirits.

6.2

GERMAN CULTURE

Through desk research insights from the sales blitz in Hamburg and the German target audience, this analysis allowed Q4 to answer: 'How can Salmari effectively reach and engage with the target audience in cities like Hamburg, Berlin, and Cologne? Which bars and pubs do the target audience visit frequently?' could be answered.

By integrating this information and results into the project, it was possible to determine which cultural facets are of value in both Hamburg and Berlin. Insights were sought that tell something about both cities on a broader level. A good picture of Hamburg's culture could finally be drawn up by validating the insights from the sales blitz with the German target audience during the in-person visit to Hamburg (in July). By gaining insights into the natural environment, ecological validity could be ensured.

The culture in Berlin was drawn up by obtaining an overall picture through the interviews with the German target audience (Appendix G) and supporting this through desk research (source research).

The results of both surveys revealed many similarities, which will play an essential role in the final choice of market segmentation and, subsequently, in the success of this project in both cities.

Culture in Hamburg

After conversing with Salmari's brand ambassadors and gathering their observations during the sales blitz in Hamburg, the following insights emerged as of importance for this project. These insights are aided in obtaining a clear understanding of the target audience and the culture within Hamburg.



Figure 22: Neighbourhoods of Hamburg

Left-wing political preference

During the sales blitz, it was evident that Hamburg exhibits a relatively left-wing political preference. This observation aligns with existing research (Hermans, 2020), as the city council consists primarily of left-wing parties. Additionally, football fans of St. Pauli (the second-largest football club in Hamburg) present themselves as strongly left-wing, anti-fascist, and anti-racist.



Figure 23: Visual of the Reeperbang at night

Neighbourhoods

Hamburg features distinct neighbourhood characteristics. The Reeperbahn, known for its focus on tourism, is home to pubs catering to tourists. Consequently, few local Hamburg residents frequent this area as they avoid tourist-heavy places. Another noteworthy district is St Pauli, which has a rougher and more rugged ambience, occasionally drawing comparisons to Berlin (Fem, 2023). Although the Reeperbahn, figure 23, falls within the St. Pauli district, this street offers a broader array of attractions, including German nightlife, the red-light district, and a rock 'n roll scene.

Do-It-Yourself culture

Hamburg embraces a distinct “Do It Yourself” culture, which extends to producing homemade spirits. Salmari’s sales team often encountered the argument that bars could create their salmiak liquor, diminishing their interest in Salmari’s beverage. A famous shot frequently consumed in Hamburg is the (self made) “Mexicana”, figure 24.



Figure 24: Visual presentation of a ‘Mexicana’

Schanzenviertel

The trendiest district in Hamburg is the Schanzenviertel. Located in the southwest, this neighbourhood is favoured by Hamburg residents (Evey, 2022). Notably, the district stands out for its diverse range of squats, bars, art galleries, and venues. Rote Flora, figure 25, a renowned venue in this neighbourhood, symbolises left-wing activism, encompassing political culture and hosting concerts, a café, and communal spaces (Hamburg.com, n.d.). The Schanzenviertel emanates an alternative vibe and features abundant graffiti.



Figure 25: Rote Flora, based in Schanzenviertel (Hamburg)

Language

In the trendier districts, it is easier to converse in English with local Hamburg residents compared to other parts of the city due to a younger demographic in these neighbourhoods, which often exhibits higher English proficiency. However, pub owners in more traditional establishments, representing an older generation, are less inclined to speak English and are less receptive to it.

Openness

Another notable observation during the sales blitz was the general openness of the public in Schanzenviertel pubs to engage with outsiders and establish connections.

Späti’s

Spätis play a significant role in German culture, figure 27, and as a result, they can be found throughout the entire city. These stores are known for providing on-the-go drinks, with shelves predominantly stocked with (chilled) German beer, while foreign-produced beer is less common. Often, spätis buy smaller brands for sale, such as startup brands.

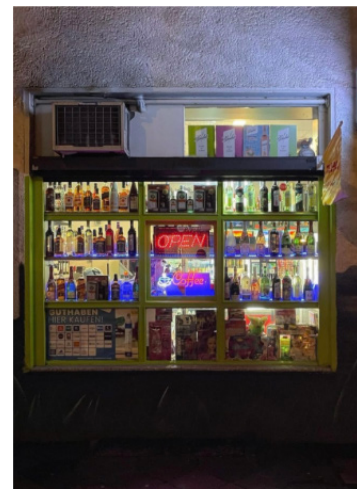


Figure 26: Visual of a Späti



Figure 27: Visual of a spati in Hamburg

Graffiti/ stickers

Hamburg features abundant street art, figure 28, with no distinction between poorer and wealthier neighbourhoods or alternative and more conservative classic neighbourhoods. Buildings throughout the city are adorned with graffiti and stickers. The toilets and walls in pubs are often entirely covered with stickers and posters, figure 29. This covering differs significantly from Dutch cities, typically presenting a more polished and “neater” appearance.



Figure 28: Streetart (Hamburg) Figure 29: Graffiti in bathrooms (Hamburg)

Horeca

During the sales blitz, it was evident that the German hospitality industry has been heavily affected by COVID-19, and some establishments are still struggling to recover. The economy suffered significantly, and although the German government provided support packages to small and medium-sized businesses, more was needed for some. Consequently, several establishments hesitated to try new things due to lingering risks.

Takeaways

The sales blitz provided valuable insights regarding Hamburg’s culture, residents, and target audience. These observations revealed a prevailing left-wing political inclination in Hamburg, supported by additional research. Furthermore, the Schanzenviertel district emerged as a promising market for Salmari, attracting the trendier local population in Hamburg, characterised by a higher prevalence of English speakers and a greater openness to outsiders. However, a pervasive “Do It Yourself” culture across Hamburg meant that not all bars were receptive to introducing Salmari to their offerings.

Culture in Berlin

The following insights emerged from research on the culture in Berlin. These insights are aided in obtaining a clear understanding of the target audience and the culture within this city.



Figure 30: Neighbourhoods in Berlin

Späti’s

As mentioned above, späti’s plays a significant role in Germany, especially in Berlin, where the späti culture is the biggest (Berlin Tourismus & Kongress GmbH, 2023). Each district has its specific späti’s, which cater to those in that district. Near the many nightclubs in Berlin, e.g. ‘techno späti’s’, figure 31, can be found that organise music nights, where DJs play music (Arneson, 2022).



Figure 31: Visualisation of a ‘techno’ späti in Berlin

Hippest neighbourhoods

Berlin has 12 neighbourhoods, figure 30, each with its own identity and known for unique spots/venues, like Friedrichshain, known for the most popular 'alternative' venues, like Berghain and the RAW complex, figure 32, (collection of industrial art spaces and music venues) (O'Toole, 2022). Kreuzberg, once known as the centre of West Berlin Punk culture, is now being hit by gentrification. However, some places still have the 'old days' atmosphere (O'Toole, 2022). Neukölln is a 'multicultural haven', with working-class people, artists, and immigrants.



Figure 32: RAW complex in Berlin

Lots of creativity

In the most famous neighbourhoods described above, creativity is an aspect that is everywhere. From lots of street art on the buildings to industrial art spaces, creative startups, galleries, etc., figure 33. (O'Toole, 2022).



Figure 33: Jazmina Figueroa artwork on CTM festival, Berlin

24h nightlife

Berlin has the world's most popular nightclubs, such as Berghain and Tresor, figure 34. On weekends, the clubs are open 24 hours a day (Berlin Tourismus & Kongress GmbH, 2023). These opening hours make it possible to go out and have new experiences anytime. Many bars are also open until the early morning hours, which means there is always a place to recover from the nightclubs or get ready to go to a nightclub.

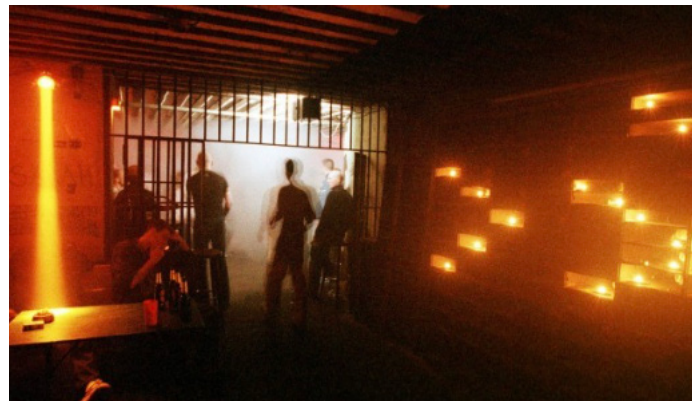


Figure 34: Visualisation of nightclub in Berlin

Anti-consumerism

After researching online about anti-consumerism in Berlin, many examples confirm this. Especially in Kreuzberg, with its 'well-known radical stronghold' character traits, it appears that big companies like Google, McDonalds and luxury chains prefer to be barred from the neighbourhood (Woolsey, 2019), as residents believe these companies do not fit in with their neighbourhood. The study by Albinsson et al. (2010) sums up the feeling of Berliners as, "Consumers resist the excessive Western consumer culture, known as hyperconsumption."

Takeaways

Research into Berlin's culture shows many similarities with Hamburg's, such as the streetscape of street art and stickers, the similarities between emerging neighbourhoods, and the abundance of creativity in both cities. The späti culture is present in both cities; however, the späti culture in Berlin is much bigger and better known, with many more of these kinds of shops to be found in the streetscape. The nightlife culture in Berlin is the most famous in the world, where there is always an opportunity to go somewhere and have new experiences.

Similarities

Späti's

Both cities have a significant späti culture, with these neighbourhood shops playing an essential role in daily and nightly life. In Berlin, this culture is even more prominent.

Creativity

Both cities have a creative scene, including many street art, art galleries, and creative start-ups. As a result, creativity is a significant and vital aspect of residents' identity.

Stickers and street art

In both Berlin and Hamburg, there is a lot of street art decorating buildings and public spaces. Thereby, many places can also be found throughout the city where stickers predominate.

Both elements ensure that both cities have a unique look that differs from other cities.

Diversity

Both cities have neighbourhoods with a lot of diversity and variation between neighbourhoods (touristy to multicultural).

Diversity

It is possible to speak English in the hipper neighbourhoods in both Hamburg and Berlin. It is common to speak English, especially in Berlin, a gathering of many different people.

Differences

Anti-consumerism

Berlin strongly favours anti-consumerism, where large commercial companies prefer to be barred. In Hamburg, this character trait did not emerge.

Neighbourhoods

Whereas in Berlin, many neighbourhoods can be labelled as potential neighbourhoods that fit well with the Salmari feel, such as Kreuzberg, Friedrichshain, Neukölln, Hamburg's 'Altona' neighbourhood is the only one that fits best.

Nightlife

Both cities have a vibrant nightlife. However, the nightlife in Hamburg is less extravagant than that in Berlin. Whereas in Berlin, some nightclubs are open 24 hours on weekends.

07

MARKET STRATEGY

This chapter outlines the market selection process, encompassing Salmari's success factors in the Netherlands, which will serve as an inspirational framework for the brand's expansion into Germany. The chapter commences by presenting Salmari's expressed preferences regarding the regions of introduction in Germany. All conducting to the selection of the market segmentation.

7.1

MARKET PROGRESS

Succes factors

After completing the analysis, research, and surveys conducted with the Dutch target audience, refer to Appendix 5, the success factors of Salmari in the Netherlands could be identified. These Dutch success factors have been compiled to serve as an inspiration for Salmari's launch in Germany. While the success factors will not be replicated verbatim for the German market, they will serve as inspiration for identifying areas of initial focus in Germany. For a complete description of all the success factors, please refer to Appendix 6.

Preference Salmari

Salmari's preference for the sequential release of Salmari is in Hamburg, Cologne, and Berlin. Hamburg is the first choice due to its proximity to the Netherlands and Scandinavia, offering significant potential. Additionally, being Germany's second-largest city, it shares several similarities with the "Salmari feeling." Cologne is the second preferred city, as its proximity to the Netherlands creates favourable comparisons, according to Salmari. Berlin is the third favoured city due to its status as the largest city in Germany and its concentration of essential influencers (Gardham, 2022), presenting ample growth opportunities.

Selection criteria

From the various aspects of the research, company preferences, analysis of context and competitors, and research on German culture, criteria factors have been developed to aid in the selection of market segmentation. The following criteria are outlined below:

1. Geographic - A strong inclination toward northern Germany has emerged upon reviewing the research. Geographically, as previously mentioned, north Germany is close to the Netherlands. Additionally, this region shares connections with Scandinavian roots, which is beneficial considering the increasing recognition of Salmari in that area. Furthermore, north Germany is home to Germany's two largest cities, Berlin and Hamburg, presenting numerous opportunities for Salmari.
2. Distribution - Through collaborations with various distributors, Salmari has established a solid foundation for taking its initial significant steps in Germany. These distributors are predominantly located in northern Germany; however there is potential for them to supply Salmari throughout the entire country.
3. Competition - The competition analysis indicates that Salmari possesses a Unique Value Proposition (UVP) by offering a high-quality product that aligns with the target audience's norms and values. By capitalising on this UVP, Salmari can differentiate itself from other competitors in the market by addressing the target audience's additional (specific) needs and preferences. Research on Berliner Luft and Fritz Kola suggests that there is room for smaller companies to enter the market and reach the target audience.
4. Market Share: Upon reviewing the research on market share, there is an indication of significant market potential for Salmari, as the brand is to be considered in the 'other' liquor market segment. Additionally, there is a favourable expectation for market growth, with promising prospects for alcoholic beverages. It would be advisable for Salmari to target a demographic group willing to spend more on average on alcoholic drinks and show a high propensity for alcohol consumption.
5. Cultural: In terms of culture, research has demonstrated that the cultures in Hamburg and Berlin share many similarities with surrounding countries. Salmari had already been gaining recognition in Berlin before COVID-19, and the embracing of the salmiak flavour by introducing Salmari in other cities like Hamburg. The prevailing culture in both cities aligns well with the image and values that Salmari aims to convey, which generates positive expectations.
6. Flavour Palette: Research on drinking patterns suggests that residents of the North German states exhibit a greater preference for spirits, are influenced by Scandinavian influences, and consume a higher volume of alcohol. Furthermore, the flavour preferences in the Netherlands closely resemble those of the neighbouring North German states.
7. Trends: Finally, the last factor considered in the criteria is trends, wherein Salmari demonstrates a positive impact across various trends. Salmari already aligns well with the trends of premiumisation, unique experiences, and savoury flavours. Allowing Salmari to enter a new market that caters to these trends. The trends in marketing show that out-of-the-box kind of marketing strategies are becoming more popular among companies to use because the customer is more aware and pleased to be marketed in a new different way. This gives Salmari opportunities to choose for a new way of marketing rather than using the standard tools.

7.2

MARKET SEGMENTATION

Once the selection criteria have been formulated, a comprehensive overview of the market segmentation can be observed in table 2.

Market segmentation aims to determine better how the target market is divided into subgroups based on various data. Demographic, geographical, socio-economic, psychological and behavioural data are used to understand the target market better. The benefits of using a market segmentation include the ability to (1) better reach and market to the target audience, (2) generate better response rates, (3) increase brand loyalty, (4) differentiate the brand from competitors, (5) identify niche markets, (6) profit from growth (Carpenter, 2023). The selected market segmentation was subsequently employed to effectively define the target audience (chapter 10) and establish communication channels with this cohort (Chapter 9).

The preceding overview highlights the selection of three prominent cities in northern Germany as the focal points of this project. Hamburg and Berlin, the largest cities in Germany, were chosen as the primary focus due to their potential for significant impact. While the project's current focus does not include Cologne, it remains a potential target for future expansion, enabling Salmari's growth in that city as well.

Demographic	<ol style="list-style-type: none"> 1. Age 2. Phase of life 3. Gender 4. Origin 5. Culture 6. Religion 	<ol style="list-style-type: none"> 1. 20-35 years 2. Studying and/or working 3. Inclusive 4. Inclusive 5. North-German culture, influences from the Netherlands, Denmark and Scandinavia 6. Inclusive
Geographic	<ol style="list-style-type: none"> 1. Country 2. Region 3. Size of city 4. Climate 	<ol style="list-style-type: none"> 1. Germany 2. Northern-Germany (Hamburg, Berlin, NorthRhine-Westphalia) 3. Hamburg (1.79 million), 2nd: Berlin (3.52 million), 3rd: Cologne (1.06 million) 4. Continental climate, cold winters and warm summers. North-West is slightly milder, but rainier and windier.
Socio-economic	<ol style="list-style-type: none"> 1. Income 2. Job 3. Education 	<ol style="list-style-type: none"> 1. Target audience is financially and socially stable to afford to spend money on the aspects in life they find most important. 2. Creative domain 3. Inclusive
Psychographic	<ol style="list-style-type: none"> 1. Personal characteristics 2. Lifestyle 	<ol style="list-style-type: none"> 1. Young (creatives) queer, alternative, embracing nightlife, open-minded, experimental, community engaged, collaborative. 2. Like to drink and/or go out for fun. Living in a metropolitan city, as they are living there they are ahead/up to date on the trends in the cities they reside and tend not to be mainstream. The target audience loves to party as it can also get wild, also they are up for an adventure.
Behaviour	<ol style="list-style-type: none"> 1. Loyalty 2. Level of consumption 3. Purchase frequency 4. Moment-of-use 	<ol style="list-style-type: none"> 1. Great, as the story of Salmari is introduced and experienced, authenticity, innovation, cultural relevance and experiential marketing, recommendations are factors that play an important role. As these factors are all well experienced, the loyalty for Salmari is very high and would be the first preference to be consumed. 2. Salmari will almost always be consumed when they are with friends, no matter the location: in a pub or somewhere at home. 3. Order a round of Salmari shots when drinking in a pub or buying a bottle for when at home 4. In the evening, as a 'firestarter', and the target audience continues to consume it all night long.

Table 2: Market segmentation

08

TOUCHPOINTS

Chapter 8 elaborates on the results of the questionnaire conducted among the German target audience. The questionnaire aimed to identify the key touchpoints and understand why they are crucial for the launch of Salmari in Germany. The success factors from Chapter 7 were used as a starting point for the questionnaire. Four different paths emerged from the results, where a selection will be used to determine which touchpoints are strategically crucial for the launch. For instance, it will explain how the perception of Salmari in the early evening hours can lead to positive associations with adventurous and enjoyable 'late night' evenings and how this can influence growth potential.

8.1

QUESTIONNAIRE

Method

Interview guide

The survey aimed to assess the German target audience's receptivity to Salmari, get feedback on competitor validation and point out Dutch success factors that could lay an optimal foundation for Salmari's introduction in Germany. The questions and topics were read through and improved in detail with the company mentor and then translated into German by a native German speaker.

Interviewees

Ten individuals were asked to answer the questions in the survey, evenly split between Hamburg and Berlin. The target audience from Cologne have not been interviewed because, unfortunately, it was impossible to establish contact. However, this omission does not significantly impact the project, as the primary focus is on the other two cities.

Interviews

Of the ten participants, three indicated prior consumption of Salmari, while the remaining seven had not. However, due to the online nature of the survey, it was not feasible for participants who had never tasted Salmari to sample the product. A comprehensive introduction was provided, anticipating this limitation, at the beginning of the survey to familiarise participants with Salmari, explaining its nature, purpose, and target audience. For a detailed explanation, please refer to Appendix G.

Transcripts

The questionnaire was completed online, in the participant's own time, so there was no time pressure, and the person could complete it at leisure. Due to the nature of the questionnaire, the questions were also answered in writing. Refer to Appendix G for a summary of all responses.

Analysis

The participants from Berlin and Hamburg provided valuable insights, offering a comprehensive understanding of these cities' nightlife, target audience, and cultural aspects within a short timeframe. The survey insights of the target audience overlap significantly with the defined market segmentation and offer valuable insights into which success factors could serve as inspiration in Germany.

Results

Based on the participants' responses and their alignment with the Dutch success factors, it was possible to identify which aspects can serve as inspiration for the launch in Germany. For a comprehensive overview of all results and insights, please refer to Appendix 7. These insights have informed the development of the brand DNA and launch strategy. Additionally, other important project-related insights, such as participants' preferred venues, usual beverage choices, and favourite bands, have been included in the appendix.

8.2

TOUCHPOINTS

The results also revealed clear touchpoints in how the nights unfold, presenting four distinct paths, figure 35.

Path 1

This route comprises participants primarily from Hamburg but also from Berlin, who are constantly on the move during their nightlife. These people start their evening at home, then proceed to späti's, where they linger, socialise, and have drinks before heading to clubs or dance events. They remain there until they grab a bite to eat and eventually make their way back home. This particular approach to a night out serves as a common thread among the target audience, representing their predominant experience.

Path 2

This path consists of participants, mainly from Berlin and some from Hamburg, who spend their entire evening exploring various locations. They begin at home and quickly transition from spätis to pubs, clubs, and late-night bars, concluding with a meal in a park before returning home at the end of the evening (or the beginning of the new day). The visual representation indicates additional side paths (shown in grey). Not necessarily all of these steps are taken every time; participants often encounter one of these side paths during their night out.

Path 3

This path is about festivals that participants attend, often with friends together. Many festivals exist in/around both cities, mainly during the day and early evening. The target audience indicated that after finishing a festival, there are two choices on the path they take. The first path they take is to go home and have a relaxing evening. The second path taken is that the target audience goes to an after-party or a nightclub after being at the festival.

Path 4

Events/ exhibitions. The target audience attends new events they are invited to or would like to attend. The timing of these events varies a lot. During these events, the target audience meets new people who are also on the scene again. They often choose to stop by a späti or go to a bar after an event and eventually go to a nightclub.



Figure 35: Touchpoints paths, experienced by the target audience

The choice of which physical touchpoints will and will not be further developed is based on which interaction moments between consumers and Salmari impact the launch strategy most. These touchpoints must reflect (1) what Salmari is, (2) what Salmari stands for and (3) what Salmari can give to consumers.

Because Salmari, in Germany, wants to reach a new market segmentation, the first contact between consumers and Salmari is essential.

It was chosen to focus on touchpoints at an external location at the beginning of the evening. By focusing on this time slot of the day/evening, Salmari can generate an essential position by strategically positioning itself as a brand with a product that provides a positive association for the rest of the evening. Taking this approach can lead to the perception among the target audience that by consuming Salmari, adventurous and enjoyable evenings are experienced.

Choosing initial touchpoints in 'the early evening' will not only positively change the perception of that time frame but can also influence touchpoints visited later in the evening. Creating a positive association between consuming salmari and the time frame is more likely to make consumers want to continue it as the evening progresses. This then leads to an expansion of Salmari throughout the evening and thus creates a potential for popularity increases.

Takeaways

From the analysis results, clear patterns of the target audience's nightlife emerge, each containing key touchpoints that will be of significant value in the strategy. The second aspect that emerged from the analysis, which will be used as a starting point, is the choice of touchpoints in the 'early evening'. By strategically placing the 'Salmari' brand at these times, positive perceptions are created that evenings are perceived to be adventurous and enjoyable by consuming Salmari. The third takeaway from this analysis is the impact of perceptions at later moments in the evening. If the target audience has positive experiences consuming Salmari early in the evening, they will likely want to continue this as the evening progresses. These positive associations could lead to increased popularity and growth potential for Salmari.

Selected

1. Späti
2. Events
3. Festivals
4. Bar

Not selected

1. Night clubs
2. Late night bar
3. Eat spots
4. Park
5. After party

09

BRAND DNA

A rebranded brand DNA was developed by synthesising the research findings and results from the German target audience (touchpoints), alongside the existing brand DNA. Consequently, retaining certain aspects while choosing a different focus was necessary to match the market segmentation better. The brand DNA is the core foundation for the launch strategy and campaign.

9.1

BRAND DNA

The brand DNA represents the project's core and shows how others perceive Salmari. Derived from the 4C analysis, market segmentation, and touchpoints, the brand DNA is the base of the rest of the launch strategy and campaign. The purpose, figure 36, as explained in the Delft Design Guide (Zijlstra et al., 2018), is about the beliefs and values of the brand and answers about what the brand is striving to achieve.

Research shows that consumers must give brands a personality and archetype to better identify with them (Beverland, 2018). To respond to this, companies are also using these tools. For the new brand DNA rebranding, the Jungian archetype 'Creator' in combination with the 'Explorer' and the 'Rebel' was chosen. The 'Creator' archetype is known for its originality and self-expression, combined with the curiosity of the 'Explorer' and the 'freedom-driven' feeling of the 'Rebel', allowing the brand DNA to appeal to the new target audience.

The positioning refers to for whom the brand offers its product/service (Zijlstra et al., 2018). The positioning statement includes all the features, functional benefits, emotional benefits and self-expression that are connected to the positioning.

Positioning statement

Designing a positioning statement facilitates the development of brand significance and the desired brand identity (Keller method).

For young adults aged 20 to 35, residing in urban areas, who are ahead of trends, Salmari offers a premium salmiak-flavoured liquor characterised by its unique taste. Salmari serves as an inspiration and catalyst, uplifting the target audience's nightly spirit and providing a higher sensation, empowering them to explore unrevealed domains, encounter new individuals, and embrace the mysteries of the unknown.

Figure 37: New designed positioning statement

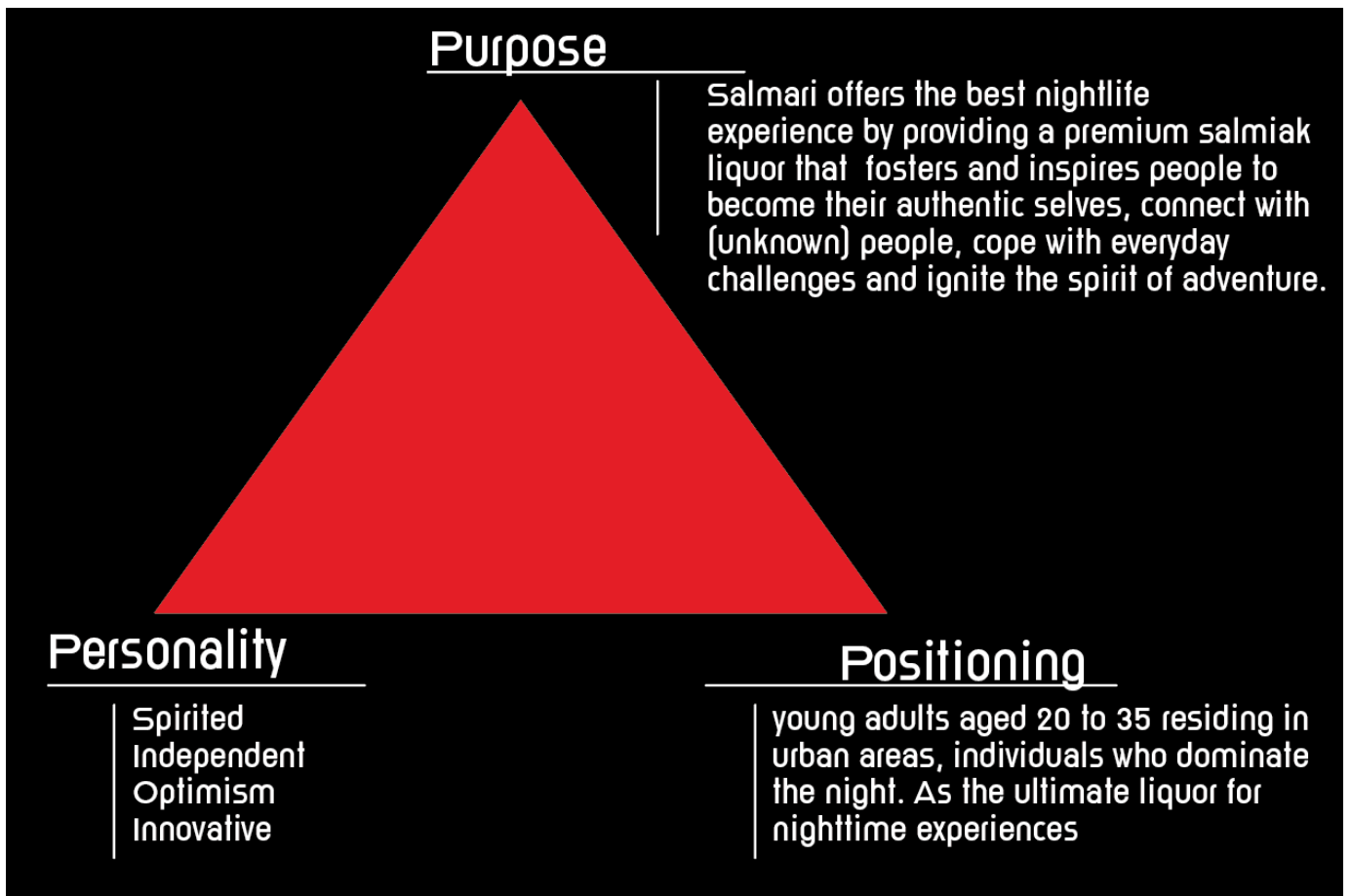


Figure 36: Brand core for the project

9.2

BRAND EQUITY

The following section outlines how the various levels of brand equity manifest in different phases of introducing Salmari to the German market, utilising the brand DNA mentioned above DNA. As previously discussed in Chapter 5, there is also a focus in this project is to establish a strong brand identity and meaning. However, see appendix H for levels 3 and 4 as they are also incorporated because they ultimately contribute to the long-term relationship between the target audience and Salmari.

Level 1- Brand Identity

Identity: Establish Salmari as a recognisable dark liquor with a salmiak flavour, characterised by a moderate alcohol content of 25%.

Level 2- Brand meaning

Performances: Position Salmari as a liquor and brand that uplifts the consumer's spirit, fostering connections and facilitating unique social experiences. Encourage consumers to associate the brand with imperfection and inclusivity rather than being polished and moving between the lines (as competitors market themselves).

Imagery: Emphasise that Salmari represents encounters with new people, exploration of new places, and embracing the unknown. By consuming Salmari, individuals embark on a transformative journey, discovering unexplored domains and pushing personal boundaries. Cultivate an aura of mystery around the brand, tempt consumers first to explore the liquor and subsequently discover the brand.

9.3

BRAND VISUAL

The brand visual identity reflects how the brand wants to be perceived by the target audience, where it is essential to translate the brand DNA into visual aspects. The brand visual was designed to reach the chosen target audience: young adults between 20-35 years old located in Hamburg and Berlin, who are ahead of trends. By matching this group as closely as possible, the choice was made to keep the broad outlines of the existing brand visual but to make adjustments here and there to better suit the chosen target audience. The inspiration for the adaptations comes from periods of art movements like 'expressionism', Bauhaus, and constructivism. Visual use of existing German elements, such as the Berlin Wall artworks, will also be made to increase recognisability for the German target audience. See Appendix 8 for the overall overview of inspiration and artists.

Using English as the primary language for the launch came from analysing what competitors, chapter 4, use (Appendix 8). German brands often use German as their primary language, with English sometimes used between sentences. It also shows that large (international) companies, often with multiple social media accounts, specifically use the respective country's language. Salmari so far uses English as the primary language on its social media accounts, with the occasional quote or sentence in Dutch. The target audience understands and speaks English well, so using English as the primary language is acceptable. In doing so, it helps to keep and use consistent language so that no confusion can arise.

10

LAUNCH STRATEGY

This chapter discusses the most critical aspects of the launch strategy. Such as the future vision; the guideline for long-term goals, the key message; the most essential communication element, the buyer persona; important to be able to respond to the unique consumer characteristics, the 'consumer decision journey'; in which all phases are set out, and finally the roadmap; in which all come together.

10.1 FUTURE VISION

The future vision, figure 38, is established to provide a clear perspective on what Salmari aims to accomplish in the coming years. A one year future vision has been selected, considering the company's ability to take significant steps within a short timeframe and achieve the desired outcomes with the right strategy and resources.

By the end of 2024, Salmari is envisioned as a brand that has cultivated strong and enduring relationships with its target audience: young adults aged 20 to 35 residing in Germany's three most captivating and influential cities, namely Hamburg, Berlin, and Cologne (in that order). This target audience represents early adopters who possess inventiveness and serve as trendsetters for the mainstream. Consequently, reaching and connecting with them is crucial for establishing a lasting emotional bond between Salmari and the mainstream population.

Figure 38: New designed future vision

The nature of the relationship that Salmari seeks to foster is a brand-consumer relationship. This social bond (Mudie, 2006) is characterised by the creation of a community that unites Salmari consumers—formed this community through shared experiences, such as enjoying a "Salmari" moment together during the night, whether it be by drinking it collectively or exclaiming "SAL" "MARI" in unison. Additionally, introducing Salmari to strangers and celebrating the likeness of the drink further contributes to this sense of togetherness. The target audience is described in detail in the next paragraph.

Positioning Salmari as a premium salmiak liquor, distinct from other beverages in Germany, highlighting its unique flavour profile and dark colour make it easily recognisable, setting it apart as an innovative new offering in the market. The choice to focus on Hamburg and Berlin simultaneously is driven by both cities' significant market potential and cultural influence. They share similarities in their vibrant nightlife scene and how people experience their nights out. Moreover, both cities' energetic, alternative atmosphere aligns with the brand's identity.

10.2 KEY MESSAGE

Through the consumption of Salmari, people experience freedom, come together, find inspiration, and are encouraged to break conventional norms.

Figure 38: New designed key message

By delivering premium salmiak liquor and establishing a reliable presence within the nightlife industry, Salmari cultivates trust and credibility among the target audience. This strategic approach enables the brand to shape enduring connections with consumers, fostering long-term relationships

10.3

BUYER PERSONA

The buyer persona was developed by integrating the preferred market segmentation (Chapter 7) with the findings, touchpoints, from the validation process (Chapter 8) to identify a suitable target audience.

The buyer persona represents an idealised representation of the target customer, utilising actual data on demographics (age, gender, income level, and job title) obtained from the validation survey, figure 40 and figure 41. Creating a buyer persona enables a deeper understanding of the target market and facilitates crafting marketing messages that resonate with the intended audience. It also complements the sales teams' efforts, who can tailor their messages to align with the target market's unique needs and preferences (Arts, 2021).

Social media analytics via Salmari's own Instagram were used to determine the new buyer persona's size. By selecting 'special interests' on Instagram, Appendix 9, a rough estimate can be made of the number of people who are living or recently have been in Hamburg, Berlin (and Cologne). By using the 'buyer persona' described below, a rough estimate of:

- Hamburg: 338,000 - 398,100 people
- Berlin: 643,000 - 757,000 people
- Cologne: 185,400 - 218,100 people

The buyer persona can be reached on Instagram, often following their favourite brands, creative spots, and artists. Second, it is possible to connect with the group in nightlife and see the buyer persona illustration for the most popular (night) clubs. Third, they can also be reached through events, such as open-air events at Holzmarkt (Berlin) or openings of theatre performances and exhibitions that the buyer persona attends.

Adjustments



Adjustments have been made to Salmari's existing personas, resulting in a new buyer persona known as the "night badger." This redesigned persona incorporates characteristics from the "night wolf" and "night hummingbird" personas. However, the new persona does not perfectly align with the previous personas. While there is an emphasis on being together with others, the new group also values individuality and maintaining their own identity but being inspired by others. The "night sheep" persona was not included because it does not align with the vision from the research and questionnaire results, which is more aligned with Salmari's current project stage. The new group primarily focuses on individuals in Hamburg and Berlin, as these cities share similarities in terms of how, where, and what these persons engage with, as well as their values and interests.

Night badger persona

- **Nocturnal habit:** Badgers are active at night, symbolising the target audience that starts their evening at home and becomes increasingly active as the night progresses. The badger represents the vibrant nightlife and the exciting adventures that unfold in the darkness.
- **(Underground) Exploration:** Badgers inhabit complex underground systems and burrows, showcasing their ability to search for hidden realms. They also venture above ground, covering great distances. This aspect reflects the target audience's quest for new and alternative places, art, and artists that inspire them as they explore various paths.
- **Resourceful:** Like badgers, this group exhibits adaptability and self-drive, thriving on their terms. They are nightlife adventurers seeking unique experiences while forging their path.
- **Collective:** Badgers typically live in groups, cooperating for the collective benefit. This mirrors the persona, as they support their community while drawing inspiration from others.


BUYER PERSONA

SALMARI NIGHT BADGER

HOBBIES

- DIY- creative projects
- Chill in parks with friends
- Cultural immersion
- Socializing with friends (nice food and drinks)



WHERE?

They tend to be ahead of the mainstream since they live in a metropolitan area, **Hamburg** or **Berlin**, where they are aware of and **often ahead of (local) trends**.

WHO?

Young people. 20-35 years old

Target audience is financially and socially stable to afford to spend money on the aspects in life they find most important. The target audience is creative, inclusive and socially aware, who like **to go out for fun**, like to drink and are up for an adventure. **The night is their domain!**

Characteristics

*Experimental
Eclectic (open-minded)
Collaborative*

Figure 40: New designed Buyer Persona

SALMARI

"Celebrating the symphony of creativity, I dive into the embrace of the night, where vibrant energy, boundless adventures, and artistic souls merge, shaping my lifestyle with unforgettable moments."



DRINKING STYLE

The target audience tends to drink a variety of drinks. However, beer and (sparkling) wine are the most popular 'safe choices'. They tend to be open, through recommendations, to try out new drinks

Popular shots:

- Berliner Luft
- Mexikana
- Jagermeister



NIGHTTIME

The target audience's life includes a lot of nightlife and going out. A night out is never the same since there is always an unexpected adventure in hand. Start at home, then go to a späti or bar for a small stop before heading to a dance event or nightclub. The evening always concludes with eating, followed by a trip to the park or, eventually, home.

BRAND AFFINITIES

- Designs that are **well designed**: Korua shapes, apple
- **Clothing** that fits their taste and has **good quality**: Habibi (Hamburg), Carhartt, Patagonia, Oh my bag (Amsterdam)
- Clothing, but **focus on sustainability**: Second hand clothing/ no brand, flea markets, humana, second hand stores

Best clubs Berlin

- RSO
- Sisyphus
- Katerblau
- Bar brutal54

Best clubs Hamburg

- SLOT
- Frieda B
- Rota Flora
- Uebel & Gefährlich



Figure 41: New designed Buyer persona

10.3

IMC CONCEPTUAL FRAMEWORK

The “IMC Conceptual Framework” and the “Communications Optimization Model” were utilised in this launch strategy. This chapter begins with a literature review, followed by the application of the literature in the framework. The application of the model will follow in chapter 12, validation.

Literature review

According to Batra and Keller (2016), consumers progress through sequential steps when engaging with a brand. Various media types, including traditional and newer channels, play a significant role in multimedia campaigns. Research by Danaher and Dagger (2013) confirms the influence of sponsored Google search ads on sales and profitability. Van den Bulte and Wuyts (2007) found that newer media, such as online communities, blogs, and social networks, facilitate deeper brand engagement. Naylor, Lamberton, and West (2012) revealed the specific roles of newer media channels:

Search advertising and display ads raise brand awareness, and own websites communicate brand benefits.

Social media platforms create preference and loyalty.

Mobile platforms motivate action.

These findings underscore the strengths of different media channels in achieving specific communication objectives. The significance of conveying the right message outweighs message frequency (Gopinath et al., 2014). Batra and Keller (2016) state that companies can leverage online communication options to provide customised information tailored to consumers’ interests and behaviours.

The paper employs two fundamental approaches: the “top-down” and “bottom-up” methods (Batra & Keller, 2016).

The bottom-up approach, the communication matching model, identifies communication options that fulfil consumers’ brand-related information needs during their decision journey.

On the other hand, the top-down approach, referred to as the communication optimisation model, evaluates the design and integration of a marketing communication program.

The outcomes of communication include brand exposure and conveying brand characteristics. Understanding and aligning these outcomes with the consumer decision journey is essential for developing effective strategies (Batra & Keller, 2016).

The communication matching model identifies outcomes and desired outcomes at different stages of the consumer decision journey (Batra & Keller, 2016; Young, 2010). Marketers can use this understanding to develop effective communication strategies, but empirical research is necessary for validation (Batra & Keller, 2016). Further investigation is required to confirm the roles of communication channels in the “new” media landscape. Currently, search advertising and display ads raise brand awareness, own websites communicate brand benefits, social media platforms foster preferences and loyalty, and mobile platforms drive action (Naylor et al., 2012).

The ‘communication optimization model’, discussed in chapter 13 in detail, evaluates marketing communication programs using the “7Cs” criteria (Batra & Keller, 2016). These criteria, derived from Keller’s previous research (2001b, 2013), assess the effectiveness of communication efforts. The requirements, including coverage, cost, contribution, commonality, complementarity, cross-effects, and conformability, act as the instruments in evaluating the launch performance. While contribution and complementarity do not differ across communication types, variations exist in the target audience’s coverage, commonality, and conformability based on the number of modalities employed. Incorporating multiple modalities, such as audio, video, and images, enhances the potential for aligning communication options and reaching diverse audiences (Batra & Keller, 2016).

Considering these seven criteria and leveraging the strengths of different communication types and modalities are crucial when designing and implementing integrated communication strategies. By doing so, marketers can maximise their communication efforts’ overall effectiveness and impact (Batra & Keller, 2016).

Top-down

Communication outcomes	1. location targeted ads (Hamburg and Berlin) 2. paid search ads 3. Zacht Dairson 4. no demand to strategically placed in streets/places where consumers are passing by. Make them curious about Salmari. 4. Category-level need how Salmari improves the consumer nightlife.	Consumer finds out how Salmari satisfies the need. Therefore the consumer is highly motivated and research because Salmari should be the first to pop up. As well as that Salmari should be highly visible.	For consumers it is important to gain more information about Salmari. 1. Visit website to gain more detailed information 2. Look on Instagram for more visual information 3. Consumer asks bar staff for more detail of Salmari 4. Word-Of-Mouth	Trust and confidence is created by Salmari for consumers by giving credible information. 1. Instagram platform, look to the past experiences of 'real' people drinking Salmari. 2. Events sponsored by Salmari create credibility and visibility.	For Salmari it is important to highlight the additional benefits, by letting consumers try out Salmari and experience the taste and feeling. 1. Send Salmari to bars to sample out 2. Events, Salmari for free, let them experience Salmari and what it does for their mind and their night.	Salmari should explicitly impel action, letting consumers know where to buy Salmari. 1. Promotion of Salmari through distribution channels. 2. Account price for ordering Salmari at a bar.	Increase the lifetime value of Salmari by satisfying the consumer. 1. Social media reinforcement, targeted Instagram ads, focusing on purchasing Salmari have been interacting with Salmari previously (multiple times), could potentially receive Salmari merch. 3. Sponsored events, like galleries so consumers are again interacting with the brand at other locations. 4. Sampling at festivals, for more interaction with consumers.	Reach more potential consumers, in a credible low-key way because consumer themselves will promote Salmari towards friends, peers, and others. Salmari should provide online and offline brand communities, that offer and inspire content (more art related content). 1. Viral branded content, that invites consumers to repost Salmari's content 2. Create Salmari diamonds, they would be more willing to promote Salmari to others (especially people working in the on-trade sector) 3. Instagram comments
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Communication options	Search Display Direct Selling	Website Search Display Direct Selling	Website Search Display Direct Selling	Website Search Mobile Direct Selling	Events Social media Mobile	Direct Selling	Promos Mobile Direct Selling	Promos	-	Promos Events Social media Mobile Direct Selling	Promos Events PR Social media Website Mobile Direct	Events Social media Mobile
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Communication platforms	Advertising	Sales promotion	Events and experiences	PR and publicity	Online and Social marketing	Mobile marketing	Direct and database marketing	Personal selling				
Stages	1	2	3	4	5	6	7	8	9	10	11	12
Communication outcomes	Create awareness and salience	Convey detailed information	Create imagery and personality	Build trust	Elicit emotions	Inspire action	Instill loyalty	Connect people				
Communication needs	Awareness	Awareness, Information	Awareness, Information, Imagery, Trust	Awareness, Information, Trust	Information, Imagery, Trust, Emotion	Information, Imagery, Trust, Emotion, Action	Information, Imagery, Trust, Emotion, Action	Information, Imagery, Trust, Emotion, Action	Information, Imagery, Trust, Emotion, Action	Information, Imagery, Trust, Emotion, Action	Information, Imagery, Trust, Emotion, Action	Information, Imagery, Trust, Emotion, Action
Communication needs outcomes	Consumers learn the wants and needs for drinking Salmari. Associations between the consumers and Salmari will be created.	Consumers want to receive information on what the brand offers, what are the attributes, features as why they would choose Salmari	The consumers view Salmari in relation with themselves. Does the brand resonate with how they view themselves. They would like to receive information for this relation to be formed. "Can they value themselves as a typical Salmari consumer?"	Consumers want to find out whether the brand and the drink are credible and thus, this allows them to further confirm or adjust their opinion. In doing so, the consumer will investigate whether Salmari is credible, what it offers and this will create more confidence and belief for Salmari.	Consumers want to know the additional benefits and values of consuming Salmari "Are there more benefits besides the salmiak taste?"	Consumers are willing to try Salmari, however they would like to know where to buy and drink Salmari. Which bars, retail shops, and spalls do the consumers have to go to in order to find Salmari.	Consumers finally try out Salmari, after having considered it. Now it is important for them to decide whether the expectations fulfill the experience. How can this be experienced again in the near- and far- future, and eventually becoming loyal to Salmari.	Consumer is high is consumption satisfaction, repurchases Salmari often. Would like to share the experience with both group of people that do not know it yet and those who are highly satisfied with Salmari. Consumer has a sense of brand love and recommends Salmari to friends, peers, and others.				

Locations	1. Bars 2. Spalls 3. Clubs 4. Festivals	1. Salmari offers a drink that is not as high in alcohol level compared to competitors 2. The drink colour is very recognisable and is distinguished from competitors 3. Salmari is made with premium quality ingredients. 4. Salmiak flavour	Brand personality • Independent • Optimism • Spirited	Benefits and values: 1. Bringing people together 2. Offer consumers spirit to another level 3. Going on adventures. 4. Experience the totality of the night. 5. Be inspired
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Bottom-up

Figure 42: Top-down / Bottom-up model, inspired by Barta & Keller (2016)

Consumer decision journey

The model, figure 42, shows how the top-down and bottom-up methods (Batra & Keller, 2016) are applied in the consumer decision process. The stages are divided into three phases, with the phases being parallel to the phases of the launch campaign. The buyer persona was used as a template for the framework and consumer decision journey, with the specific aspects of the buyer persona reflected in this journey.

Phase 1: pre-launch

stages 1 to 4, In which the most important goal for the consumer is to learn (1) what the consumer's own wants and needs are, (2) how Salmari can respond to these needs, (3) what Salmari brings and (4) what the relationship between the consumer and Salmari could entail. Salmari can handle all these learnings from the consumer by responding well to consumer needs, with the right communication platforms such as **online** through paid Instagram ads and its own website, and **offline** through marketing on the streets like street art and stickers as well as brand visibility in bars. This allows Salmari to ensure that consumers learn about Salmari and become familiar and reliable with the brand. In addition, it creates a free space for consumers to form their own image and opinion about how Salmari could fit their own lifestyle, as they could ask themselves if they consider themselves as a Salmari consumer?

Phase 2: launch

stages 5 to 8, with the primary goal in this stage to get the consumer to take action and actually buy Salmari. By creating trust, from the first stage, emotions are developed within the consumer, by appointing the extra benefits and values of Salmari. In doing so, the consumer wants to find out whether these extra benefits are actually delivered. Once the consumer is sure and eager to take action to try Salmari, the next step is to make it easy and clear where Salmari can be consumed. The right platforms to promote and achieve these goals are **online** through the Instagram channel, promotion of Salmari through distribution channels like späti's and liquor shops and **offline** through sponsored (PR) events and bars to experience Salmari. In this way, consumers should ultimately be convinced to experience Salmari.

Phase 3: post-launch

stages 9 to 12, in this last stage, the main goal is to make the consumer loyal to Salmari. The consumer feels strongly connected to Salmari and in the process is so enthusiastic that the consumer continues to buy Salmari, and also introduces it to friends and peers who are not yet familiar with the brand. Consumers who feel connected to Salmari may also end up buying merchandise or being chosen (by the company) to become a Salmari diamond. Especially the first 'wave' of Salmari diamonds will be important because these consumers have a great influence on spreading Salmari among their friends/peers but also among strangers because at this point Salmari has been on the German market for a relatively short time. Communication options that fit well with this phase are **online** via Instagram where artistic/creative content is created that inspires consumers, and **offline** such as sponsored (PR) events, in which loyal Salmari consumers could potentially organise their own event sponsored by Salmari.

10.4

ROADMAP

A roadmap for the launch strategy has been drawn up, figure 43, to make the consumer decision journey as smooth as possible. The roadmap was drawn up so that strategic facets and action points are placed on a timeline, which is linked to the touchpoints of the consumer decision journey. The roadmap acts as a guide for implementing all marketing and communication options. To this end, it can ultimately increase the chances of creating the most successful campaign possible where consumer needs are. The overall launch campaign is divided into three phases: visibility, expansion, and commitment, which are described in the following paragraphs. Second, the roadmap is subdivided per city, with Berlin's pre-launch starting a short period later than Hamburg's and Cologne's pre-launch starting a phase period later from that. This division was explicitly chosen to start the focus on Hamburg first to keep the project flowing. When the first steps for the campaign in Hamburg have been taken, the focus will also come on Berlin, creating overlap. Ultimately, there will also be more dexterity in organising the phases.

Each phase took into account the development of the designs, such as the design of the visuals in phase one for the street art and stickers, in phase two for the branding of the photoautomats and spätis and in phase three, the merchandise development.

Phase 1: Visibility/ brand awareness (day 1-30)

The first phase can be seen as the pre-launch phase, in which Salmari needs to increase brand awareness and reach the target audience effectively through precise demographic targeting. This phase is all about gaining attention of the target audience and generating interest, curiosity and mystery around Salmari. The visuals for this phase will be in collaboration with Zach Danson, aiming to develop a new illustration that will be characteristically used only for street art and stickers. Thirty days have been chosen as pre-launch due to the need to realise several street artworks during this time, go to cities to make arrangements for the späti nights, and seek sponsorship for appropriate events.

Phase 2: Expansion/ consumer base building (day 31-90)

The second phase can be seen as the launch itself, in which the consumer base will be growing

This phase is all about enhancing brand visibility, introducing Salmari to the target audience to create trust and credibility. It is essential that in phase two, Salmari also actively looks for exhibitions that the company could sponsor. By being actively involved in this and dropping the name 'Salmari' often at many different venues, there is a greater chance that exhibitions can be sponsored that are a perfect fit for the target audience and the company. A 60-day launch has been chosen, during which several späti evenings and exhibition sponsorships will be organised to increase brand visibility and make Salmari recur in different places in the awareness of the target audience in this way.

Phase 3: Commitment/ brand loyalty (day 91-180)

The last phase, post-launch, is all about the goal to reinforce Salmari's presence, strengthen the brand affinity between the target audience and the brand and cultivate brand loyalty. In this final phase, Salmari needs to develop an artistic presence online, drawing inspiration from the multiple artists listed in Chapter 9, brand visual. Using social media, such as Instagram, Salmari portrays itself as a brand that wants to inspire people and aligns well with what the target audience wants, a community where collaborations are made to grow. When Salmari gets a foot in the door in these communities, by being an inspirational resource, the company can grow further towards its future vision.

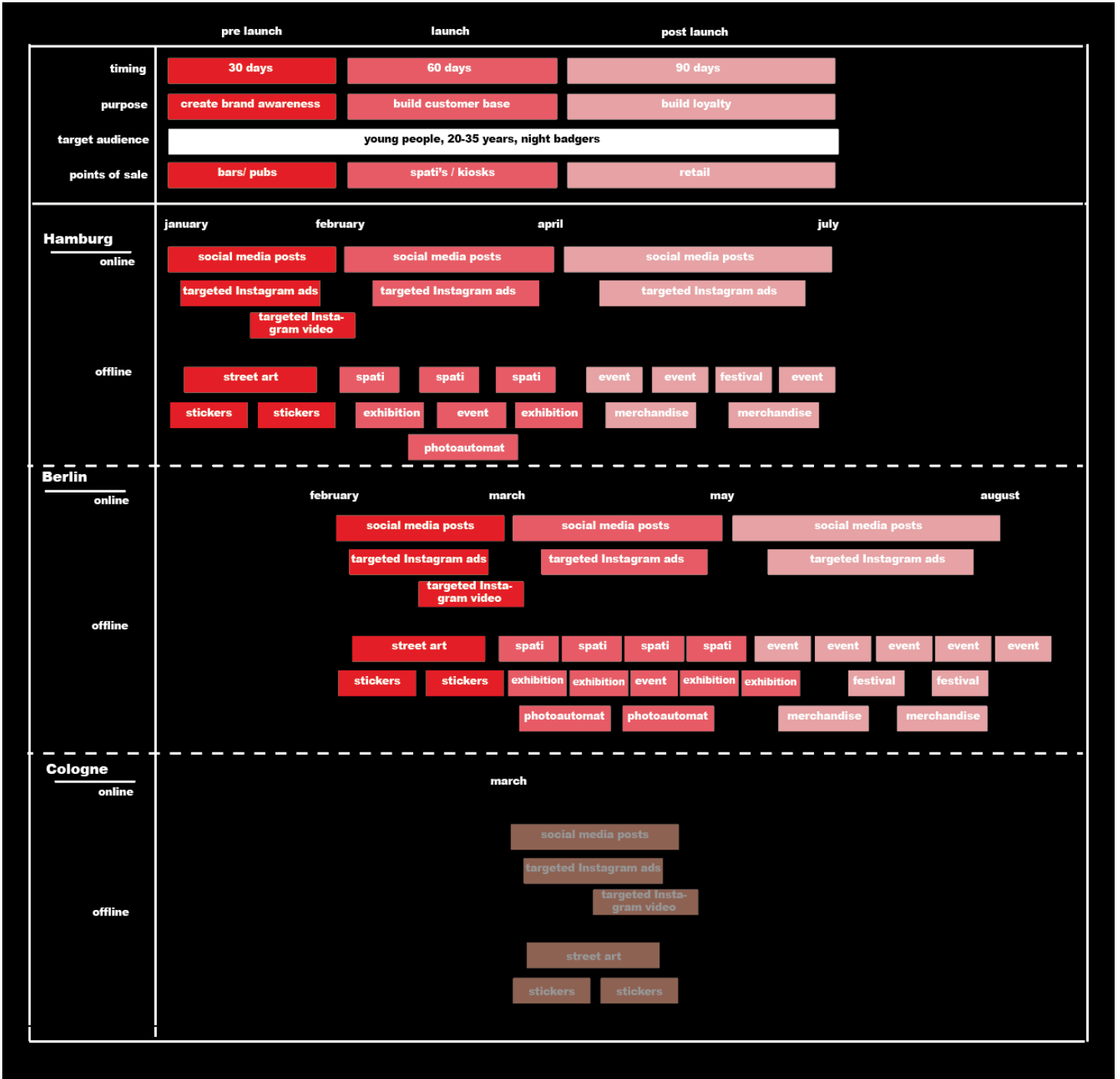


Figure 43: Roadmap, including all phases of the launch campaign

10.5

BUDGET

A budget has been prepared by Salmari for the launch campaign, which can be read in appendix 9. With this budget, the objectives and communication options can be implemented to launch Salmari in Hamburg, Berlin and Cologne. The total budget was divided by the size of the three cities (looking at how big the cities are and how many potential persons from the target audience move there). This division resulted in a split of 50% Berlin, 33% Hamburg and 17% Cologne.

The costs for realising the campaign were divided into categories, refer to figure 44. A choice was made for distributing the budget by identifying the different phases and the priorities per phase. Whereby the budget is used as cost-effectively as possible to achieve maximum results.

	Explanation	Source
Social media		
Instagram advertisements (clicks)	CPC (cost per click) advertising, pay a price XX for every 1000 impressions an ad receives.	(One Media, 2021)
Instagram advertisements (views)	CPM (cost per mile) advertising, pay a price XX for every 1000 impressions an ad receives. Instagram is the best social media platform to reach the target audience (Pew Research Center, 2021) .	(One Media, 2021)
Physical marketing		
Graffiti street art	costs are for street art works and for materials needed.	(Book an artist, z.d.)
Stickers	Costs included price per sticker and expenses for employees	Salmari, 2023
Späti sponsoring	The costs for sponsorings of spati's, estimated by Salmari. In total 7 there will be 7 sponsorings of spati nights.	Salmari, 2023
Photoautomat rental	The price of renting a photobooth depends on location, date, period of rental. However, an average price is used for calculations	(Photoautomat , z.d.)
Exhibition sponsoring	The average sponsoring of exhibitions/events is estimated by Salmari. in total there will be 8 sponsorings of exhibitions	Salmari, 2023
Event sponsoring	The average sponsoring of exhibitions/events is estimated by Salmari. In total there will be 12 sponsorings of events.	Salmari, 2023
Salmari diamonds	The average sponsoring of 1 Salmari diamond is estimated by Salmari. In total 16 new Salmari diamonds will be presented.	Salmari, 2023
Extra		
Banner	The cost per banner , a total of two banners needed. The design will be made intern, so there will be no extra costs	Drukwerknodig, z.d.)
Merchandise development costs	There will be initial costs for developing the merchandise/. However these costs will be incorporated into the sales price for the consumer.	(PromoXL, z.d.)
Result		
unforeseen costs		
Total		

Figure 44: Explanation of the budget costs

11

LAUNCH CAMPAIGN

This chapter begins with a comprehensive execution of the launch campaign. The launch strategy is implemented in the launch campaign. A combination of textual explanations and visual representations is used to create a complete understanding. A full list of concepts for the launch campaign can be found in Appendix J.

11.1

PHASE 1- VISIBILITY

The slogan that is used and pops up through the campaign is 'Elevate the nocturnal muse'. This slogan was chosen because it fits the target audience, in which Salmari acts as a muse for the audience; the audience experiences the night's mystery and uses this as an inspiration to experience new adventures.

At first glance, this slogan represents the person who goes out at night, with experiences and memories central and inspiring new adventures. However, the idea goes beyond a person going out at night; it is about the mind's affinity within the night. In which the night symbolises, 'the realm of possibility, when the sun sets.' The word 'Muse' suggests that the night is not just about perceptions and experiences but can be a source of inspiration. It invites the person to experience their own unknown areas of mind and heart where new (creative, personal) adventures are explored.

'Elevate the nocturnal muse' represents an invitation to embrace the night as a source of inspiration, where ordinary times can change to experiencing unique experiences of all shapes and sizes.

Online

Instagram posts

Instagram posts aim to increase awareness among followers that Salmari is actively expanding towards Germany. As results showed that individuals tend to introduce Salmari to others, it is essential to clarify to the existing user group and target audience that Salmari is also available in Germany.



Figure 45: Instagram post designed for phase 1



Figure 46: Mockup visualisation of the designed Instagram posts

Targeted Instagram ads

Salmari, via Instagram, will post posts where the social media user needs to immediately see what it entails, as the user has to become curious about what is passing by each time in their social media feed. The user is triggered by letting Salmari pass by in different ways: story, post, and video (figure 47, 48, 49).

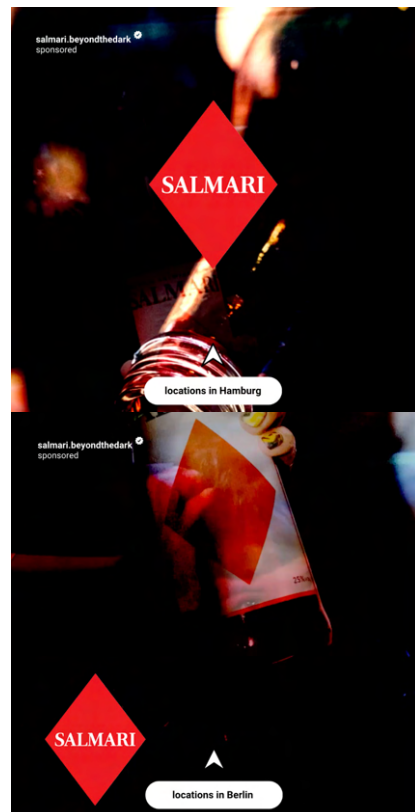


Figure 47: New designed Instagram ads for phase 1

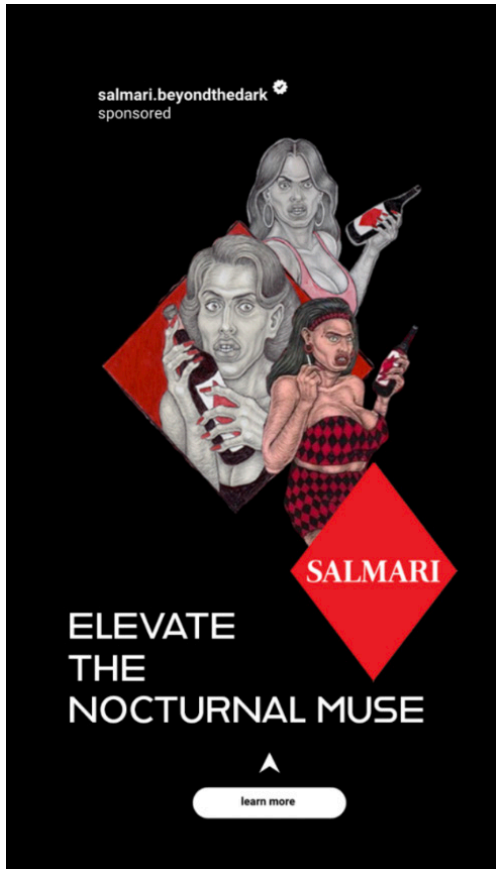


Figure 48: Visualisation of Instagram story designed for phase 1

Offline Street art

Street art aims to create curiosity and mystery among the target audience by placing 'Salmari street art' in strategic, high-traffic, chosen locations. Strategic locations were chosen based on where the target audience is often located, such as near parks, nightclubs, famous streets, pubs, etc. figures 50 and 51, show which locations have great potential for Salmari street art. Figure 52 shows what street art would look like; it combines the red Salmari diamond with an illustration of Zach Danson¹. Figure 53 entails how the street art will look like on buildings.

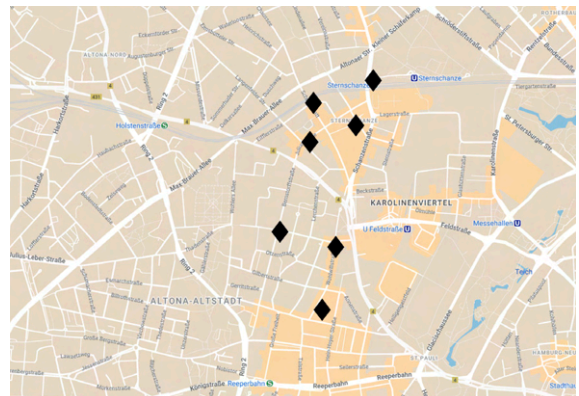


Figure 50: Potential strategic locations for street art in Hamburg

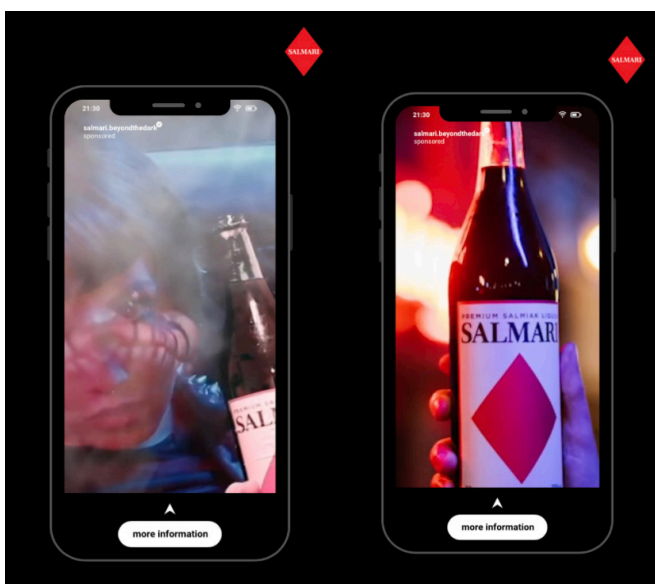


Figure 49: Screenshots from the targeted Instagram video designed for phase 1

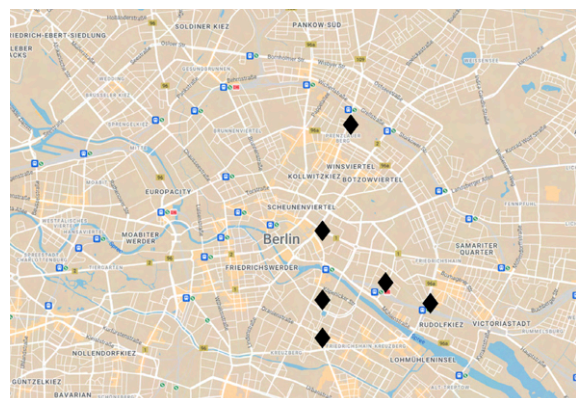


Figure 51: Potential strategic locations for street art in Berlin

¹ A new illustration for street art will have to be designed by Zach Danson, specifically designed. However these visuals give a presentation



Figure 52: Visual inspiration for street artwork

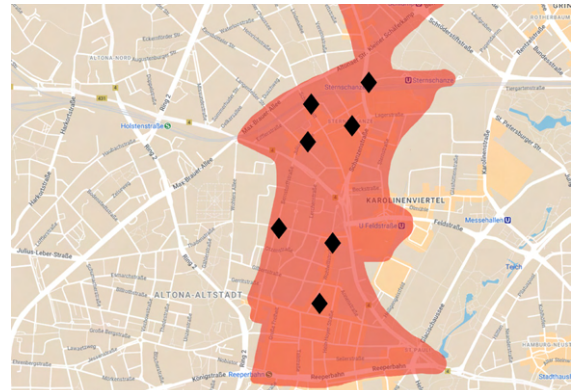


Figure 54: Potential strategic locations for stickering in Hamburg



Figure 53: Visualisation of the street artwork on buildings

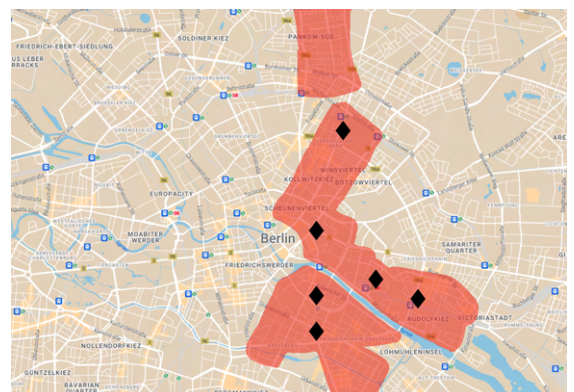


Figure 55: Potential strategic locations for stickering in Berlin

Stickers

The purpose of stickers is to foster brand recognition and create a buzz by stickering Salmari stickers all over both cities and bars and pubs. The aim is for the stickers to show the same illustration as the street art to maintain a coherent visual style, figure 55. The stickers will be placed in strategic places around the city, including near the street artworks, but the focus areas are the neighbourhoods where the target audience is most often located, where they live, where they go out and where they go to terrace, refer to figures 53 and 54. By returning the stickers to the streets in these spots, the target audience will be reminded of Salmari in many more places than just the street art spots.



Figure 55: Visualisation of the new designed stickers, in coherent style of the streetart

11.2

PHASE 2- EXPANSION

Online

Instagram posts

In this phase, the goal of the Instagram posts is to let those interested in Salmari and who have already had the initial online/offline introduction learn more about the moment of use, figure 57. For Salmari, it is essential to post relevant content so interested individuals will be increasingly active with Salmari online. It is also necessary for Salmari to repost events they sponsor to show online their 'followers' with what kind of organisations the company collaborates with, to enable trust and credibility.

Targeted Instagram ads

The Instagram posts explicitly developed for this phase will also be used as targeted Instagram stories and posts. By designating specific posts as ads, such as special sponsored events, figure 56, Salmari can reach many more people in its target audience.

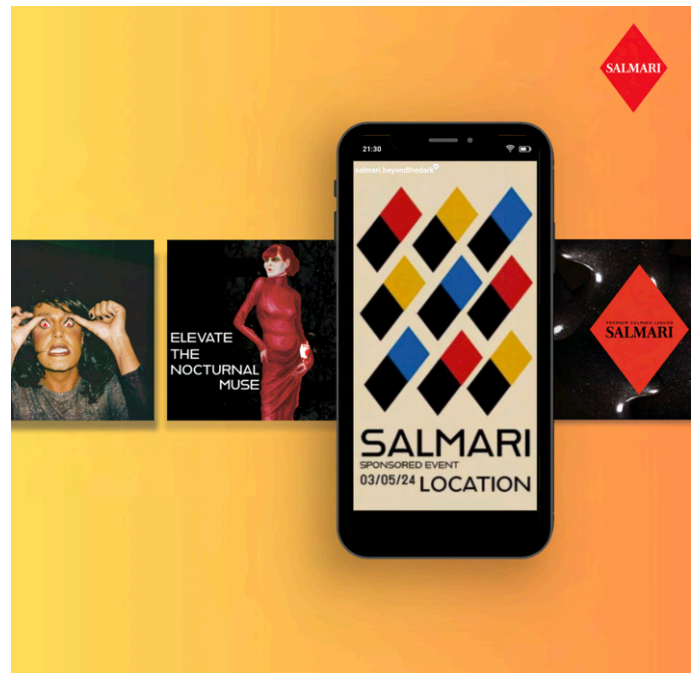


Figure 56: Visualisation of the new designed Instagram posts for phase 2



Figure 57: Visualisation of new designed Instagram carousel post, 'moment-of-use' for phase 2

Offline

Späti nights

The goal of the 'späti nights' is to enhance brand visibility, figure 58 by transforming späti into Salmari-sponsored spaces, especially the kiosks that are frequently visited by the target audience and which have a feeling for organising special theme nights like DJ nights. These nights will again create trust and credibility among the target audience by offering an event that positively reflects the brand.

During these evenings, Salmari will be handed out in shot glasses to let individuals taste Salmari for the first time or influence them to buy Salmari for themselves at the späti. Sales at a späti will be focused on the 0.03L and 0.35L formats. This is because these formats are most suitable for immediate consumption (as the 0.03L contains one serving), and the 0.35L is an excellent format to share with the friends the consumer is out with all evening.



Figure 58: Visualisation of Salmari decoration for a sponsored spati night

Sponsored exhibitions

Introduce Salmari to the target audience in a low-pressure environment by sponsoring relevant shows, events, festivals, and galleries. Create trust and credibility among the target audience by supporting artists (that fit the Salmari brand style) that are well-known among the target audience. See below for an impression of potential creative spaces, which fit the feeling of Salmari very well, for a list of more potential galleries, and festivals refer to Appendix J.

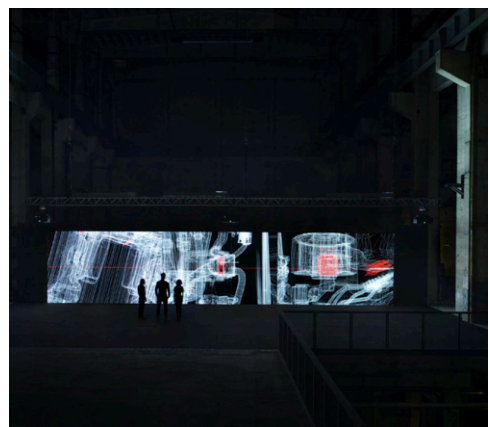


Figure 59: Kraftwerk (Berlin)



Figure 60: 48 Stunden Neukölln, Berlin



Figure 61: MS Artville (Hamburg)

Photoautomats

By choosing strategically selected locations of photobooths (near nightclubs and galleries), people can capture their day/night/perfect/imperfect memories in photos to inspire exploring new memories. The images represent an experience the target person has experienced, which can be with friends, unknown people, and crazy objects. There is an option to personalise the photobooths with Salmari elements; this will create a unique Salmari photobooth, figure 64. There will also be posters, among other things, on which a QR code can be found; by scanning this code, the person will be directed to Salmari's Instagram account, where the person will contact the brand. This unique look invites passers-by to take photos of the photobooth and, along with it, a photo strip. The photo booth users pay themselves to have the photos taken, the cost being around €3.00. Figures 62 and 63 show which photobooth locations are potentially suitable to rent; these photobooths are also located in a strategic location for Salmari.

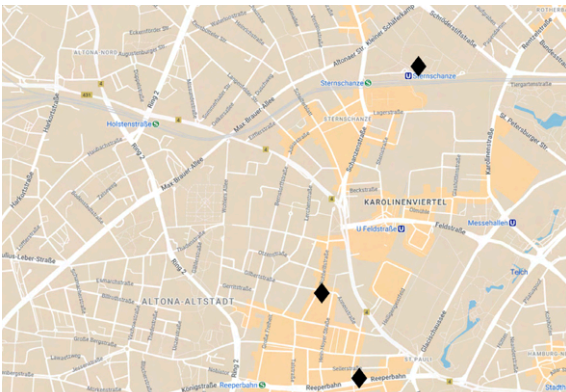


Figure 62: Potential strategic photoautomat locations in Hamburg

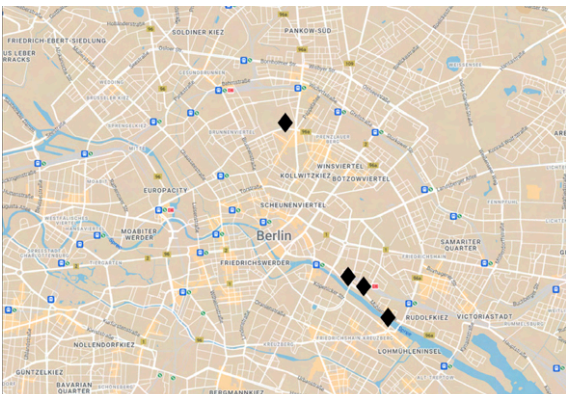


Figure 63: Potential strategic photoautomat locations in Berlin



Figures 64 & 65: Visualisation of the designed branding for the photoautomat. As well as the design for the photostrip

11.3

PHASE 3- COMMITMENT

Online

Instagram posts

The focus of the Instagram posts in this latest phase is to encourage engagement and expansion of the brand's online community by consistently posting compelling and relevant content through Instagram. More focus on the inspiration Salmari draws from art, translating that to its target audience in a way that fits Salmari, figure 66.

Targeted Instagram ads

The Instagram posts explicitly developed for this phase will also be used as targeted Instagram stories and posts. By designating specific posts as ads, such as from festivals and inspirational/creative posts, Salmari can reach many more people from the target audience.

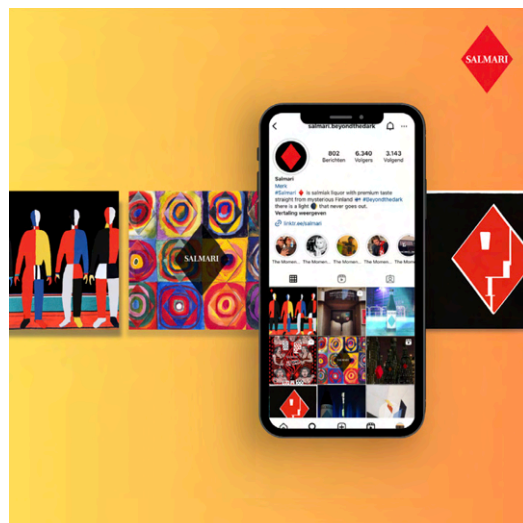


Figure 67: Visualisation of the Salmari Instagram feed for phase 3, the designed posts integrated.

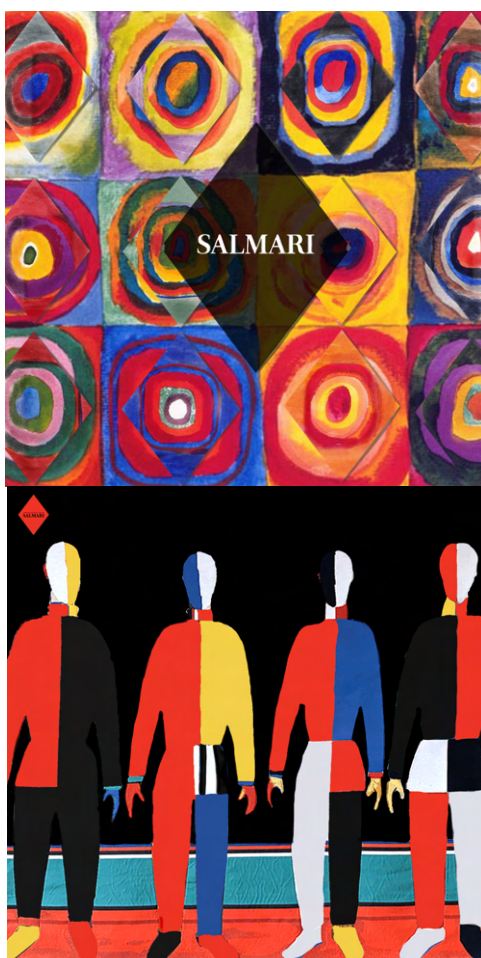


Figure 66: Visualisation of the designed Instagram 'inspirational' posts for phase 3

Offline

Sponsored events

The goal of continuing sponsoring events is to reinforce Salmari's presence and brand image and keep supporting events and exhibitions that are specifically targeted to the target audience. Show the brand's association with the most established and recognised players in the nightlife and creative field domain.

Sampling on festivals

The goal of sampling Salmari on festivals is to continue reinforcing Salmari's presence in the target audience and show the brand's association with credible and trustworthy festivals. As well as offering all the possibilities to have a 'Salmari moment'. Salmari owns its own Salmari church, see Figure 68, which can be used for festival sampling because it creates curiosity about what a church would do.



Figure 68: The Salmari church, used for activation of festivals

Merchandise

The goal of creating merchandise is to strengthen brand affinity with the target audience by providing a revenue stream that offers hand-selected and exclusive Salmari merchandise that appeals to the target audience and generates more interest among general consumers for the brand. Two types of merchandise items were chosen to suit the target audience. The first item is a black racer vest with the salmari logo, figure 69. This unisex clothing item can be worn as a base for any outfit.

The second item designed for merchandise is a crochet beanie inspired by Kyu(Q) Park, figure 70. This item was chosen because it gives a unique addition to an outfit, and consumers can customise it by attaching unique pendants to it, bringing out their own identity.

Both items fit the style and aesthetic of the target audience. Whereas the first garment acts as a base to build on, the headgear is intended as an item where consumers can set themselves apart from others. See Appendix J for inspiration and other concepts of merchandise.



Figure 69: Visualisation of the new designed racer back vest as merchandise in phase 3



Figure 70: Visualisation of the new designed crochet beanie as merchandise for phase 3

12

VALIDATION

This chapter describes in depth how the effectiveness of the launch campaign was determined, using the Communication Optimisation model applying the 7 Cs as criteria to the campaign. In addition, the desirability of the campaign was validated with the target audience in Hamburg, and the feasibility and viability of the campaign were also determined. At the end of this chapter, recommendations will be highlighted to ensure the launch's success.

12.1 COMMUNICATION OPTIMISATION MODEL

The Communication optimisation model, using the 7C's, is used to assess the effectiveness of the communication efforts, figure 71. The 7C's act as the instruments in evaluating the launch campaign and provide a structured approach. Each criterion will be described with a short introduction, followed by a description of the steps taken for the launch campaign to achieve the best results.

In the launch and post-launch phases, they will have repeated interaction, as the target audience remains the same in all phases. The estimated target audience per city, chapter 11, is higher than the amount of people targeted via Instagram; this was deliberately chosen because otherwise, the budget would be exceeded. Second, when inquiring with the company 'photo automat', situated in Berlin, the conversation with the company showed that a single photo booth prints at least 3,000 photos per month—concluding that by using photo booths as a marketing tool, Salmari will reach many people. At last, with an (average) sponsorship of Salmari for an event, it is possible to introduce or sample around 300 people to Salmari. The budget considers that 20x events/exhibitions are sponsored throughout the campaign, where about 6,000 people can be reached.

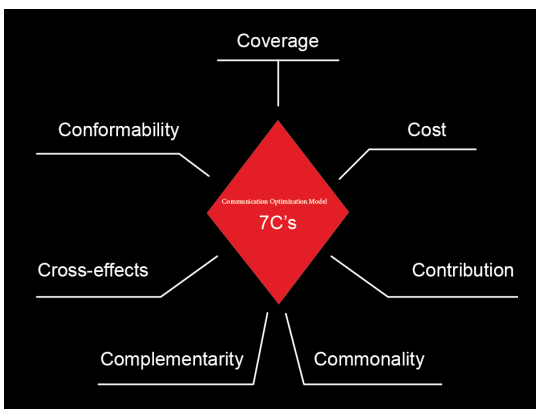


Figure 71: overview of the & C's, compiled by Batra and Keller

7 C's Coverage

The proposed marketing options should ensure comprehensive coverage by targeting a specific demographic, location, and consumer interest. The ideas provided should effectively reach the intended target audience, maximising brand exposure, creating awareness and eventually providing a long-term relationship.

How?

Market research on the proportion of the target audience reached by each communication option and the amount of overlap among these options. First, table 3 shows the views and clicks¹ that each phase can generate, in which many people from the target audience can be reached. The pre-launch will be the phase where the target audience will experience the most new interaction with Salmari, as it is the first time this group will see Salmari for the first time.

¹ These figures are based on the funnel method, appendix J. The funnel method is a strategy tool in which potential consumers are gradually guided through various stages, from awareness to purchase, intending to convert them into paying customers.

CPM and CPC		
Hamburg		
Pre-launch	CPM (views)	70,000
Launch	CPM (views)	50,000
	CPC (clicks)	2,500
Post-launch	CPM (views)	50,000
	CPC (clicks)	2,500
Berlin		
Pre-launch	CPM (views)	90,000
Launch	CPM (views)	80,000
	CPC (clicks)	4,000
Post-launch	CPM (views)	80,000
	CPC (clicks)	4,000

Table 3: Overview of the CPM and CPC for all three phases of the campaign

Cost

By analysing the cost efficiency of each communication option, the campaign should allocate resources optimally to reach the target audience at the right time and achieve a higher return on investment.

How?

Evaluate the marketing communications' criteria versus their costs to end with the most effective and efficient communications outlets. The allocated budget for the launch campaign in Hamburg, Berlin and Cologne has been prepared so that each city has its budget in proportion to its size. All costs of communication options have been calculated and put on paper, Appendix 9, to have a clear overview. Room has been left in the budget for unforeseen costs, and leaving room for Cologne's costs.

Contribution

The proposed ideas should contribute directly to the different stages of the campaign by building awareness, enhancing brand image, eliciting responses, and increasing sales. Each design is essential in influencing the target audience along their decision journey.

How?

By reflecting on the main effects and the ability to create a desired response, the communication options will build awareness and enhance a brand image by effectively influencing the target audience's processing. In each campaign phase, the phrase 'Elevate the nocturnal muse' emerges, guiding what the campaign means and what Salmari wants to convey. Second, in each phase, there is a difference of focus; for instance, phase one starts with creating brand awareness, phase two emphasises building a consumer base and phase three focuses on creating loyalty between consumers and Salmari. To present the best possible design for the launch campaign, there was close contact with the target audience before, during and after the design process. As a result, the launch concept accurately matches the target audience and will potentially achieve the desired response.

Commonality

The brand launch campaign should ensure consistency and reinforcement of ordinary meaning by using multiple communication options to deliver a consistent brand message through each phase. The repetition of messages across different communication options, such as Salmari street art, sponsored exhibitions, social media, and merchandise, should strengthen the brand association of the target audience and should enhance overall effectiveness.

How?

The study to which different communication options share the same meaning, such as consistency in visual communication and consistency in a cohesive message. The overall consistency of each phase matches, creating consistency. Key elements like the logo remain in the same form in each phase. Consistency of visuals per specific phase is also considered, such as phase one; street art visuals with stickers, phase two; branding of photoautomats and sponsorship of spāti and events, and phase three; social media posts and sponsorship of events.

Complementarity

The ideas should utilise various communication options in a complementary way. Each option should establish brand associations such as trust, credibility, performance, and benefits, ensuring a comprehensive and cohesive communication approach.

How?

Different communication options ensure comprehensive and cohesive communication, such as trust, credibility, performance, and benefits. The different phases each have their own goal and objectives, so all three fit strategically within the campaign. In phase 1, the focus is on raising brand awareness, telling the story and getting the consumer to answer the question, "Can I value myself as a typical Salmari consumer?". Phase 2 focuses on building trust, creating positive emotions and getting the consumer to take action. In the final phase, phase 3, the strategic goal is to increase brand loyalty and bring the target audience together.

Cross-effects

The designed communication options should have to complement and enhance the effects of each other, considering how they interact and create synergy—by integrating online and offline media, creating a coherent and consistent manner to leverage the strengths of each communication option to maximise the cross-effects.

How?

Communication options that could be effectively combined, such as street art, targeted ads and search ads, ensure that the target audience (consumers) can learn more about the brand in a natural flow. Combining the sponsored events and social media together provides the target audience a first opportunity for the moment-of-use of Salmari and be inspired online for more moment-of-use. By utilising cross-effects, the total campaign enhances the overall effectiveness of the communication efforts.

Conformability

Conformability is about developing adaptable and multifaceted messages that effectively communicate towards the target audience (consumers), even for those with different exposures to other communication options. By utilising data and insights, personalising and customising the diverse experiences of each consumer for the communication options.

How?

By providing multiple communication options, the launch campaign accommodates a diversity of the target's characteristics and communication needs. The proposed ideas, street art, sponsored spāti nights, merchandise, and Instagram posts, are adaptable and suitable for a wide range of consumers, not just the target audience. These ideas are also ideal for those who have and who have not been exposed to previous communications.

12.2

DESIRABILITY

The desirability of the launch campaign concerning the target audience is essential to validate and determine whether the concept matches the needs and preferences of the target audience. Doing so helps refine the design and increase its chances of success in the market.

Conducting interviews in Hamburg, Appendix K, allowed face-to-face discussions with the target audience in their natural habitat. This allowed the needs and wants of the target audience to be identified in conjunction with the launch campaign. For a complete overview of the interview insights, refer to Appendix K.

The key insights from the target audience about the launch campaign are:

- **Street art:** street art is deeply woven into Hamburg's culture. During the interview, each participant could recall a specific street artwork that had impressed them. These artworks often involved a painting that could be seen in several places, which stood out because of its design or was placed strategically. Participants also confirmed that Salmari's artworks would fit exceptionally well in the 'Schanzenviertel' and 'St. Pauli' districts.
- **Späti:** Participants indicated they would not actively search to know where and when such nights would be organised. However, when they are out and about and walk past it, they would be open to hanging out at this place, buying Salmari.
- **Photobooths:** Participants confirmed that using photobooths is a low-threshold way for many people to connect with Salmari. With its unique Salmari branding, it attracts attention from passers-by. It invites them to want to know more about the brand, take photos and ultimately create a positive brand experience with increased engagement.

- **Events/Exhibitions:** participants indicated that sponsored events often brought them into contact with new brands, as Kornfetti sampled at festivals. Observations in bars gave the unique insight that sponsorships need not only to be focused on external events but that sponsoring bars hosting special themed nights (in the style of Salmari) could also be a good fit. In doing so, some participants indicated that they often went to nightclubs rather than exhibitions. However, nightclubs were not the focus of this project, as they are in a later time frame than the focus area for the campaign.
- **Social media:** The shift of focus on social media from creating visibility to artistically inspiring followers online was confirmed by participants that this fits the zeitgeist of the target audience. Therefore, it was recommended by the participants that by implementing different aspects of the visual style of sponsored events, Salmari can inspire its followers even more and invite them to attend these events.

The launch campaign responds to the target audience's needs by using different marketing tools to introduce Salmari to the German market. In doing so, it used traditional marketing tools as little as possible but deliberately sought new ways of marketing, introducing the target audience to Salmari in a non-traditional way.

The visual identity is consistent throughout the campaign, building trust, credibility, performance, and benefits, ensuring a comprehensive and cohesive communication approach.

12.3

VIABILITY

The viability of this project cannot be 100% determined at present, as several factors play a role in increasing Salmari's brand awareness in Germany. Defining in what time frame the costs will be recovered and when profits will be made from this project is currently difficult to determine, making indirect revenue generation more challenging.

Therefore, the project's aim was not to achieve direct profit but to build awareness and eventually create brand loyalty in German cities, with the ultimate goal of creating brand loyalty among the new target audience.

By clearly listening to the target audience and looking at what facets could be a success in Germany, this project is (prone?) to create a buzz among the target audience to boost customer engagement. There is to be a growth in the individuals who get to know Salmari.

Using marketing tools that match the new target audience (validated), it can only be assumed that Salmari's sales in Germany will increase.

Some marketing tools may have a more significant direct effect than others, such as the difference between sponsoring Salmari, where individuals can taste the product right away and the use of stickering; all marketing tools must be utilised to provide a coherent strategy where a positive outcome is achieved.

A potential new source of additional revenue can be realised by partnering with the spätis. If it turns out during 'Salmari nights' that Salmari resonates well with the späti's consumers, these shops will be more inclined to pay extra attention to the product and promote it more. This ultimately also ensures more sales for Salmari.

The campaign's budget was deliberately chosen to maximise the investment/outcomes for each marketing tool. There is surplus funding and a reserve left for unforeseen costs. These budget choices allow flexibility during the campaign to add additional marketing tools or expand successful marketing tools.

12.4

FEASIBILITY

The feasibility of this concept is determined by the feasibility of developing the idea in the foreseeable future. In doing so, several elements influence the project. The first element is innovation within the team and organisational changes; the focus entirely on the Netherlands is also shifting to Germany. This shift in focus requires increasing collaboration between sales and marketing departments within the company. The sales department will have to actively bring in new accounts through the on-trade and retail sectors, focusing on places that fit well with the target audience. In phase one, this will be the on-trade sector; in phase two, the spätis; and in phase three, retail. The marketing department will create new connections through online presence, and generate interaction with the target audience.

The second element of maintaining close contact with creative professionals, such as Zach Danson, is that required illustrations can be realised in a relatively short time. These close contacts give extra confidence that the project can succeed in the specified time.

Thirdly, it is clearer which strategy is applied per phase by clearly dividing the project into three phases: pre-launch, launch, and post-launch. The estimated time to market is when the launch starts and the target audience will experience the most physical interaction with Salmari (consuming it). The pre-launch reaches this launching moment to build towards this moment and make the launch successful. The post-launch phase focuses on building loyalty among the target audience.

The company's proactive approach to seeking sponsorship opportunities is the fourth element essential for the campaign's success. In this regard, both departments can be proactive. During conversations with on-trade businesses, the sales department can focus on interests and possible events in the future that Salmari can be involved in. Proactivity in the marketing department translates to searching online for suitable profiles of individuals, venues, organisations and creative spots to get in touch with them and identify potential sponsorships.

By partnering with local businesses, such as späti's, the photobooth company, and various festivals, it offers Salmari new ways to reach its target audience and introduce them to Salmari in an approachable way, in an environment that suits them.

12.5

RECOMMENDATIONS

Validation target audience Berlin

To validate the launch campaign, it was only possible to interview the target audience in Hamburg. Recommendations from the Hamburg target audience have now been adapted and fine-tuned for the campaign. However, no validation has yet been done with the Berlin target audience, so a complete conclusion cannot yet be given. A recommendation is to get in touch with the Berlin target audience, conduct interviews and be able to validate the launch there, too and fine-tune it where necessary.

Close contact target audience

For Salmari to launch successfully in Germany, keeping close contact with the target audience is essential. This keeps Salmari up to date with the wishes and requirements of the target audience, and if necessary, adjustments can be made to suit them better. This contact can be maintained via social media and by staying in conversation with the target audience during sales rounds.

Organisational

Organisationally, this project will first be taken up by an employee internally from the Salmari team. As sales and marketing are well established in the Netherlands, the focus can also be more on Germany and making this launch successful. However, by potentially hiring an additional team member, the increasing complexity and scale (eventually, the campaign will be active in all three cities simultaneously) of the project can also ease the workload of others. Hiring an additional employee is an investment in Salmari's growth and increasing Salmari's success rate in Germany.

Research Cologne

As read earlier, Cologne is occasionally mentioned as a third potential city to launch Salmari in Germany but has not the focus for now. A recommendation for further research is to do more research on the target market in Cologne. The biggest question would be which communication options best suit the target audience in this city. This research would look at how the subculture of the target audience in Cologne compares with Hamburg and Berlin culture, looking at overlaps and differences and how these aspects can be incorporated into the launch campaign for Cologne.

13

FINAL DESIGN

This final chapter contains the discussion, conclusion, and insights derived from the market research and strategic analysis conducted. The insights from the consumer research, focusing on the cultures in Hamburg and Berlin, contribute to how the final strategic decisions were formed. It then discusses how to achieve the launch of the campaign with the different strategic phases. The discussion eventually leads to the conclusion of the entire project, which answers the overall research question and looks at the opportunities and challenges for Salmari in the German market.

13.1

DISCUSSION

Market research

Analysis of the market, Chapter 4 has shown that growth has been predicted for the coming years, in which Salmari can assume a favourable position. The 25-34 age group is identified as an influential audience that tends to spend more on alcoholic beverages than other age groups, which has helped identify the relevant target audience for Salmari. The trends on spirits presented in Chapter 3 have supported this project's adoption of a favourable position in the German market. Among other things, the trends in marketing have been used as an inspiration for the launch campaign, where it was important that the marketing would not be considered standard by the target audience.

Competitor research

Competitor market analysis showed that Salmari could jump into the premium spirits market that matches its target audience's ethos. Therefore, the launch campaign also focused on Salmari's unique experience, authenticity and creativity. This competitive analysis also revealed that companies want to establish their brand in Berlin first due to its atmosphere, nightlife, and culture. The research results also showed that focusing on a niche market with limited marketing budgets can be successful for companies. Both were taken into account in the campaign, which also primarily focused on Berlin while also focusing on Hamburg, with a uniquely chosen target audience. However, it is always important to remember that the market can constantly change, so staying current on the determined strategy's viability is crucial.

Keller Brand Equity

Using Keller's brand Equity model, a structured approach was used to design and determine brand awareness, recognition, brand performance and brand imagery. The launch campaign delved deeper to show consumers that Salmari is a recognisable and trusted salmiak liquor, highlighting the USPs: (1) uplifting spirits, (2) fostering connections, and (3) facilitating unique social experiences. During the different phases of the campaign it was also about presenting Salmari as a unique brand, staying away from polished competitors but instead for the consumer to discover inclusivity and their own identity. Among other things, by encouraging consumers to explore the drink, experience the mystery and get inspired. Validation of the target audience shows that it is open to Salmari's USPs and can match their needs.

Consumer research

The results of the consumer research analysis on the culture in Hamburg and Berlin are included in the launch. In doing so, the similarities of both cultures were used as a starting point for designing the campaign. Thus, the principles (1) the späti culture in both cities, (2) the huge amount of street art, and (3) the role of creativity and authenticity among the target audience were used. It was specifically chosen to focus mainly on the similarities by capitalising on the standard features and trends both cities share, forming a unified strategic plan. However, it is essential to remember that the two cities also have nuances and differences—the launch aimed to design a balanced approach that best highlights their similarities.

Touchpoints

From the analysis of touchpoints, a focus on early evening was chosen. By strategically placing Salmari on the streets and in the target audience's consciousness at these moments, positive associations can be formed about the brand. In turn, these perceptions can positively influence the touchpoints experienced by the target audience later in the evening. The chosen touchpoints were incorporated into the launch campaign, adding a touchpoint at each phase. Not all touchpoints have been chosen due to budget constraints, and the focus was on detailing the complexity of the touchpoints. Salmari should not be perceived as hype and disappear from the target audience's perception after a certain period. The ultimate goal is to build a long-term sustainable bond with the target audience, creating loyalty.

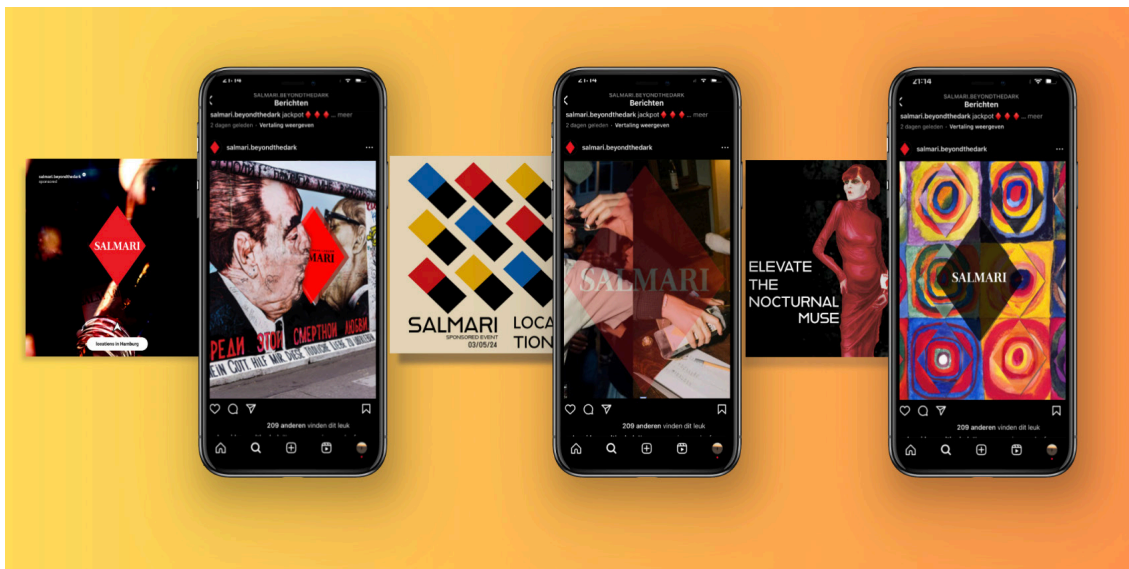
Launch campaign

To maximise the results of the launch campaign potential in Germany, a roadmap has been designed, which places the strategic facets and action points in a timeline linked to the touchpoints. The three phases, visibility, expansion and engagement, were chosen for a realistic and achievable plan to implement all activities and sponsorships. By using unique marketing tools, Salmari ensures it stands out in a crowded market. Being proactive as a company and seeking sponsorships and events ensures that risks are reduced, and brand visibility is increased.

Research question

“How can Salmari successfully launch into the German market and attract a new target audience to commit themselves to the brand?”

This extensive research project resulted in a strategic plan and a potentially successful introduction launch campaign in Germany. By launching the brand and product in Hamburg and Berlin, Salmari can attract a new target audience to build brand loyalty. The ultimate success of the launch strategy and campaign will depend on implementation in practice, and that time will show to what extent these efforts will bear fruit. The positive outlook, high potential for the German market, and the target market’s willingness offer significant opportunities for Salmari to thrive in this new market.



13.2

CONCLUSION

In conclusion, the main research question, “*How can Salmari successfully launch into the German market and attract a new target audience to commit themselves to the brand?*” can be successfully answered. The launch strategy and campaign are the two highlights of this project, bringing together all essential findings and strategic decisions.

Salmari can successful attract a new target audience because the preliminary research, touchpoint analysis and consumer survey results helped identify a new target group, ‘night badger’; in which Salmari is able to adopt a positioning that fit well with the company. The new target audience’s key character trait of ‘own identity’ was incorporated into the launch campaign by implementing marketing tools that deviate from the norm and invite and challenge the target audience to put their spin on it, such as photoboosts, unique exhibition sponsorships, and the ability to personalise merchandise items. Moreover, the second key attribute, ‘collaborative’, is reflected in the campaign by positioning Salmari in communication options where the target audience comes together with others, such as at spätis and events like festivals. The third attribute, ‘creativity’, is similarly reflected in the campaign by giving Salmari a role as a brand that wants to inspire its target audience through inspiring social media posts, for example.

Salmari can succesful launch into the German market, because involving the new target audience provided valuable insights before, during and after designing the launch strategy and campaign. The launch campaign was concretely designed through a roadmap with three phases: visibility, expansion and engagement. By implementing unique communication tools and proactively approaching valuable sponsorships and events, Salmari can stand out in the competitive market in the German cities, Berlin and Hamburg.

Although there are recommendations such as the need for final validation with the Berlin target audience, a foundation could be established for the launch of Salmari in Germany. Based on thorough research and many insights into the target group and the market, the strategy offers opportunities for building brand loyalty among the new target audience.

The ultimate success of the launch campaign will depend on implementation on the ground, and that time will tell how successful the efforts are. However, the positive outlook, the market’s potential, and the readiness of the German target market means that the opportunities for Salmari are significant and can grow successfully in Germany. On to a positive expansion into Germany!

REFLECTION

Alcohol consumption reflection

A reflection on the ethical side of launching Salmari in Germany often raises ethical issues. In this context, taking a broad responsibility towards consumers and society is essential. There is no saying of intoxication in the project and launch, which will also not be promoted. A disclaimer can be added to each post (as is already done in the Netherlands with 'no 18, no alcohol'). This disclaimer could be translated into English so that it can also be used for the German campaign. The chosen target audience, 20-35 years old, is characterised, among other things, by pre-existing experience and the ability to use alcohol responsibly and who appreciate and understand the product and the brand. Under no circumstances will marketing techniques target young people under the legal drinking age or who have just passed the age limit.

The project aimed to launch Salmari as a brand and product in Germany, appealing to and reaching a new target audience; here, the focus is on introducing Salmari and not increasing consumption per person.

In doing so, Salmari uses labelling that clearly states the percentage of alcohol while also providing clear information about it. Notably, the alcohol content has been developed not to promote intoxication but to create a controlled and enjoyable drinking experience. In addition, the launch campaign also focused on consuming salmari with friends, the positive effects of consuming and not concentrating on increasing consumption per person.

Personal reflection

At the start of this project, I described in the project brief, page 88, what I would like to learn from this project. These were clear goals that allowed me to challenge myself as an SPD student to creatively apply solutions in a context where I developed a feasible and effective strategy.

One of the main objectives I was keen to learn was how to transform a strategy idea on paper into a worked-out plan that could actually be realised. Salmari and, thereby, the project allowed me to go through this process, from brainstorming touchpoints to working out a detailed launch strategy and campaign. I learned that structure and a step-by-step approach ensure that a feasible plan can be designed.

The second objective I had for myself was to research the target audience and consumers in a new market area. I wanted to dive deeper into how to reach and engage the right new target audience. And ultimately present a plan where the target audience could actually be achieved. This required a lot of analysis of the market and using connections to get in touch with the target audience. In addition, visiting Hamburg and speaking to the target group in person was a tremendously valuable experience and provided many insights. It was also exciting to see with my own eyes what the culture was like in Hamburg and to see the target audience in its natural habitat. I am grateful that Salmari offered these opportunities and that I was able to do all this.

The third objective I learnt was prioritising during such a big project while maintaining concentration. Because the project was done individually, I had to manage my planning and make individual decisions. This was sometimes challenging in the beginning, and I still sometimes wanted to cover too many topics that needed to be more relevant to achieving the goal of this project. However, gradually, I learned, through help from my supervisors, how to handle this more efficiently and keep the focus on the goal.

The fourth objective I had during this project was to gain more insight into the company culture and was able to experience how a growing company, such as Salmari, operates. I gained insight into the company's dynamics, growth phase and how decisions are made to support this growth. In doing so, I appreciated that I was included entirely in the team and felt at home here.

I am proud of what I have achieved in completing this project. I look forward to my future as a graduate, where I can apply this experience and knowledge and grow professionally.

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APPENDIX

PROJECT BRIEF

DESIGN
FOR our
future

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TU Delft

IDE Master Graduation

Project team, Procedural checks and personal Project brief

This document contains the agreements made between student and supervisory team about the student's IDE Master Graduation Project. This document can also include the involvement of an external organisation, however, it does not cover any legal employment relationship that the student and the client (might) agree upon. Next to that, this document facilitates the required procedural checks. In this document:

- The student defines the team, what he/she is going to do/deliver and how that will come about.
- SSC E&SA (Shared Service Center, Education & Student Affairs) reports on the student's registration and study progress.
- IDE's Board of Examiners confirms if the student is allowed to start the Graduation Project.

! USE ADOBE ACROBAT READER TO OPEN, EDIT AND SAVE THIS DOCUMENT

Download again and reopen in case you tried other software, such as Preview (Mac) or a webbrowser.

STUDENT DATA & MASTER PROGRAMME

Save this form according the format "IDE Master Graduation Project Brief_familyname_firstname_studentnumber_dd-mm-yyyy". Complete all blue parts of the form and include the approved Project Brief in your Graduation Report as Appendix 1 !



family name	<u>Kanders</u>	Your master programme (only select the options that apply to you):
initials	<u>MPL</u> given name <u>Marscha</u>	IDE master(s): <input type="radio"/> IPD <input type="radio"/> Dfl <input checked="" type="radio"/> SPD
student number	<u>4552679</u>	2 nd non-IDE master: _____
street & no.		individual programme: _____ (give date of approval)
zipcode & city		honours programme: <input type="radio"/> Honours Programme Master
country		specialisation / annotation: <input type="radio"/> Medisign
phone		<input type="radio"/> Tech. in Sustainable Design
email		<input type="radio"/> Entrepreneurship

SUPERVISORY TEAM **

Fill in the required data for the supervisory team members. Please check the instructions on the right !

** chair	<u>E.A. van den Hende</u>	dept. / section: <u>DOS</u>
** mentor	<u>S. Bakker-Wu</u>	dept. / section: <u>DOS</u>
2 nd mentor	<u>Dennis Hoogenkamp</u>	
	organisation: <u>Salmari</u>	
	city: <u>Amsterdam</u>	country: _____
comments (optional)		

Chair should request the IDE Board of Examiners for approval of a non-IDE mentor, including a motivation letter and c.v..



Second mentor only applies in case the assignment is hosted by an external organisation.



Ensure a heterogeneous team. In case you wish to include two team members from the same section, please explain why.

Procedural Checks - IDE Master Graduation

APPROVAL PROJECT BRIEF

To be filled in by the chair of the supervisory team.

chair E.A. van den Hende date 21 - 03 - 2023 signature Ellis van den Hende

Digitally signed by
Ellis van den Hende
Date: 2023.03.21 10:26:12 +01'00'

CHECK STUDY PROGRESS

To be filled in by the SSC E&SA (Shared Service Center, Education & Student Affairs), after approval of the project brief by the Chair. The study progress will be checked for a 2nd time just before the green light meeting.

Master electives no. of EC accumulated in total: 24 EC
Of which, taking the conditional requirements into account, can be part of the exam programme 24 EC

List of electives obtained before the third semester without approval of the BoE

YES all 1st year master courses passed

NO missing 1st year master courses are:

name Robin den Braber date 23 - 03 - 2023 signature RdB

FORMAL APPROVAL GRADUATION PROJECT

To be filled in by the Board of Examiners of IDE TU Delft. Please check the supervisory team and study the parts of the brief marked **. Next, please assess, (dis)approve and sign this Project Brief, by using the criteria below.

- Does the project fit within the (MSc)-programme of the student (taking into account, if described, the activities done next to the obligatory MSc specific courses)?
- Is the level of the project challenging enough for a MSc IDE graduating student?
- Is the project expected to be doable within 100 working days/20 weeks ?
- Does the composition of the supervisory team comply with the regulations and fit the assignment ?

Content: **APPROVED** **NOT APPROVED**

Procedure: **APPROVED** **NOT APPROVED**

comments

name Monique von Morgen date - KE 4/4/2023 signature MvM

Designing an international market strategy for Salmari _____ project title

Please state the title of your graduation project (above) and the start date and end date (below). Keep the title compact and simple. Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.

start date 27 - 02 - 2023 _____ 27 - 07 - 2023 _____ end date

INTRODUCTION **

Please describe, the context of your project, and address the main stakeholders (interests) within this context in a concise yet complete manner. Who are involved, what do they value and how do they currently operate within the given context? What are the main opportunities and limitations you are currently aware of (cultural- and social norms, resources (time, money,...), technology, ...).

Salmari stands for a dark, intense salmiak liquor with a refined premium taste. The company 'Salmari' was founded in late 2015, with the first production line in early 2016. The company is based in Amsterdam, the Netherlands, with its roots in Finland. The liquor is produced in Finland and is made as a premium quality drink, with the highest quality ingredients.

The mission of Salmari is to lift people's nightly spirit, "Allowing them to unfold the night in all its dimensions and take a walk on the wild side. To feel unrestrained and living the moment, letting go of all the daily pressures in these hyperconscious times. Going out at night is not just escapism, it can truly expand our horizons and change our mindset."

The company started small, with the first sales in the Netherlands. However, in recent years it has grown into a popular drink that is served in more than 2,000 pubs and bars throughout the Netherlands. However, this is only the tip of the iceberg, as it is also sold at all wholesalers in the Netherlands, like the Sligro and Makro. Therefore in many more pubs than is known by Salmari, the drink is sold. Additionally, the drink is also sold to end-consumers by the bottle in more than 830 wholesalers and in retail. The growth in recent years has been made possible by the company hiring multiple brand ambassadors who go to different pubs and bars in Dutch cities to promote the drink.

The target group and user group are two different groups, however they also have overlap. The target group, for whom the marketing is based on, are (young) adults, between 20 and 30 years old, who go off the written paths and discover new spots. In doing so, they also discover new places to go out. This turn creates new opportunities for Salmari to set up new sales in new places, because the target group desires to drink Salmari. The target group does not characterise itself as mainstream, and will look for new options before a particular spot gets popular.

The user base is much larger than the target group and typifies itself as consumers who consume the liquor in pubs, cafes, at home etc. These options make the drink accessible to all adults. Users often learn about the drink through pubs as it is available in more and more places. Also, much is done through word of mouth by bartenders, and those consumers who like to drink it and pass it on to people they know, such as friends/family/colleagues.

In recent years, Salmari has grown into a company that has gained a lot of awareness in the Dutch horeca sector, and it is now considered the time to expand its market to foreign countries. However, the international market has yet to take off after Covid. There are already different retailing points in other countries (such as Germany, Belgium, Austria, Mallorca), but these spots have again to be reactivated because of covid it has not fallen almost completely down.

Looking at the market the company operates in, there are a lot of competitors. With that it is important to develop a strong story and marketing plan where the company can take a position abroad that suits the company, but is also in the spirit of the country.

Important stakeholders that will be included in the research are Salmari, on trade (bars and pubs), distributors, wholesalers, retail, (marketing) partners, target group and the end consumer.

space available for images / figures on next page

Personal Project Brief - IDE Master Graduation

introduction (continued): space for images

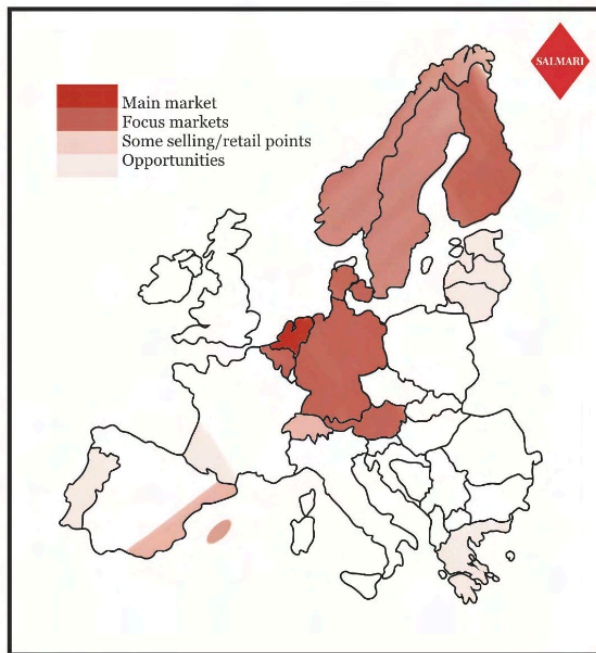


image / figure 1:

TO PLACE YOUR IMAGE IN THIS AREA:

- SAVE THIS DOCUMENT TO YOUR COMPUTER AND OPEN IT IN ADOBE READER
- CLICK AREA TO PLACE IMAGE / FIGURE

PLEASE NOTE:

- IMAGE WILL SCALE TO FIT AUTOMATICALLY
- NATIVE IMAGE RATIO IS 16:10
- IF YOU EXPERIENCE PROBLEMS IN UPLOADING, COVERT IMAGE TO PDF AND TRY AGAIN

image / figure 2:

PROBLEM DEFINITION **

Limit and define the scope and solution space of your project to one that is manageable within one Master Graduation Project of 30 EC (= 20 full time weeks or 100 working days) and clearly indicate what issue(s) should be addressed in this project.

How could Salmari extend to the international market, in Europe, with a view on attracting new business abroad? To this day, Salmari is available and consumed at many bars and pubs, but also through retail it is drunk a lot at consumer's homes. This year, it is their goal to expand to Dutch festivals and to double in sales. It is the brands long time ambition to become a global brand with sales of 100 million bottles annually (just like Jägermeister, their main competitor). To reach this ambition it is a must that the brand should expand abroad. However, in other European countries everything is still open for them and therefore the company would like an international strategy where to implement a position in which Salmari can become a market leader in their 'moment-of-use' market. Many strategic choices have been made on intuition until now, such as the current expansions abroad. The company is now entering a new phase, from start-up to scale-up, which makes it important to have a strategy which is based on research and gives a great opportunity to set up business in other countries. Research shows that the market for alcoholic beverages is already very saturated, including in other countries. Thereby, salmiak is also a rather specific flavour, which not everyone is open to try. This makes it very important to do further research into which countries are open to the flavour. As well as that it is important to do research on how much consumers (could) identify with the brand, being a starting point to drink Salmari.

Sub-questions that emerge and must be answered first before a final strategy can be determined and implemented are:

- What is the (alcoholic) drinking culture in other countries compared to the Netherlands?
- What does the market look like? Which country(ies) are most open to Salmari?
- How to reach the target group and to which bars and pubs do the target group go to in other countries?
- How can Salmari adopt a position abroad (Europe), where they can become a market leader compared to competitor

ASSIGNMENT **

State in 2 or 3 sentences what you are going to research, design, create and / or generate, that will solve (part of) the issue(s) pointed out in "problem definition". Then illustrate this assignment by indicating what kind of solution you expect and / or aim to deliver, for instance: a product, a product-service combination, a strategy illustrated through product or product-service combination ideas, In case of a Specialisation and/or Annotation, make sure the assignment reflects this/these.

The assignment will consist of (literature) research into the possibilities for Salmari to expand into a country (to be _____ determined), within Europe. This will involve developing a marketing plan and roadmap which can be implemented by Salmari into the business creating a valuable proposition.

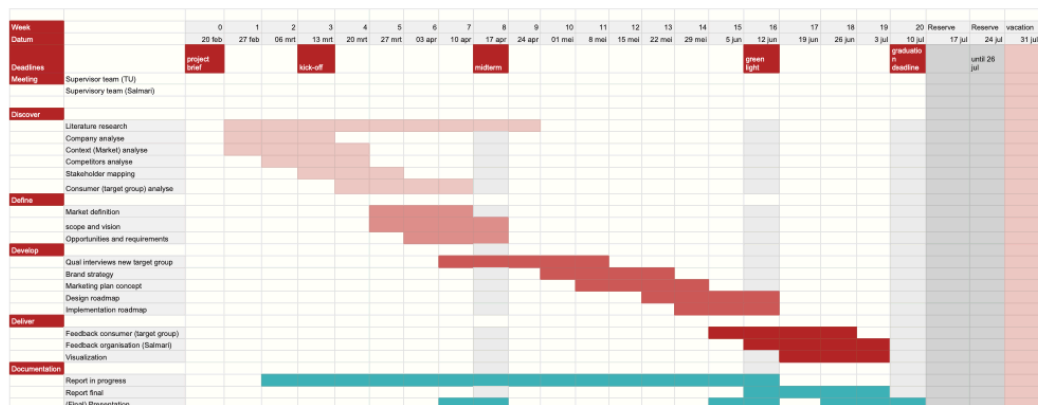
- Consumer/business research through literature research/interviews. This will help create a clearer picture of what consumers want.
- Market research by conducting literature research, this provides a good view of the cultural/flavour/geographic preferences about the opportunities in the market.
- Research into potential countries and how the company can integrate into these, clarifying the steps that can be made.
- An implementation plan with the feasibility/desirability/viability supported by research findings.

Personal Project Brief - IDE Master Graduation

PLANNING AND APPROACH **

Include a Gantt Chart (replace the example below - more examples can be found in Manual 2) that shows the different phases of your project, deliverables you have in mind, meetings, and how you plan to spend your time. Please note that all activities should fit within the given net time of 30 EC = 20 full time weeks or 100 working days, and your planning should include a kick-off meeting, mid-term meeting, green light meeting and graduation ceremony. Illustrate your Gantt Chart by, for instance, explaining your approach, and please indicate periods of part-time activities and/or periods of not spending time on your graduation project, if any, for instance because of holidays or parallel activities.

start date 27 - 2 - 2023 end date 27 - 7 - 2023



- 4 phases retrieved from double diamond
- Midterm: Results of research/analysis. First version of a market definition and vision.
- Green light: Strategic roadmap and marketing plan. With all documentation up to date
- Final deliverable deadline: Finalised report, roadmap, marketing plan
- Graduation day: End presentation of project

I intend to complete the project before the summer holidays (before 26 July), because of my own planned holidays but also the potential holidays of my supervisors. This means I have about 1.5 reserve weeks as back-up, counting from a start date of 27 February. With this schedule, I will be working on the project full-time for 20 weeks, counting the different holidays days. I keep in mind that completing this project, and working on it during holidays does depend on my own discipline. However, I do not mind having to work through the weekend once or during the holidays as much as having to postpone my graduation date after the holidays. I like to stay in the flow of my project rather than being out of the flow for a significant period in between my project and having to 'restart'.

I can already start the 'Discover' phase in the two weeks prior to the kick-off meeting. I have to do this research anyway, and this ensures that at the kick-off meeting we, my supervisors and I, can already have a better idea about the direction of the project.

MOTIVATION AND PERSONAL AMBITIONS

Explain why you set up this project, what competences you want to prove and learn. For example: acquired competences from your MSc programme, the elective semester, extra-curricular activities (etc.) and point out the competences you have yet developed. Optionally, describe which personal learning ambitions you explicitly want to address in this project, on top of the learning objectives of the Graduation Project, such as: in depth knowledge a on specific subject, broadening your competences or experimenting with a specific tool and/or methodology, Stick to no more than five ambitions.

I consider myself capable of developing this thesis project because looking at my current competences I have learned how to conduct design projects. In addition, I know how to apply design thinking to a project and have the knowledge to conduct scientific research. During my bachelor and master I learned how to take the perspective of different stakeholders, e.g. through interviews (consumers), and implement those outcomes (is it desirable?). I am able to use different design methods, such as the double diamond method or the 4C analysis. These methods also seem very suitable for the type of assignment I want to do. During my master's, I also learned to dive deeper into the business side of a company, discovering the opportunities and pitfalls-(is it feasible?).

During my first year of SPD, I found BPC to be one of the most enjoyable courses, and those projects have stayed with me the most. In the elective course 'social venturing', among other courses, I was once already able to apply partial aspects I had learnt by setting up a business plan from scratch for a new product in a saturated market.

What I would like to learn with this project:

- How to transform a design idea on paper into a worked-out plan that can actually be realised.
- Researching the target group/consumers in the new market location. By learning what is the best way to reach this group of people.
- Deepen my knowledge, in a structured way, in one topic and possibly encounter facets that I will have to solve individually.
- Completing a project for the company where they envision a future vision that fits the company, but also where I can apply my own creativity.

I have always been told by my parents that I should do things in my life that I enjoy the most, what I am passionate about and I think that by working on this project I will definitely do that. For my graduation project, I would like to work at a company that challenges me but where I also get the space to learn new things, I think this will go very well at Salmari. I really like that the company is in the scale-up phase because I feel there will be 'short lines' of communication, it is more personal, and my own impact could potentially be big.

I would like to finish this project well, where I am personally proud with what I have learned during this graduation project. As well as that I want to show others what I have done in the upcoming months.

FINAL COMMENTS

In case your project brief needs final comments, please add any information you think is relevant.

APPENDIX A

COMPANY ANALYSIS

Organisation

Confidential

Sales

Confidential

Visual identity

Confidential

Salmari persona's

The curve shows the different stages of innovation adoption, in which innovators are the first to accept and embrace a brand. This is followed by the early adopters, early majority, late majority and finally the laggards.

The three personas each come first in contact with Salmari at a different stage, with the night hummingbird being the first to be introduced to Salmari. The hummingbird is at the forefront of trying out Salmari and was in the Netherlands the first to try and embrace the brand. The night wolf comes next as an early adopter. By gathering more information, the night wolf makes a more conscious decision to drink Salmari than the hummingbird does. The night wolf is at the forefront of the night sheep group. Because when the night wolf is content and pleased to drink Salmari, this is the starting point for the night sheep to follow. The night sheep followed the latest trends and when the trend of Salmari drinking caught on, the late majority followed. This last mentioned group does not want to make any mis-purchases and only joins a trend when a very large group of others have already gone before it.

Distribution

Confidential

Marketing

One of the upcoming marketing campaigns/channels that Salmari plans to utilise is the utilisation of side panels of trucks. These panels will prominently feature the Salmari logo, text, and visuals, creating the illusion that the truck is fully loaded with Salmari products. However, it should be noted that this will be a fictional representation rather than an accurate depiction.



Figure A1: Visual of the truck with Salmari marketing

APPENDIX B

CONTEXT ANALYSIS

Market share

Nearly half of all German breweries are located in Bavaria, a federal state in the south of the country (particularly the region of higher Franconia) (Hechler, 2020).

Sales volume of beer in Germany in 2021 and 2022, by state (2023) (in hectoliters)

The region of North Rhine-Westphalia (close to the Dutch border, with cities like Essen, Düsseldorf, Cologne, and Dortmund) had the highest beer sales (Statista, 2023). In this state, beer sales totaled 19.043.794.00 L. Bavaria had the second-highest volume with sales of 18.142.219.00 L of beer (Statista, 2023). Bavaria is one of Germany's largest states geographically, but North Rhine-Westphalia is the country's most populous state (total population: 17 million), placing Bavaria in second place with a population of 10 million (World Population Review, 2023). Bremen is the smallest state in Germany in terms of population, with only over 671.000 residents (World Population Review, 2023). The result, however, shows that this state ranks fourth in terms of sales volume.

Trends

Anti- alcohol marketing campaigns

Highlighting the negative consequences of alcohol consumption is a growing and important issue among consumers. Several organisations in the Netherlands and abroad want to make consumers more aware of the consequences of alcohol. This has increased the demand for 0.0% alcohol variants, as consumers look for healthier variants.(Aswani, 2021).

APPENDIX C

COMPETITOR ANALYSIS

Competitor analysis NL

Dropshot is Salmari's main competitor when compared to the other companies that compete in the Dutch market for tastes that seem similar. This is due to the fact that Dropshot is sold in (nearly) all liquor stores, and a dropshot variation is even sold in supermarkets. Because of this, it has a very broad reach and is easily accessible to a very big user base.

Dropshot Double Black, which already tastes more like salmari, comes after Dropshot. Salmari's flavour, on the other hand, is regarded as more premium and it is simple to tell Double Black and Salmari apart. Another similar brand to Salmari is Dutch Drop, which likewise has a salty liquorice flavour and is available in larger liquor store chains like Mitra. Salmari is effectively competed against by lesser, regional brands like Sjaak liqueur and Dutch Dynamite. When compared to the total Dutch market, these brands are not Salmari's greatest competitors. When compared to Salmari, these spirit flavours are significantly distinct from the general version, yet they are used at the same time. These alcoholic beverages vary from roughly 40% to 60%. Sambuca and Jajem, which are intended for an older age range, appeal to a different target market.

Levels of competition

The competitor analysis from the Netherlands, can be found in this appendix underneath. This analysis was done before the competitive analysis of Germany, to get more insights about the competition market.

Product form competition

These products are comparable in terms of price and quality to salmari and offer the same advantages to the consumer. The competitors in this endeavour will be those that manufacture the identical salmiak taste profile.

Product category competition

Products having a licorice flavour are found one circle away. These alcoholic beverages are not comparable in quality or flavour, only in price. Despite having a similar base, each of these goods has a unique variance.

Generic competition

In the third circle, there are products that are consumed and served in the same 'moment-of-use' and in the same quantity. However, these products do not have the same flavour and do not all have the same price/quality

Budget competition

Products that a customer can consume at the same moment-of-use and location are found at the last abstract level, known as the budget form, but the products are considerably more general. Although there is less competition in this circle than in the other three tiers, there is still some as a consumer can still select the "budget product" over Salmari.

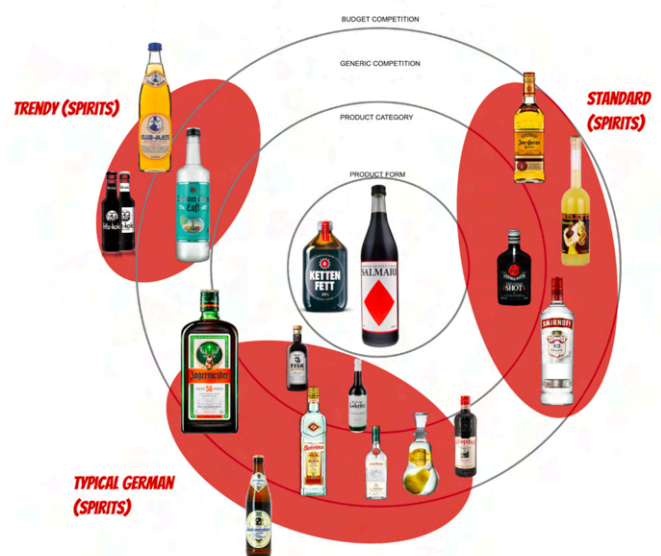


Figure C1: Visualisation of the Level of competition, for Germany

The competition method of Lehmann and Winer (2008) is used as a method to get a clear overview of the competitors from Salmari in Germany. By conducting this research, not only looking to obvious and direct competitors but by looking beyond and seeing competitors that might seem interesting for other reasons and may become relevant in the future. Looking beyond and seeking for competitors that are not directly related can provide information for the company and allow the company to look outside their usual vision/scope. There are four levels to distinguish the competition products, visualised in 4 circles, starting with the centre one, being the product form competition, and the outer ring being the budget competition.

Led levels

A distinction is made between typical historically German spirits, the standard spirits and the more trendy drinks to create a better overview of the competition analysis.

After doing research, the competitor products were taken into account and compared to ensure that the most appropriate competitors were selected. As can be observed, Salmari has very few competitors that can match the same performance. The main 'product form' competitor is Kettenfett, which is mostly based in the Cologne region and competes in the same specific target market. With Kettenfett, it can be observed that the company is mostly found in Germany's North-Western federal states, which are closest to the Netherlands. There are also some brands in the product category, however these brands are viewed as being relatively small and regional. Due to their location in the northern region of Germany, these brands are taken into consideration even if they are not the most significant competitors.

There are multiple competitors at the generic form level, with Jägermeister the biggest, because it is the main competitor (chapter 5, Jägermeister) (Mafit, 2017). These competitors include a wide range of diverse alcoholic beverages, from nationally manufactured schnapps, a traditional German liqueur, to trendy regionally created liqueurs, such as Berliner Luft, a peppermint liqueur (McKenna, 2023). As well as the standardised spirits, such as Vodka, Tequila and Limoncello can be found in this level of generic form as well (Kaminski, 2021). The budget competition level consists of drinks that are not considered spirits, but are taken into account because of their popularity in Germany. These include the typical pilsner, the more trendy club-mate and the fritz-kola.










Homemade look-alike liquors are a competitor that are not included in this competition method. When questioned at several bars, also during the sales blitzes, the pubs frequently make their own spirits for their personal use. For instance, numerous bars in Hamburg are more likely to make their own schnapps (each pub has a unique recipe and method for making the liquor).

However, because there are so many locally available competitive drinks that are also solely consumed locally, it is challenging to form an overall opinion of them. Therefore, it was decided not to include them in the research. Although a more precise area is chosen later in the report, it will be relevant in the market strategy (see chapter 8) in which local competitors may play a role.

Takeaways

Analysing competitors in the German market, competitors to Salmari were found for each level. The research shows that in the level of 'product form', there are few competitors in terms of the same quality and taste. In one level beyond, product category, some more competitors can already be found, but these are mainly regional and do not have a particularly large market share. The main competitors can be found in the generic competition, with Jägermeister leading the way. In the budget form competition, popular drinks such as pilsner, club-mate and fritz-kola are to be found. The analysis also revealed that many homemade look-alike liquors are produced by pubs themselves. Since each has so many recipes and variants, it was difficult to include all of these in the analysis. Later in the project, when a specific area has been chosen, it will be easier to look at more local variants. The competitors identified in this method will be highlighted further in the next section, and the largest competitors have been examined.

List of German competitors

	<p>Poire Williams (generic form)</p> <ul style="list-style-type: none"> eau-de-vie -> means the same as schnapps distilled from fermented williams pears sold with a whole pear inside the bottle produced in germany
	<p>Himbeergeist (generic form)</p> <ul style="list-style-type: none"> raspberry spirit, made from macerating fresh raspberries in neutral alcohol. alcoholpercentage of a minimum of 40% produced in Germany
	<p>Kirschwasser (generic form)</p> <ul style="list-style-type: none"> colorless fruit brandy, double-distilled from fermented cherry mash originally produced with sour morello cherries, originated in Schwarzwald, Germany -> morello cherries were originally traditionally cultivated.
	<p>Korn (generic form)</p> <ul style="list-style-type: none"> grain spirit, made from fermented mash of wheat, rye, buckwheat, barley or oats. not sweetened or flavoured alcoholpercentage of minimum 32% <ul style="list-style-type: none"> if higher than 37.5% it is named Kornbrand together with a beer it is called: Herausgedeck <p>https://www.tasteatlas.com/most-popular-spirits-and-liqueurs-in-germany</p>
	<p>Killepitsch (generic form)</p> <ul style="list-style-type: none"> made with 98 different herbs, original recipe is still a secret produced by the Busch family, in Dusseldorf since 1858 alcoholpercentage of: 42% dark red liquor, bittersweet flavour and aromas of dried fruit, warming spices <p>https://www.tasteatlas.com/killepitsch</p>
	<p>Club-mate (generic form)</p> <ul style="list-style-type: none"> produced in Bavaria, caffeinated soft drink from mate-extract -> infusion of dried yerba mate leaves. Low sugar content, caffeine content of 20mg per 0.1L several varieties, like Club-Mate IceT Kraftstoff, Club-mate winter edition, Club-Mate granat <p>https://www.tasteatlas.com/club-mate</p>
	<p>Berliner luft (generic form)</p> <ul style="list-style-type: none"> 'Pfefferminz Likör' alcoholpercentage of 18% peppermint liquor nickname: peffi original recipe was invented in 1922, east-berlin <p>https://www.topdrinks.nl/berliner-luft-pfefferminz-likor-70cl</p>
	<p>Hamborger LakritzLikör (product category)</p> <ul style="list-style-type: none"> alcoholpercentage of 16% flavour is slightly salty liquorice with a pinch of chili -> spicy produced by: Dovermann/Hentze Gmbh in Hamburg <p>https://www.lakritzerie.com/shop/drum-und-dran/998/hamborger-lakritzlikoer</p>
	<p>Kettenfett</p> <ul style="list-style-type: none"> produced in Cologne liquorice with salmiak flavour liquor alcoholpercentage of 25% 100% vegan drink it together with gluhwein, but they also have more recipes to combine kettenfett with other drinks (make it cocktails) more a 'rough' touch- biggest competitor for Salmari in Germany (region Cologne) Are mainly in North-Rhine Westphalia and in Hamburg and Schleswig-Holstein (all in the north and west) <p>https://kettenfett.net/#so-laeuft-das</p>
	<p>Hot 'n Sweet</p> <ul style="list-style-type: none"> originated in Denmark mix of vodka, salmiak liquorice, hot red pepper producer has the sole right to use Turkish pepper in its recipe alcoholpercentage of 32% <p>https://www.druiventuin.nl/slijterij/hot-n-sweet</p>
	<p>Fisk Pure Raw</p> <ul style="list-style-type: none"> part of the FISK classic-serie originated from Denmark alcoholpercentage of 16.4% Salmiak liquorice flavour 'World liqueur awards 2019' 'Best Danish anise' <p>https://www.mitra.nl/product/fisk-pure-raw-droplikeur-drop-70cl</p>
	<p>Gammel Dansk Chili & Lakrids</p> <ul style="list-style-type: none"> alcoholpercentage of 32% original flavour of: authentic bitter dram the taste of wild rowan berry chili & liquorice flavour has the original recipe with the chili and liquorice added originated from Denmark <p>https://www.drangigant.nl/gammel-dansk-bitter-dram.html https://www.1001spirits.com/product/4050/gammel-dansk-chili-lakrids-shot-32-070-1</p>
	<p>Tequila</p> <ul style="list-style-type: none"> Jose Cuervo, Don Julio, Patron are one of the most popular Tequila brands in Germany alcoholpercentage of 38% originated in Mexico <p>https://greengoscantina.com/the-best-places-to-buy-tequila-in-cologne-germany/ https://www.abrandnewday.nl/merk/cuervo/</p>
	<p>Limoncello</p> <ul style="list-style-type: none"> Limoncello Meletti is one of the most popular limoncello brands in Europe alcoholpercentage of 30% lemons from the amalfi coast <p>https://www.liquor.com/best-limoncellos-5089535 https://www.amathusdrinks.com/b2c/meletti-limoncello</p>
	<p>Vodka</p> <ul style="list-style-type: none"> Smirnoff premium vodka biggest and most popular vodka alcoholpercentage of 37.5% original from russia, but currently owned by Diageo <p>https://www.diageo.com/en/our-brands/brand-explorer/smirnoff</p>

Jägermeister

The competitor analysis revealed Jägermeister as one of the biggest competitors. The team within Salmari has indicated on several occasions from the start of this project that they see Jägermeister as their biggest competitor. However, Salmari is also using Jägermeister as an example of how they intend to grow in the coming years. Jägermeister has grown very large in recent years due to several factors. The first, its introduction by Sydney Frank in America caused the company to make a spurt in sales (Perez, 2022). Sydney Frank was looking for a product for a niche market, in which no other variants of it existed yet. To date, there are still no variants that come close to the taste of Jägermeister and the recipe is still a secret.

The company has done well by embracing the negative publicity caused when the brand was introduced in America and putting its own twist on it (Perez, 2022).

The brand has managed to switch the beverage from old German men to a youthful party beverage (Garrison, 2019).

Sales increased by 25.5% in the most recent fiscal year, and 111.6 million bottles were sold worldwide (Moodie, 2022). Jägermeister was already the biggest, but it continues to grow even today, especially in continents like South-America, Asia etc. Jägermeister's continued success has been made possible by further marketing campaigns including #savethenight, supporting artists during COVID (Moodie, 2022). Likewise, Jägermeister now also invests in other liquor brands, allowing it to take a stronger position in the liquor industry. This success story of Jägermeister demonstrates how significant an affinity a brand may have with a certain target audience or how niche it might be. Even if consumers dislike the taste, they still want to connect themselves to the brand (Bruce-Gardyne, 2017).

Competitor market entry

Carpe Dieme Kombucha

Glas is used as packaging in Berlin because glass can be recycled. Berlin residents are more conscious of the problem of plastic waste, thus any business that produces its goods in a packaging other than plastic is already benefiting (Koch, 2020). The firm hosted its own "Carpe Diem's breakfast club events" at some of Berlin's hippest and trendiest cafés and delis.

Vitamin Well

Teamed up with German premium beverage distributor: Drinks&More, a smart and efficient solution to launch a new consumer brand in a new country. In addition to managing the distribution of products through on- and off-trade channels, Drinks&More also develops, implements, and localises marketing and sales plans (Koch, 2020). The company organises sponsored events and works with brand ambassadors in the sports world. 'Glow Yoga' and 'Vitamin Well Training at evo' were held twice or three times every month in Berlin. Sponsored events are a very suitable way to connect with influencers, because Berlin is a "melting pot of key opinion leaders across industries, and they love to mingle at cool and hip events to catch up with the latest trends" (Koch, 2020).

Our/Vodka

Due to the marketeers' contacts and professional expertise, the company began distribution through clothing stores rather than on-trade. These days, the company provides goods to pubs, restaurants, and lifestyle shops. They also support launch events, such as DJ live-sets, where Berlin residents congregate (Koch, 2020). These "free drink events," are particularly held in the summer. The business likes to keep things small and intimate, but it does not specifically target any one demographic. They market themselves (without a partner in marketing) and do not spend money on advertising; instead, they rely on word-of-mouth and client partnerships (Koch, 2020).

Fritz Kola

Fritz-Kola took the plunge as a small company, to enter into a market dominated by big multinationals like Coca Cola and PepsiCo. Yet in 2003, two friends started their company, and began producing a new kind of cola. By choosing a niche market, unintentionally they created a cult status, as an underground brand, for the company (Dare to Drink different, n.d.).

The company started locally in Hamburg, because this city is well known for pubs and bars to be open for newly launched drinks. So, the company started testing their cola in smaller pubs, establishing the drink as the scene's best kept secret (Ramsenthaler, 2022), being cost-effective but also very valuable word-of-mouth. After the first success could be celebrated in Hamburg, the company expanded to other German cities and was soon embraced by the entire German public.

APPENDIX D

LITERATURE REVIEW

Market entry modes

Market entry

- Market entry: internationalisation process that goes beyond global sourcing. It is the case when a company sells its products and services to a foreign market (Study Smarter, 2023).
- Higher profit margin: as a company wants to achieve economies of scale. When a product is introduced to a new customer segment, companies can enjoy a greater market share and profit margin. establishing a global image to compete with competitors, stay market leader and it accelerates their business growth.
- Less competition: Possible that the local market becomes saturated by competitors, so going global could give the company a new fresh start. In new (foreign) markets, it is easier to introduce a new product and to create brand awareness where competitors have yet to enter.
- New talents: It gives the company a chance to attract new talented people, who bring new ideas, insights and innovation to the team. The company will profit in its operation and possibly reach new highs.
- Incentives: Other possible reasons to reach for new markets is because of low production costs, advanced technology, more efficient logistics, better transportation and infrastructure.

Market entry modes

There are different ways of entering a new market: exporting, licensing, franchising and wholly-owned ventures (appendix D). The approach chosen by Salmari is the method of 'exporting' its products abroad. This is because exporting is the easiest way of entering a new market by sending products/services. Exporting is widely adopted by SMEs (small- medium enterprises), because there is little risk in the department of human resources and finance. A disadvantage of exporting is that the company itself will have little control over what happens in the operations abroad.

There are 3 different kinds of involvement:

1. Experimental involvement: company has limited exporting activities
2. Active involvement: company explores a wide range of export opportunities
3. Committed involvement: company allocates its resources to an international marketing venture.

As also discussed in chapter 3 (company, distribution), Salmari does have a lot of direct contacts with distributors and wholesalers, which means it can still influence the marketing and sales pitch of these companies.

Exporting: is the most simple mode of entry a foreign market

by sending goods/services. This kind of entry is widely adopted by SMEs (small- medium enterprises), because there is little risk in the department of human resources and finance. A disadvantage is that the company itself will have little control over what happens in the operations abroad.

1. Experimental involvement: company has limited exporting activities
2. Active involvement: company explores a wide range of export opportunities
3. Committed involvement: company allocates its resources to an international marketing venture.

Licensing: the company (licensor) allows a licensee (partner company) to distribute its products under a trademark. In most cases, the licence is only applicable for a specific region, and for a specific period of time. The licensed products are not a duplicate of the original product, but go through some minor changes like translated labels and modifications to local laws and regulations. The big advantage of this kind of strategy is, when a company does not have enough resources and knowledge of the new market itself, the speed of entry because of the chosen partnership. However, it is risky because when choosing an unsuccessful partner, it could affect the company's global image.

Franchising: the company (franchisor) licences (some of) its business know-how, intellectual property, use of brand names and business models to a franchisee (partner) and allows the franchisee to sell the branded product. In return for this information etc, the franchisee (partner) pays the franchisor (company) a fee. The company is responsible for the improving performances of the franchise and assists the partner to market the product successfully.

Wholly-owned ventures: is the most risky approach for a company to expand abroad.

- Greenfield strategy: 'building a subsidiary in the host country to market the company's product'. the parent company clones its organisational structure/ technology/supply chain in the new market. This strategy is mostly only done by companies with strong technical and organisational skills.
- Mergers and acquisitions: This strategy is chosen when a foreign company acquires a local business or merges the local business into its own entity.
- Horizontal M&A: a merge of companies in the same type of industry. These companies (such as Instagram, Facebook, Whatsapp) are all independent but belong to the same company
- Vertical M&A: a merge of companies that complement each other in the supply chain. (such as ebay and paypal). Because both companies bring value for each other, more profit and success is guaranteed for both companies.

Conglomerate M&A: a merge of companies in two (or more) unrelated industry markets, (such as Amazon and Whole Foods). The merge of one company with another could be a big opening for in a new industry

Scaling up

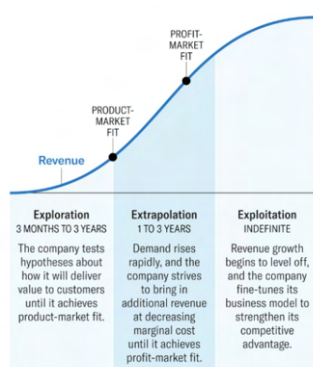
As discussed, Salmari is experiencing substantial growth (Chapter 3, Company) and is transitioning from a startup to a scale-up. Various aspects of the business are evolving, growing, or ceasing to exist (refer to Appendix D). The crucial factor of product-market fit has been proven to be economically viable in recent years. The company is also in the extrapolation growth phase, exploring new expansion possibilities (RocketSpace, 2018).

When the parent company (Salmari BV) enters a new growth phase, it necessitates considering the implications for expansion into other markets. Therefore, it is vital to incorporate these growth factors into the process, as a strong foundation sets the stage for future opportunities (Rayport, 2022).

7 key differences

Scale up means that the company already validated its product within the market and has proven that the unit economics are sustainable (RocketSpace, 2018).

1. Product market fit: validated the assumptions that their product(s) are economically sustainable
2. Stage of funding: a scale up can provide possible investors with more validation than a MVP (minimum viable product, initial stage of creating the first workable version)
3. Team member roles:
4. Risk-aversion: with scaleup, less risks are taken
5. Systems in place: organisation systems become imperative to maintaining quality control and completing projects on time
6. Management hierarchy: the bigger the company becomes, the more managers are needed. --> effective for founders for scaling the company
7. Onboarding process: create a solid understanding of what everyone else does in the team.



The Overlooked Key to a Successful Scale-Up: Harvard Business review (2023)

Extrapolation - exploring many opportunities and exploiting one

Profit-market fit - to demonstrate not only that the venture can ramp up revenue rapidly but that every new customer brings in additional revenue and incurs only marginal cost.

- Comparing the revenues of the previous years, there has been a double
- Lot of new consumers have been added to the user base of Salmari

Extrapolation- specific stage of development of the business (Rayport, 2022)

- Go-to strategy is needed to reach consumers through direct or indirect channels, make them loyal consumers
- Recruiting sellers wanting to attract new consumers.
- By focusing on achieving high engagement and satisfaction among both buyers and sellers, it activated powerful word of mouth,

Network and density effects

- When in one place the concentration of users intensifies it goes viral, - viral coefficient
- Consequently, it will begin in one city and then spread from there.

5 steps from 'the goal' by Eliyahu Goldratt

1. Articulating the growth goals is the future vision. Examine whether the necessary conditions for achieving these conditions are present.
2. Define critical assumptions to achieve the future vision
3. Identify the business model limitations, barriers to achieve the future vision goals,
4. Develop a way to achieve the most significant limitations. strategic experimentation in which you validate adaptations or innovations on a small scale before applying them to the whole business
5. When the first limitation is no longer a barrier to growth, select the next limitation to work on.

Modular forms of organisation

Extrapolation, businesses need to replicate the success of proven business models while maintaining the flexibility to invent new ones. In terms of that not 1 division does the same and that there is no tight management hierarchy (Rayport, 2022).

APPENDIX E

CONSUMER ANALYSIS

Macroeconomic and cultural factors

The macroeconomic environment can have an influence on consumer spending and the demand for alcoholic beverages through variables including GDP, inflation, and consumer confidence (Mordor Intelligence™ Industry Reports, 2023). Considering that a booming economy with low unemployment and growing wages may result in a rise in demand for upscale goods like fine spirits. However, a recession or an economic crisis may cause people to refrain from purchasing and spending money on cheaper alcohol (Mordor Intelligence™ Industry Reports, 2023).

Changes in demographics

As of 2014, it is illegal for children under the age of 18 to drink alcoholic beverages. As a result, sales of beverages and spirits, particularly those with sweet flavours that were introduced originally by this group, may have decreased (Mordor Intelligence™ Industry Reports, 2023a).

Shifting cultural values

Demand for low-alcohol or non-alcoholic beverages has risen as a result of consumers' growing interest in the health and wellness benefits of cutting back on alcohol usage (Aswani, 2021). Additionally, customers may seek for spirits that are more environmentally friendly, biologically manufactured, or things that are more ethically made as sustainability and ethical consumerism rise (Barbiroglio, 2020).

Regulatory changes

The availability and cost of spirits are subject to governmental regulations and laws. Covid-19, the conflict in Ukraine, changes in the taxation of alcoholic beverages, or limits on advertising might all have an impact on pricing and marketing strategy (Mordor Intelligence, 2018).

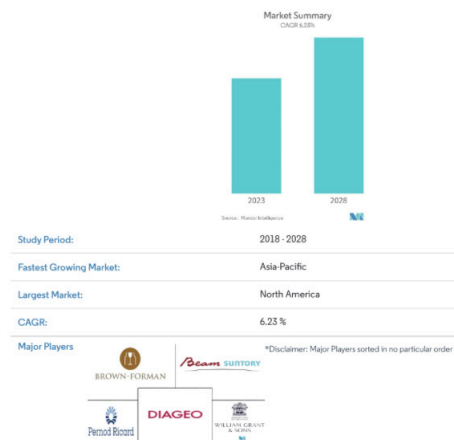


Figure E1: Graph of market summary of big international holdings

Takeaways

In this paragraph, it has been examined specifically the North German culture, history, religion, geography, language, cuisine and demographics. In doing so, it is notable that the area is characterised by a strong economy with innovation and creativity in business and industry.

The study also revealed that the North German culture and drinking patterns have many similarities with Dutch and Scandinavian culture. Which creates a preference for northern Germany as an initial area to enter the market.

Macroeconomic environment, demographic and cultural values changes can influence the growth of the beverage industry, whereby demand for environmentally and ethically responsible products may increase. However, government regulations and restrictions can also influence marketing strategy.

Dutch target audience

Confidential

Dutch user group survey

Interview guide

The aim of this survey of the Dutch user group was to obtain more information about the success of Salmari in the Netherlands and to understand what factors played a role in this. For this purpose, survey-style research was chosen, where questions are asked in a structured order.

Interviewees

25 persons in total answered the questionnaire. The participants for the questionnaire were primarily chosen because they often or regularly consume Salmari (i.e., they would order Salmari by themselves at a bar, while out, or purchase a bottle at a liquor shop). Additionally, the majority of them are still in school and are within the Salmari target age range. The majority of participants were selected through personal interactions and surroundings, although brand ambassadors (and their friends) were also requested to take the survey.

Interviews

The use of a survey was chosen to gain more insights in a short period. A questionnaire was chosen in which participants were encouraged to provide comprehensive answers through open-ended questions. The questionnaire took about 20 minutes to complete, following a structured sequence.

Transcripts

The survey was completed online, in the participant's own time, which meant there was no time pressure, and the person could complete it at leisure. Due to the nature of the questionnaire, the questions were also answered in writing. At the end of the questionnaire, the option was offered to leave contact details; this allowed answers to be checked later.

Analysis

The answers from the Dutch user group helped better understand the success of Salmari in the Netherlands and what factors played a role in this.

Results summary Dutch user group

Introduction

A total of 25 people participated in the questionnaire. The participants for the questionnaire were mainly chosen because they regularly/frequently drink Salmari (read: they would order Salmari at a bar by themselves, while going out, or buy a bottle themselves at a liquor store). In addition, they are within the Salmari age category and are mostly people currently still studying. Most participants were chosen from personal surroundings and interaction, but brand ambassadors (and their friends) were also asked to complete the questionnaire.

Demographics

The purpose of the demographic questions was to obtain general background information in order to get a better picture of who participated in the questionnaire, it also provides the context of the results obtained and allows for better analysis of the results.

The majority of respondents (18 people) were between 18-25 years old. The distribution of male-female was 36%-64% and most individuals were from Rotterdam and Amsterdam. The two cities that are also the largest cities from the company's point of view.

Age

- 72% of the participants was in the age range of 18-25 years
- 24% of the participants was in the age range of 26-30 years
- 4% of the participants was in the age range of 31-40 years

Moment

The purpose of this sub-theme, is to gain more insight into the moment of (Salmari) drinking. This involved asking about the likelihood of drinking Salmari in different moments, such as during the week, at the weekend, during a party, while going out, on a terrace, on holiday etc. The results show that Salmari is most often drunk during going out, a house party and on a terrace. Sometimes it is drunk at weekends, rarely during the week and almost never on holidays. Participants were also asked but 'where' they consume the most Salmari. From this, two locations emerged the most, at the pub and at home. Drinking at home fits the trend that after covid, people still drink at home more often than going out. When asked at what time participants drink Salmari in the evening, there was a clear picture that participants most often drink Salmari after drinking other drinks or mainly when friends order it.

There was also a unified answer as to why participants drink Salmari, and that is because they all really like the taste. Additionally, one more reason to drink it is because friends often want to drink it too.

Looking at whether the USPs correspond to how the user group sees the brand, it can be seen in the results that some USPs are definitely associated with the brand, such as inclusivity and going out. However the statement, such as Salmari's mystery factor, participants do not agree immediately. *

*This may be because they were not asked about the association of the Salmari brand and its mystery factor, but whether that Salmari drinking has a mystery factor. WWWW

Where

- 15 participants mentioned drinking Salmari in a pub and while going out. This is mostly because it is easily available in these places, it is an ideal drink to do with a group and it is also perceived as the most sociable.
- 14 participants reported that they also drink Salmari mainly at home. This is because it fits well with 'drinking in' before going out, also because roommates also appreciate Salmari, there is a stash of Salmari at home, and it is cheaper than having to buy Salmari in a pub/club.

In which moment of the night

- Participants mentioned that they drink Salmari most often when friends order it, after a few drinks and also when they need a boost (however, that situation is a bit more moderate). In addition, they tend to drink Salmari after their first drink, sometimes before drinking anything at all and rarely before going home.
- It can be seen from the results that Salmari is therefore mainly consumed in the moment of the evening, and it is also often paired with other drinks.

Why?

- All participants responded that they drink Salmari because they love the taste. They also mentioned that many friends/social circles drink it and so they come into contact with it more frequently than other types of liquor. In addition, drinking Salmari creates companionship with others.
- Some of the participants also mentioned that it does not have a too strong alcohol percentage, making it more enjoyable to drink in comparison to other drinks, but enough to feel something, as it gives an uplifting feeling.
- Participants also wrote that during an evening it is nice to alternate beer with Salmari, to get a different taste.

Association

- To learn whether the user group also makes the association between Salmari's USPs and what the brand also represents, participants were asked whether they agree/disagree with various statements. This included not only the USPs, but also their extremes, such as "does Salmari equal relaxation?".
- From the results, it can be seen that participants 'totally agree' that for them Salmari equals 'going out' and 'spending the night'. That Salmari equals 'eccentric & out-going' participants also agree, as does 'inclusiveness'. Participants have a neutral opinion on 'discovering new places' and opinions vary from agree to disagree on the brand's mystery factor. Finally, participants (totally) disagree that Salmari equals 'relaxing', which also corresponds to the previous answers given.

First interaction

Almost all participants indicated that the first time they drank Salmari was with friends who were already fans of it. Often the pub or (at someone's) home were the places where they were introduced to the drink. It was ordered/purchased on the recommendation of others.

Some participants also indicated that they were wary of the taste/experience because they do not like dropshot, however, there were also participants who actually indicated that they like dropshot and find Salmari an addition to it.

Why participants like to buy/order Salmari is because it is not too high in alcohol level, like tequila or vodka, but they feel it has a good balance.

Where and When

- When drinking Salmari for the first time, there are two places most often mentioned. The first is in the pub, it is often mentioned that a friend really liked it and it was ordered for that reason, which is how they got to know Salmari. Another frequently mentioned place is at a house party, which again a friend had purchased or was bringing salmari and as a result the rest got acquainted with Salmari.
- As a season, it is mentioned several times that this was in summer, the workplace is also mentioned several times as the place for the first encounter with Salmari.
- A similarity in all answers is that the first experience of Salmari was always at the suggestion of friends, participants joined in with a shot of Salmari and often they have been instant fans of it ever since.

With who

- Friends
- Room mates
- Brand ambassadors
- Colleagues

Fan or not?

- "Many participants first expected dropshot, which they did not like so were wary but then experienced the taste of salmari and it was a world of difference.
- Several participants also mentioned that they like salmiak confectionery, so this is a perfect addition of that.
- "Not too high in alcohol which allowed me to take a lot of it that night, unlike other spirits." Not too intense in taste and alcohol feeling. It drinks more easily compared to other drinks

Flavour

Many participants indicated, upon expectation, that they preferred to drink Salmari as a shot. Some indicated that they had stopped drinking shots or Salmari is the only drink they prefer to drink as a shot at all. The

results also showed that the location of Salmari drinking does not matter for how it is consumed. One participant explained that drinking Salmari brings the group of friends closer together, where they share a moment together.

Which drinks are frequently mentioned as competitors are: Jägermeister, Sambuca, Limoncello and Tequila. Often these types of drinks are chosen because of their availability and flavour. Tequila is also often mentioned in the findings that participants choose it for the effect tequila gives and it provides an experience, with the salt and lime. Jägermeister was chosen most often as a competitive drink, this is also in line with the analysis mentioned before and the findings from Salmari.

However, it was also indicated several times by several participants that they prefer not to drink an alternative, and keep it to Salmari solely.

Preference in consuming

- 22 of 25 participants answered this question that they prefer to consume Salmari as a shot. The location, where Salmari is consumed at the time, does not matter for the way of drinking.

substitution/addition

- Almost all participants indicate that Salmari is yet the only drink they consume as a shot. Some even indicate that they had stopped taking shots, however, because they like Salmari so much they drink Salmari again because they cannot resist it. As a result, Salmari replaces all other drinks they would have consumed as shots in the past.
- In addition, a participant also indicated that Salmari works as a binding factor in the group of friends, it is a moment you share together with friends.
- *interesting to find out: is shotting mainly something for younger people, and is the user group moving away from it as they get older. But does salmari keep them from not shotting at all?

Competitors and why

Which drinks are frequently mentioned as competitors are: Jägermeister, Sambuca, Limoncello and Tequila. Often these types of drinks are chosen because of their availability and flavour. Tequila is also often mentioned in the findings that participants choose it for the effect tequila gives and it provides an experience, with the salt and lime. Jägermeister was chosen most often as a competitive drink, this is also in line with the analysis mentioned before and the findings from Salmari.

However, it was also indicated several times by several participants that they prefer not to drink an alternative, and keep it to Salmari solely.

Social

Considering the responses under the topic 'social', it emerged that (almost) all friends are Salmari drinkers. This was in line with expectations as it was already indicated repeatedly that participants drink Salmari within their social circles. When asked whether they would introduce Salmari to friends/family who do not yet know it, one participant said "Because I believe Salmari has such quality and uniqueness that everyone should know the drink. It should be basic knowledge like Jägermeister". Another participant answered "Introducing Salmari to friends who do not know it yet would also say something myself, that it shows that as a person I'm keeping up with/being ahead of the rest (being hip)" As many participants indicated that they would introduce Salmari abroad for the same reason they would introduce it to friends who do not yet know it. However, some participants do question the typical and specific 'Dutch salmiak flavour', whether it would be accepted and successful abroad.

One participant described the target audience as "people up to ~30 years, likes to drink and/or go out for fun, has money to spend, so does so both on Salmari and going out/buying the latest, hippest clothes etc. 'Lives in an urban area', which was also answered by several participants. People who love to party and can also get wild. They tend not to be too mega mainstream and are up to date with the trends within the cities they live in. Young creatives, queer, alternative and who are up for adventure.

The terms 'students' and 'young adults' were also frequently referred to as the target audience. However, this is a great general description of a very diverse group, and there are sub-groups that would probably be more appropriate to Salmari's designation of the target audience These terms would be more appropriate for the user group than for the target audience.

Social circle

- Almost all of their friends drink Salmari. What also appeared in previous answers is that participants drink Salmari most frequently together with friends.

Introduction to social circle and why

- "Because I believe Salmari has such quality and uniqueness that everyone should know the drink. It should be basic knowledge like Jägermeister"
- They also find it to be tastier than other drinks, and would like to introduce it to friends who do not already seem to know Salmari.
- One of the participants says that introducing Salmari to friends who do not know it yet would also say something about himself, that it shows that as a person you are keeping up with/being ahead of the rest (being hip).

Abroad and why

- As many participants indicated that they would introduce Salmari abroad for the same reason they would introduce it to friends who do not yet know it.
- However, some participants do question the typical and specific 'Dutch salmiak flavour', whether it would be accepted and successful abroad.
- An almost unanimous view is expressed that participants think 'everyone' should get to know Salmari and also start enjoying it.

Target audience

- One participant described the target audience as "people up to ~30 years, likes to drink and/or go out for fun, has money to spend, so does so both on Salmari and going out/buying the latest, hippest clothes etc. 'Lives in an urban area', which was also answered by several participants.
- The terms 'students' and 'young adults' were also frequently referred to as the target audience. However, this is a great general description of a very diverse group, and there are sub-groups that would probably be more appropriate to Salmari's designation of the target audience.
- "Late twenty-somethings who can no longer see and sip those sweet liqueurs"
- People who love to party and can also get wild. They tend not to be too mega mainstream and are up to date with the trends within the cities they live in.
- Young creatives, queer, alternative and who are up for adventure.

Social

Salmari sells the 0.7L bottles with 3 different label colours; red, blue and yellow. For every 6 bottles, 3 bottles have a red label, 2 blue and 1 yellow. The company has noticed that there is a greater demand for the red label colour bottle compared to the other bottles. For its marketing and promotional materials, the company mainly uses the red diamonds. This might be a possible reason that participants/consumers are more inclined to prefer the red bottle. Participants indicated a strong preference for the bottle with the red label or, conversely, that it did not matter at all. The results of the questions about marketing/promotional material was that Salmari was most often heard/seen was through friends/family/colleagues by 95% (19 people). This was followed by 'in a pub' with 85% (17 people) and in a shop afterward with 60% (12 people). Where Salmari was least likely to be seen/heard is through LinkedIn/Facebook/Billboards/ Printed promotion/work. TV advertising and Radio advertising were not indicated at all, this is also accurate because Salmari has not launched any marketing campaigns in these forms. One promotional channel that was specifically recommended by several participants was promoting Salmari at festivals.

Coming next were the results on how the different channels fit the brand. The answers are consistent with Salmari's findings, as well as the channels used. The channels that fit Salmari best (very well) according to the participants are; 'through Friends, family, colleagues', 'in a pub', 'instagram' and 'events'. Channels that also fit well with Salmari are; 'Salmari website' and 'in a retail shop', these were also generally seen as positive to use as marketing channels. Participants had a neutral attitude towards; 'Facebook', 'LinkedIn', 'Billboards', 'print promotion' and were least enthusiastic about 'TV advertising' and 'radio advertising'.

Preference for colour of a bottle

- Salmari sells the 0.7L bottles with 3 different label colours; red, blue and yellow. For every 6 bottles, 3 bottles have a red label, 2 blue and 1 yellow. The company has noticed that there is a greater demand for the red label colour bottle compared to the other bottles. For its marketing and promotional materials, the company mainly uses the red diamonds. This might be a possible reason that participants/consumers are more inclined to prefer the red bottle.
- Out of 25 participants, 11 indicated a preference for the bottle with the red label.
- 1 participant indicated a preference for the blue bottle
- 1 participant indicated a preference for the yellow bottle
- Most participants, 13 people, indicated no preference for the label on the bottle.

Marketing channels

- This question was designed to find out where the user group has seen Salmari marketing/promotional material go by and the follow-up question if they know of any other marketing channel that would also be a good fit for the brand.
- The most frequently chosen answer, where Salmari was most often seen/heard of, was through friends/family/colleagues by 95% (19 people). This was followed by 'in a pub' with 85% (17 people) and in a shop afterward with 60% (12 people). Where Salmari was least likely to be seen/heard is through LinkedIn/Facebook/ Billboards/ Printed promotion/work. TV advertising and Radio advertising were not indicated at all, this is also accurate because Salmari has not launched any marketing campaigns in these forms.
- One promotional channel that was specifically recommended by several participants was promoting Salmari at festivals.

Fitting of marketing channels

- Finally, participants were asked how they considered the previously mentioned marketing/promotional channels to fit the brand. In this context, they were asked to indicate, on a scale of 'very bad - very good', how well the channel fits Salmari.
- The channels that fit Salmari best (very well) according to the participants are; 'through Friends, family, colleagues', 'in a pub', 'instagram' and 'events'.
- Channels that also fit well with Salmari are; 'Salmari website' and 'in a retail shop', these were also generally seen as positive to use as marketing channels.
- Participants had a neutral attitude towards; 'Facebook', 'LinkedIn', 'Billboards', 'print promotion' and were least enthusiastic about 'TV advertising' and 'radio advertising'.

Insights

1. Salmari is consumed the most by participants when out in bars, followed by at home and on the terrace.
2. Salmari is typically consumed by participants after they have already had another drink or when friends order it because Salmari is frequently requested by friends.
3. The brand is definitely identified with the USPs of inclusion and moderate percentage of alcohol. Participants did not all associate mysteriousness with the brand.
4. The majority of participants initially tried Salmari in the presence of and on the advice of friends who were already Salmari fans.
5. Salmari is preferred by participants over alternative spirits because it has a pleasant flavour and a moderate alcohol percentage.
6. Salmari is typically consumed as a shot, and the location in which it is consumed has little impact on how it is consumed.
7. According to participants, Salmari's biggest competitors are Jägermeister, Tequila, Sambuca and Limoncello.
8. The target audience is described as "People up to about 30 years old, like to drink and/or go out for fun, have money to spend so does so on Salmari and going out/buying the latest, hippest clothes etc.
9. The majority of participants said they had no preference for a label's colour; second in the order of preference was the red label.
10. Almost all participants first heard of Salmari "through friends, family or colleagues", followed by "at the pub" and "in a shop.
11. According to participants, "through friends, family, and colleagues" was the most effective marketing strategy for Salmari, followed by "in the pub" and "events."

APPENDIX F

MARKET STRATEGY

Succes factors Salmari

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Chosen market segmentation

Demographic

Age: 20 to 35 years old

Phase of life: Studying and/or working, still open and exploring new facets of life

Gender: Inclusive

Origin: Inclusive

Culture: North-German culture, influences from the Netherlands, Denmark and Scandinavia

Religion: Inclusive

Geographic

Country: Germany

Region: Northern-Germany (Hamburg, Berlin, NorthRhine-Westphalia)

Size of city: 1st: Hamburg (1.79 million), 2nd: Berlin (3.52 million), 3rd: Cologne (1.06 million)

Climate: Continental climate, cold winters and warm summers. North-West is slightly milder, but rainier and windier.

Socio-economic

Income: target audience is financially and socially stable to afford to spend money on the aspects in life they find most important.

Job: Creative domain

Education: Inclusive

Psychographic

Personal characteristics: Young (creatives) queer, alternative, embracing nightlife, open-minded, experimental, community engaged, collaborative.

Lifestyle: Like to drink and/or go out for fun. Living in a metropolitan city, as they are living there they are ahead/up to date on the trends in the cities they reside and tend not to be mainstream. The target audience loves to party as it can also get wild, also they are up for an adventure.

Behaviour

Loyalty: Great, as the story of Salmari is introduced and experienced, authenticity, innovation, cultural relevance and experiential marketing, recommendations are factors that play an important role. As these factors are all well experienced, the loyalty for Salmari is very high and would be the first preference to be consumed.

Level of consumption: Salmari will almost always be consumed when they are with friends, no matter the location: in a pub or somewhere at home.

Purchase frequency: Order a round of Salmari shots when drinking in a pub or buying a bottle for when at home.

Moment-of-use: In the evening, as a 'firestarter', and the target audience continues to consume it all night long.

Information German cities

Table F1 provides a comprehensive overview of these three cities, presenting key insights that will further inform the launch campaign. Hamburg was selected due to its favourable geographical location near the Netherlands and Scandinavia, with the cultural influences from these regions permeating the city. The insights gathered from the sales blitz indicate that the prevailing sentiment in Hamburg aligns well with the values of the Salmari brand. Berlin, as the most prominent city in Germany, was chosen to establish Salmari's presence and gain popularity among influencers, thereby increasing the prospects of success in other parts of the country. Furthermore, prior to the Covid pandemic, Salmari had already made strides in Berlin, experiencing a growing level of success. Consequently, there exist past connections that can now be revitalised.

	Hamburg	Berlin	Cologne
<i>Residents</i>	1.79 million, expected to grow to +/-2 million in 2030	3.52 million, expected to grow to 3.9 million in 2030	1.06 million expected to grow to 1.16 million in 2030
<i>Geographically</i>	Close to Netherlands and Scandinavia	Northern-Germany	Extremely close to Netherlands
<i>City size</i>	Second place	First place	Fourth place
<i>Nightlife neighbourhoods</i>	St. Pauli (Reeperbahn) Schanzenviertel Sternschanze	Friedrichshain Kreuzberg Charlottenburg	Ehrenfeld 'Party mile' Rathenauplatz Rudolfplatz
<i>Universities</i>	Multiple universities	Multiple universities	One of the largest Universities in Europe, University of Cologne
<i>Tourism</i>	Hub for tourism and culture 13.6 million overnight stays jan-nov 2022	Most tourism 33 million overnight stays annually	Little less, 5.6 million overnight stays in 2022
<i>Cultural</i>	Festivals (Reeperbahn festival) Art galleries Museums (MKG) Creative spaces (FUX) Street art	Festivals (48 stunden neukölln art festival) Art galleries Museums Creative spaces Street art	Street art

Table F1: Overview of Hamburg, Berlin and Cologne

APPENDIX G

TOUCHPOINTS

Questionnaire German target audience

Start slide:

Thanks for taking time to fill out this survey for my graduation project about Salmari. Your answers will be of great use for the project!

Statement 1: introduction/context

Introduction: Salmari is a dark, intense salmiak liquor (25% percentage of alcohol) with a refined premium taste. Handcrafted in Finland with purity and dedication. It's our mission to lift people's nightly spirit. Allowing them to unfold the night in all its dimensions and take a walk on the wild side. To feel unrestrained and living the moment, letting go of all the daily pressures in these hyperconscious times. Going out at night is not just escapism, it can truly expand our horizons and change our mindset.

Statement 2:

In the night the darkest substance releases the brightest spirits. New edges are explored, the strange embraced. There is no compromise at night, time is fading away quickly. Get everything out of it, from good to great. Searching for lights, always on the move. The night is not just dark.

Statement 3:

target audience: FOR WHO?

Young people, between 20-35 years old,

Who like to go out for fun, like to drink and are up for an adventure. The night is their domain!

Living in an urban area and are ahead of the trends in the cities they reside (Hamburg, Berlin, Cologne) and tend not to be mainstream.

Statement 4:

Questions

Description: 13 questions will be asked about your interpretation and perception of (nightlife) brand and Salmari. Afterwards questions will be asked about your personal interests.

Question 1:

Do you like the taste of Salmiak?

Answers:

- 1- Yes,
- 2- No,
- 3- Never tried it

Question 2:

Which drink do you mostly consume, when going out/at a pub?

Description: Beer/wine/typical(local) shots/ soft drinks

Extra question:

How would you describe your consumption of alcohol? How much are you influenced?

Question 3:

In your city (of residence/hometown), what is a typical night of going out? Where do you start, where do you end the night? Where do you go when you are up for an adventure?

Description: e.g. start at a pub/ night shop/ at home/ at friends. Please also write down the names of the places you go to.

Question 4:

When did you first learn about Salmari?

Answers:

- 1- just know,
- 2- through friends,
- 3- bar/pub,
- 4- retail,
- 5- nightclub,
- 6- advertising

Question 5:

(Only answer when consumed before). Why did you (not) like Salmari?

Description: please write down your answer in about 2/3 sentences

Question 6:

(Only answer when consumed before). What happened when you drank Salmari?

Description: e.g. you felt a 'kick-start', completed the night, went on adventure. Please describe your answer in about 2/3 sentences

Question 7:

When you go out, which kind of night animal fits your style?

Description: Please describe your answer in about 3/4 sentences

Question 8:

Do you dare yourself to take a step to the unknown when going out? Or do you need extra help?

Description: Help could be some extra courage through friends/drinks etc. to give a boost.

Answers:

- 1- Yes I dare myself, I don't need extra help,
- 2- No I need extra help,
- 3- Other

Question 9:

Which merchandise attracts your aesthetic the most?

Description: choose as many as you like

Answers:

- 1- Sunglasses,
- 2- Condoms,
- 3- Zach Danson t-shirt,
- 4- Shot glasses,
- 5- Poster,
- 6- LED sign,
- 7- Lighter,
- 8- T-shirt red diamond,
- 9- Scarf

Question 10:

What are your most favourite brands? and why?

Description: e.g. you follow them on social media, only use/wear those brands/ recommend it to your social environment/ you are an ambassador of these brands/ you value their values/ norms/ standards. Please describe your answer in about 3/4 sentences

Question 11:

What are your most favourite brands of the night domain? and why?

Description: e.g. you follow them on social media, only use/wear those brands/ recommend it to your social environment/ you are an ambassador of these brands/ you value their values/ norms/ standards. Please describe your answer in about 3/4 sentences.

Question 12:

Does/Would Salmari fit in your nightlife style?

Description: Please describe your answer in about 3/4 sentences

Statement 5:

Personal (interests)

Question 13:

What is your age?

Answer:

- 1- <20 years,
- 2- 20-25 years,
- 3- 25-30 years,
- 4- 30-35 years,
- 5- >35 years

Insights interview

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Question 14:

Gender: How do you identify?

Answers:

- 1- Female,
- 2- Man,
- 3- Non-binary,
- 4- other

Question 15:

From which city (residence/hometown) are you?

Description: please write answer down as→ hometown: Hamburg,
residence: Berlin

Question 16:

What is your daily occupation?

Description: study/work/enjoying life etc

Question 17:

Which German artists/band are you a fan of? Why? Are there artists/
performers which you visit in museums/galleries or follow online? Who
and why?

Question 18:

In your city (of residence/hometown), where do you:

- 1- Like to hang out?
- 2- Visit museums/galleries?
- 3- Go to which places?
- 4- Go to which stores?

End slide:

Thank you very much for filling in this question form. With your answers
your help for my graduation project will be great!

Description: for questions you can contact me:

Results summary German target audience

Nightlife

Which drinks are mostly consumed by the target audience

- A variety of drinks
- Beer and (sparkling) wine are the most popular drinks
- Main competitor: Berliner Luft en Mexikana

Drinking style and how much are they influenced?

- Tend to stick to the regular 'safe choices' like beer and wine
- Through recommendations they are open to try new things
- More open to try new drinks than solid foods
- Wine for a relaxed-get-together and shots when it's time for a party

What is a typical night of going out?

Hamburg

- Start at home, in the Schanze or Barmbek
- Second: go to clubs/bars like the Hamburger Berg, Sofa bar, Barbarabar, Katze, Frida B, Goldfischglas
- End the night: eat on the way home

Berlin

- Start at home, or get drinks from the späti (most accessible and cheaper than going to a bar, but more expensive than the supermarket)
- Second: go to raves, clubs, dance events with themes or special occasions. Sisyphos, KaterBlau, RSO
- End the night: late night bars, get something to eat and go to a park, lake etc

Identification/recognition for Salmari?

- Most of them answered that they first learn about Salmari just know
- Some through advertising
- Some through friends

Consumed before:

- Not as high in alcohol percentage as other liquors
- High recognition: the name and the colour
- Feels like a group activity → "It's a good catalyst to get in quickly but still gently. Me and my friends sometimes make a call-and-response out of the name and shout SAL-! and answer MARI! which makes it like a group activity - even for those who don't like liquorice"
- "The design and look of Salmari is different compared to other drinks I normally consume. As soon as I recognise the red diamond somewhere, I'm intrigued to know if that really is Salmari."

Which night animal fits their style?

- Most identify with being a night wolf
- Some with a night humminbird
- Less identify as a night sheep

Do they dare themselves to take a step to the unknown? Need extra help?

- Most answer they do dare themselves, and don't need extra courage
- Some answered they like some extra courage
- Some answered that it depends on their own energetic level and on the night
- "When I go out, I always tend to explore and meet new people, my most random memorable memories are from these random kinds of nights. Now that I'm introduced to Salmari, I'm curious to know if Salmari really gives me the extra motivation and sparkle for my nightlife."

Which merchandise attracts the most?

- First place: Sunglasses
- Second place: Scarf, LED sign, lighter, condoms
- Third place: t-shirt with red diamond

What are their favourite brands? And why?

- Designs that are well designed: Korua shapes, apple
- Clothing that fits their taste and has good quality: Habibi (from Hamburg), Carhartt, Patagonia, Oh my bag (Amsterdam)
- Clothing, but focus on sustainability: Second hand clothing/ no brand, flea markets, humana, second hand stores

Favourite brands in the night domain?

- Berliner Luft, because of the refreshing feeling
- Stella Graber, ebay classifieds
- Pick'n'Weight
- Vintage Revivals

Would Salmari fit in their nightlife style?

- Someone answered if they were a fan of liquorice, they would definitely try it
- Style of the brand and marketing is appealing to nightlife style, so would try
- Logo is high in recognition
- Branding fits night people
- Simple design is appealing
- Salmari would be something special to drink

Personal/demographic

Age category?

- Almost 50/50 between 20-25 and 26-30 years old
- Most in the age range of 26-30 years old

Gender?

- More women than men

From which city?

- Hamburg and Berlin

Daily occupation?

- Most of them were students, some were working

Which German artists/band do they like?

- Singer(s)/bands: Majan, Giant Rooks, Trettmann, Paula Hartmann
- Artists: Sarah Hartmann (interior designer), Charlotte Weise (greenfluencer), Tara Louise Witwer (feminist)

Where do they like to hang out/visit museums/places/stores?

Hamburg:

- Alster (river),
- Various parks, Stadtpark, Planten un Blomen
- Schanzenviertel
- Schwanenwik
- Reeperbahn
- Hamburger Berg
- MKG (museum)
- Sportcheck, urban Outfitters, Hot Dogs Vintage store
- Kiosks

Berlin

Mauerpark area

- Boxhagener Platz (flea market)
- Trauma bar, Sisyphos,
- Tempelhofer Feld
- Sahara Imbiss
- Plötzensee/Krumme Lanke in the summer.

APPENDIX H

BRAND DNA

Positioning

a information on the position of the brand, in chapter 10.

- Target audience: Young adults aged 20 to 35 residing in urban areas
- Price strategy: Salmari caters to the nocturnal lifestyle, providing the ultimate liquor for nighttime indulgence
- Benefit: Enhances their spirits, facilitating new experiences and social interactions
- Distribution channels: Through peer recommendations, on-trade establishments, and retail outlets

Positioning statement

For young adults aged 20 to 35, residing in urban areas, who are ahead of trends, Salmari offers a premium salmiak liquor characterised by its handcrafted purity and dedication to quality. Salmari serves as an inspiration and catalyst, uplifting the target audience's nightly spirit and providing a higher sensation, empowering them to explore unrevealed domains, encounter new individuals, and embrace the mysteries of the unknown.

Target audience: young adults aged 20 to 35, residing in urban areas, who are ahead of trends

Brand: Salmari

Product category: Salmiak liquor

Product attributes: Premium quality, handcrafted with dedication

Functional benefits: Produced in Finland using the finest, high-quality ingredients

Emotional benefits: Kick-starts their spirits, fostering an uplifting feeling

Self-expressive benefits: Giving consumers an authentic identity by facilitating exploration of new places and connections with people while embracing the unknown.

Brand equity

Level 3 - Brand response:

- Judgements: Enable consumers to appreciate the authentic taste of Salmari, highlighting the use of high-quality ingredients. Showcase how Salmari caters to their preferences for unique flavours and experiences.
- Feelings: Position Salmari as a liquor that brings forth positive and uplifting emotions during an individual's night out. Foster curiosity and intrigue, compelling consumers to explore and experience the distinctive flavour of Salmari.

Level 4 - Brand resonance:

- Resonance: Cultivate a community for German consumers, instilling a sense of belonging to the Salmari community. Consider organising and sponsoring events that allow consumers to engage more deeply with the brand. Distinguished and devoted consumers could be recognised as Salmari Diamonds, receiving exclusive merchandise and personalised Salmari experiences, further strengthening the bond between the brand and the consumer.

Future vision

By the end of 2024, Salmari is envisioned as a brand that has cultivated strong and enduring relationships with its target audience: young adults aged 20 to 35 residing in Germany's three most captivating and influential cities, namely Hamburg, Berlin, and Cologne (in that order).

This target audience represents early adopters who possess inventiveness and serve as trendsetters for the mainstream. Consequently, reaching and connecting with them is crucial for establishing a lasting emotional bond between Salmari and the mainstream population.

Brand visual

Colour

The starting point was to keep the existing brand identity as much as possible, as this ensures an overall better look. The company makes good use of two dominant colours, black and red. The brand's recognisability with these two colours is so great that it was decided not to deviate. However, this allows for deviation from the standard in other visual aspects, as consumers will intrinsically recognise Salmari.

Font

'Reros': used as a sub-font because it is inspired by the Bauhaus period.

Logo

Furthermore, changes in the logo and style of communication will vary much from the original. This decision was chosen because results from the German target audience showed that the communication style and visual branding fit well. Salmari also constantly looks to see what works best with the target audience.

Illustrations

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Language

The choice was made to look at companies identified as competitors in Chapter 5. Below is an overview of all the companies, along with which language they use as their working language.

Kornfetti: Uses German as its primary language in all online communication, both on Instagram (6,015 followers) and on its website.



Figure H1: Instagram post by Kornfetti



Berliner Luft: Uses the German language in communication online, manufacturer's website. An official Instagram page could not be found, so nothing could be concluded about further communication.



Berliner Luft

Der frische Pfefferminzlikör. Klar und frisch, wie die Berliner Luft eben so ist. Das Kultgetränk der Berliner Partyszene ist stets ein gern gesehener Gast. Gut gekühlt ist die Berliner Luft nicht nur pur ein...

[mehr lesen](#)

[zur Berliner Luft](#)



Figure H2: Visualisation of language use by Berliner Luft

Jägermeister: The official international Instagram page (438k followers) only uses English as the language of communication. The official German Instagram page (150k followers) uses German as its primary language. In doing so, it also posts different Instagram posts than the international page. Being a large international company, the Jägermeister website has several languages as its primary language.

Fritz Kola: The official Fritz-Kola Instagram page (84.4k followers) uses German as the language of communication, with the occasional English post in between.

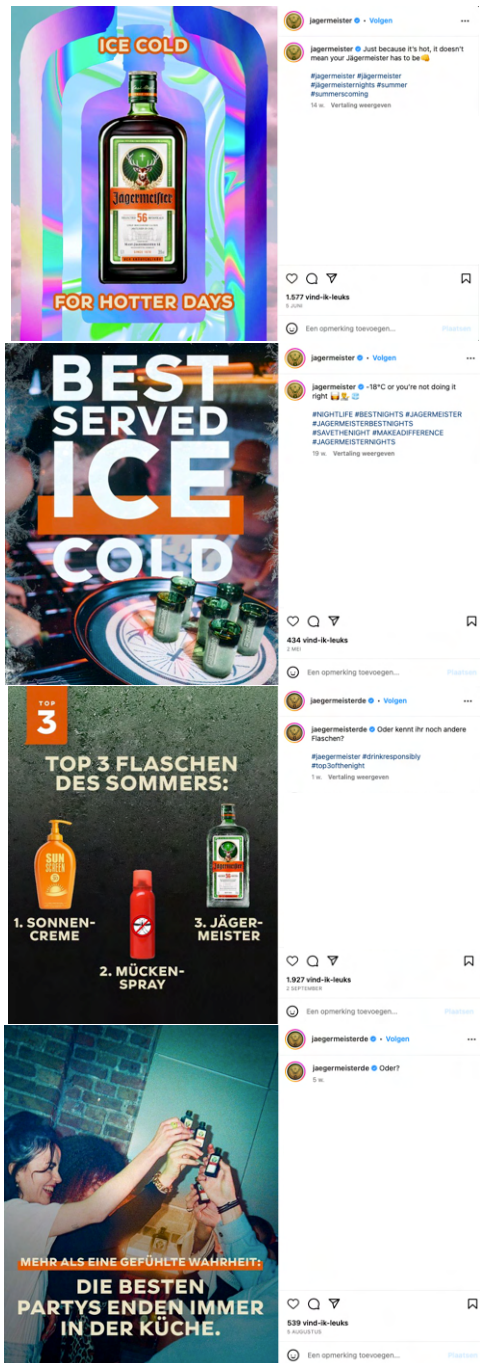


Figure H3: Visualisation of language use by Jägermeister

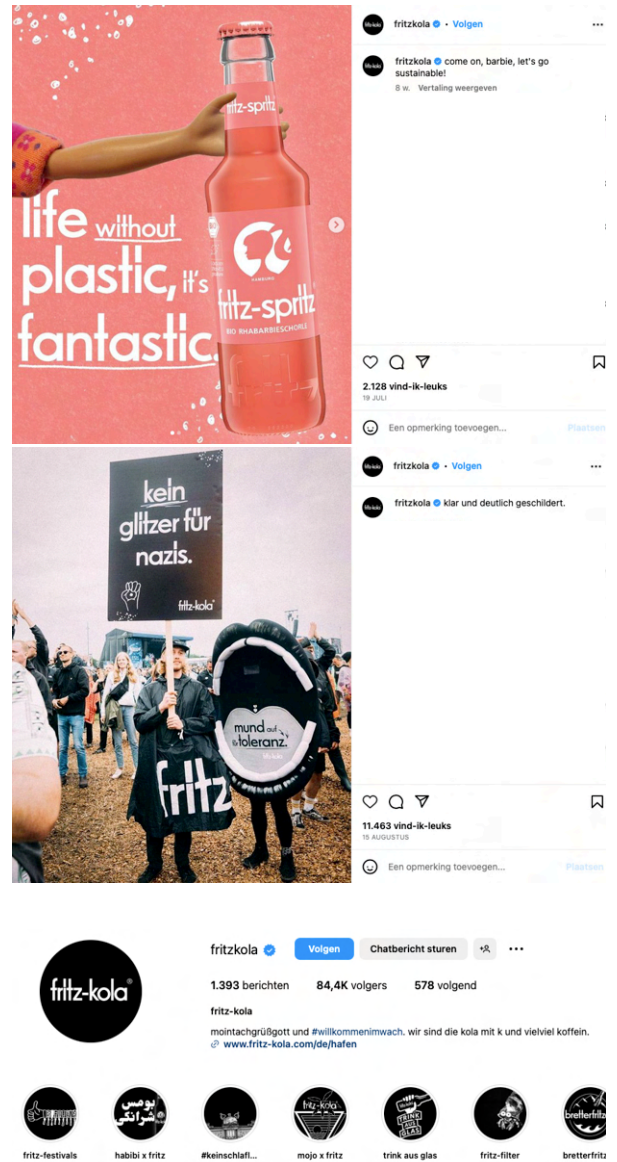


Figure H4: Visualisation of language use by Fritz Kola

Vitamin Well: Vitamin Well official Instagram account (62.7K followers) uses English as its main language. The official German Instagram account (15.1K followers) uses the same visuals as the official account, but it uses German as the primary language in its caption. Because this company is also internationally oriented, websites with different vehicular languages exist.

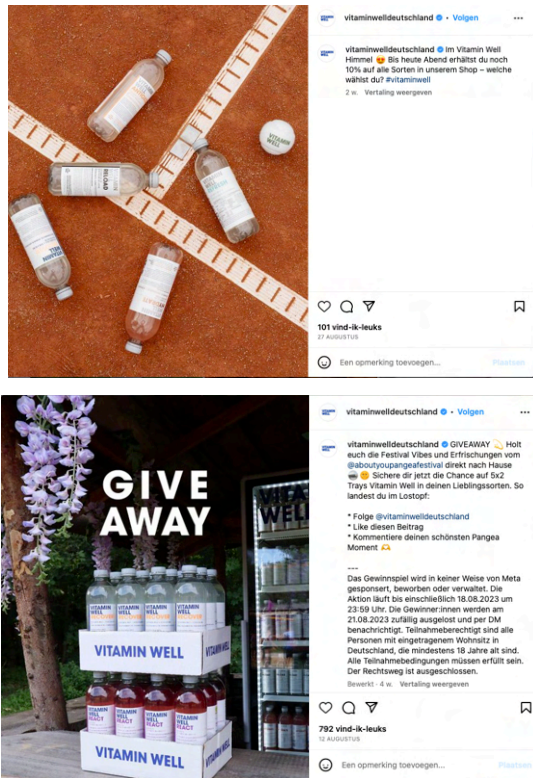


Figure H5 Visualisation of language use by Vitamin Well

Carpe Diem Kombucha: This company lets users choose between a German and an English website version. The official Instagram account (5,554 followers) uses German as its primary language, with English implemented here and there.

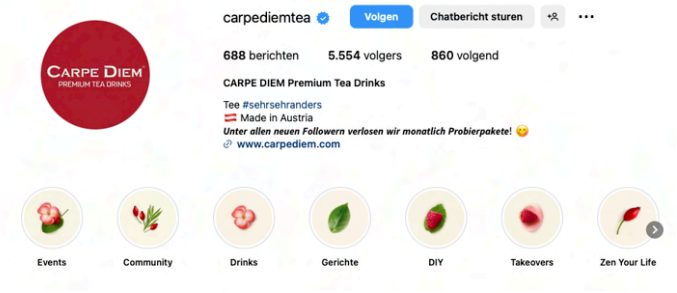


Figure H6: Visualisation of language use by Carpe Diem Kombucha

Club Mate: The company gives users a choice between German and English versions via its official website. However, the official Instagram account (5,621 followers) uses German as the primary language, with English implemented in between.

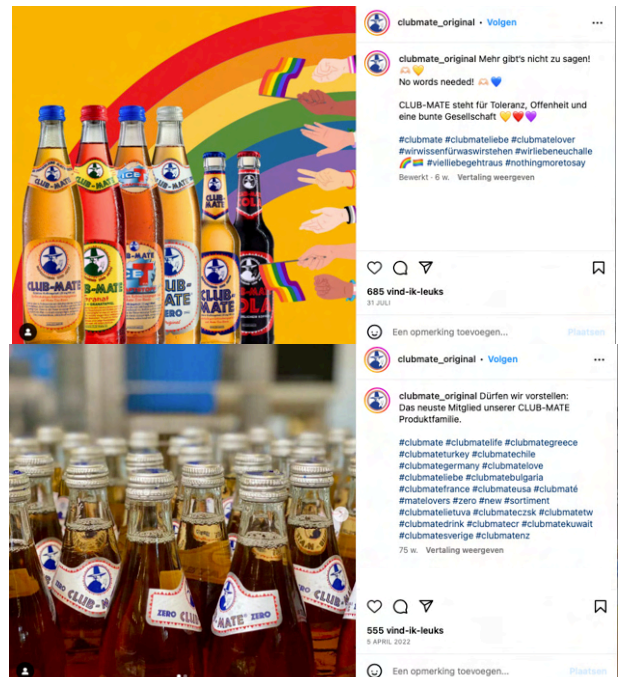


Figure H7: Visualisation of language use by Club Mate

APPENDIX I

LAUNCH STRATEGY

Special interests

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Estimated buyer persona group

		<i>Residents</i>	<i>Estimation</i>	<i>Percentage</i>
Hamburg	Total	1.79 million	338,400 - 398,100	20,57%
	Man		173,900 - 204,600	
	Women		165,400 - 194,600	
Berlin	Total	3.52 million	643,400 - 757,000	19,89%
	Man		320,600 - 377,200	
	Women		321,400 - 378,100	
Hamburg	Total	1.06 million	185,400 - 218,100	19,88%
	Man		91,300 - 107,400	
	Women		93,000 - 109,400	

APPENDIX J

LAUNCH CAMPAIGN

Launch campaign ideas

Below the full list of ideas for the launch campaign can be read. The ideas **bold** are ideas that are not worked out yet, but could potentially be used in the project.

Phase 1- Visibility

Online

1. Instagram posts: Instagram posts aim to increase awareness among followers that Salmari is actively expanding towards Germany. As results showed that individuals tend to introduce Salmari to others, it is essential to clarify to the existing user group and target audience that Salmari is also available in Germany.
2. Targeted Instagram story/post/video: Salmari, via Instagram, will post posts where the social media user needs to immediately see what it entails, as the user has to become curious about what is passing by each time in their social media feed. The user is triggered by letting Salmari pass by in different ways: story, post, and video.
3. **Search ads: Consumers that are actively searching for related keywords, it will be helpful to guide them to the Salmari (social media) platforms to learn more about Salmari.**
4. **Website: provide a comprehensive online resource for the target audience/ consumers who are seeking detailed information about Salmari and the benefits.**

Offline

1. Street art: Street art aims to create curiosity and mystery among the target audience by placing 'Salmari street art' in strategic, high-traffic, chosen locations. Strategic locations were chosen based on where the target audience is often located, such as near parks, nightclubs, famous streets, pubs, etc. Figure [XX] shows which locations have great potential for Salmari street art. Figure [XX] shows what street art would look like; it combines the red Salmari diamond with an illustration of Zach Danson.
2. Stickers: The purpose of stickers is to foster brand recognition and create a buzz by sticking Salmari stickers all over both cities and in bars and pubs. The aim is for the stickers to show the same illustration as the street art to maintain a coherent visual style. The stickers will be pasted anywhere, making the target audience and user group think of Salmari again, even in random places where they do not expect it.
3. **Bar personnel: Influencing consumer willingness for Salmari by getting bar personnel to be a first hand fan, actively recommend it to customers (as the 'new shot')**
4. **Bars: generate interest and curiosity among pub/club-guests by creating visually appealing promotional marketing and engaging activities centred among Salmari promotional items.**
5. **WOM (word-of-mouth): Let early adopters and loyal consumers act as 'brand ambassadors' to spread positive WOM recommendations about Salmari and create a buzz around the brand.**

Phase 2- Expansion

Online

1. Instagram posts: In this phase, the goal of the Instagram posts is to let those interested in Salmari and who have already had the initial online/offline introduction learn more about the moment of use. For Salmari, it is essential to post relevant content so interested individuals will be increasingly active with Salmari online. It is also necessary for Salmari to repost events they sponsor to show online their 'followers' what the company collaborates with.
2. Targeted Instagram story/post: The Instagram posts explicitly developed for this phase will also be used as targeted Instagram stories and posts. By designating specific posts as ads, such as special sponsored events, Salmari can reach many more people in its target audience.

Offline

1. Späti nights: The goal of the 'späti nights' is to enhance brand visibility by transforming späti spaces into Salmari-sponsored spaces, especially the kiosks that are frequently visited by the target audience and which have a feeling for organising DJ nights. These nights will create trust and credibility among the target audience by offering an event that positively reflects the brand.
2. Sponsored exhibitions: Introduce Salmari to the target audience in a low-pressure environment by sponsoring relevant shows, events, festivals, and galleries. Create trust and credibility among the target audience by supporting artists (that fit the Salmari brand style) that are well-known among the target audience.
3. Photoautomat: By choosing strategically selected locations of photoautomats (near nightclubs and galleries), people can capture their day/night/perfect/imperfect memories in photos to inspire exploring new memories. The images represent an experience the target person has experienced, which can be with friends, unknown people, crazy objects, etc. Figure [XX] shows which photoautomat locations are potentially suitable to rent.
4. **Distribution channels (retail): elicit target audience (consumers) interest and conversion by strategically placing Salmari in retail locations, creating an appeal that resonates with the target audience.**

Potential venues and festivals

Hamburg

- Habitat festival - music festival
- Viva con Agua gallery
- Millerntor Gallery
- Vogelball festival - queer festival
- MS Artville - open air gallery
- MS Dockville festival
- FUX - creative space, coworking atelier
- SLOT - nightclub and creative workspace

Berlin

- Kraftwerk
- CTM festival
- 48 stunden Neukölln- creative festival
- WIR sind FUX - creative spaces
- Veryl festival- festival with art, workshops, music
- Kulturbrauerei - coming together venue

Phase 3- Commitment

Online

1. Instagram posts: The focus of the Instagram posts in this latest phase is to encourage engagement and expansion of the brand's online community by consistently posting compelling and relevant content through Instagram. More focus on the inspiration Salmari draws from art, translating that to its target audience in a 'Salmari way'.
2. Targeted Instagram stories and posts: The Instagram posts explicitly developed for this phase will also be used as targeted Instagram stories and posts. By designating specific posts as ads, such as from festivals and inspirational/creative posts, Salmari can reach many more people from the target audience.

Offline

1. Merchandise: The goal of creating merchandise is to strengthen brand affinity with the target audience by providing a revenue stream that offers hand-selected and exclusive Salmari merchandise that appeals to the target audience and generates more interest among general consumers for the brand. Two types of merchandise items were chosen to suit the target audience. The first item is a black racer vest with the salmari logo. This unisex clothing item can be worn as a base for any outfit. The second item designed for merchandise is a crochet beanie inspired by Kyu(Q) Park. This item was chosen because it gives a unique addition to an outfit, and consumers can customise it by attaching unique pendants to it, bringing out their own identity. Both items fit the style and aesthetic of the target audience. Whereas the first garment acts as a base to build on, the headgear is intended as an item where consumers can set themselves apart from others.
2. Sponsored events: The goal of continuing sponsoring events is to reinforce Salmari's presence and brand image and keep supporting events and exhibitions that are specifically targeted to the target audience. Show the brand's association with the most established and recognised players in the nightlife domain.
3. Sampling on festivals: The goal of sampling Salmari on festivals is to continue reinforcing Salmari's presence in the target audience and show the brand's association with credible and trustworthy festivals. As well as offering all the possibilities to have a 'Salmari moment'.
4. **Salmari diamonds: Cultivate brand loyalty and create influential brand advocates by identifying individuals within the target audience who consistently exhibit a strong affinity for Salmari.**

Inspiration merchandise

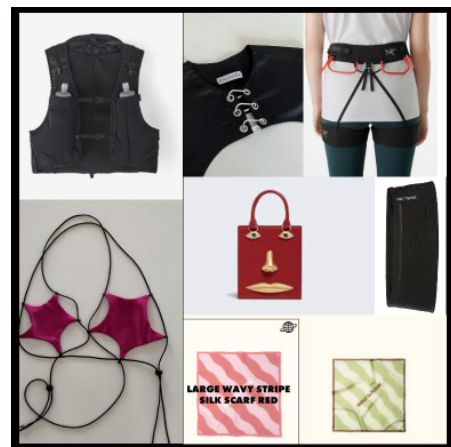


Figure J1: Visualisation of inspiration and design for new merchandise

Budget overview

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Funnel method

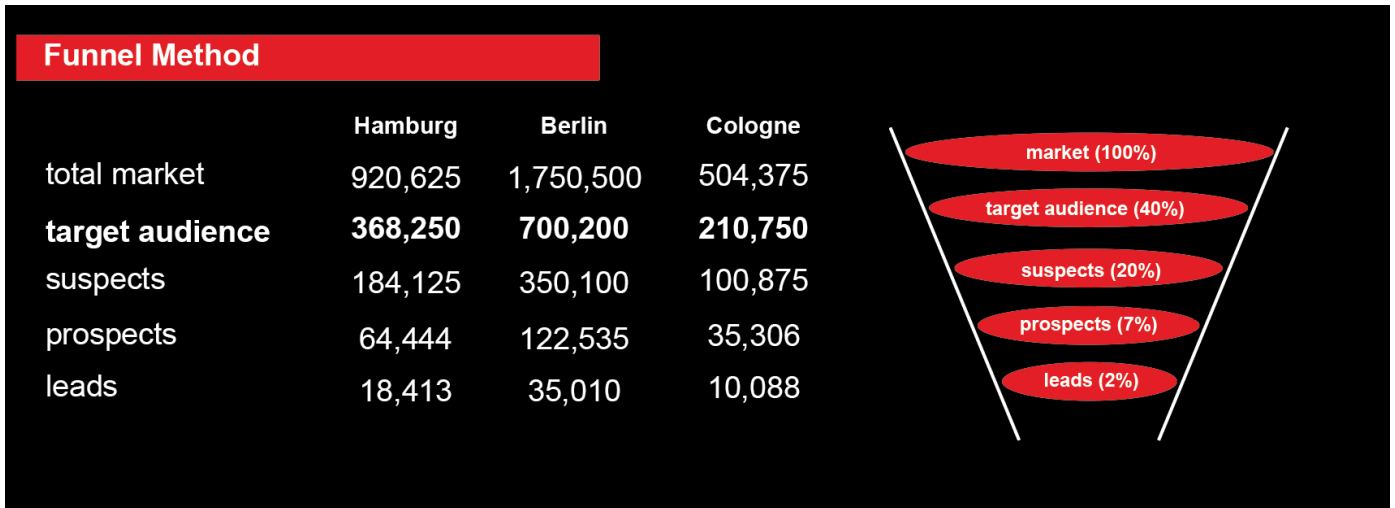


Figure J2: Use of funnel method to determine the desired total of target audience to reach

APPENDIX K

VALIDATION

Hamburg validation trip

Interview guide

These interviews aimed to validate the concepts for the launch campaign with the German target audience and to establish to what extent the designs connect with the target audience and, if necessary, improve notes. An overview visualisation of the concepts was chosen, see page XXX, which could be shown during the interviews with the target audience. This ensured a semi-structured conversation, where it was possible to respond more deeply to the participants' answers (Zijlstra et al., 2020).

Interviewees

For this interview, we chose to speak to the target audience from Hamburg as a one-to-one interview. The target for speaking participants was set at eight people; in the end, ten persons (from the target audience) were willing to talk. All participants were aged between 25-35 years old and would identify with the newly established target audience.

Interviews

The interviews took place face-to-face with the target audience, mainly in pubs. Before the trip to Hamburg started, a list of pubs that could be visited was drawn up; a bar list was compiled from Salmari and the target audience, who had been interviewed earlier. In the end, speaking to individuals in every bar was only sometimes possible, which was fine as there was enough time to go to other places. The interviews were conducted in English.

Transcripts

Because the interviews were quite casual, it was chosen to take short notes during the interview and, if something needed to be clarified, to ask right away. Names and words indicated in German were always double-checked to determine whether this was understood correctly to avoid having problems gathering more information about them later.

Analysis

The interviews with the target audience helped a lot to get a better picture of the people themselves and the culture in Hamburg and ultimately validate the concepts. A holistic view was formed by interviewing people in different places in Hamburg. Results summary.

Summary answers

Street art

- All participants answered that they take note/pay attention to graffiti → if it stands out/catches the eye they will be curious and want to take a moment to ingest the artwork (can be both the place of the artwork or the artwork itself)
- One participant answered that once there was a bird that was popping up in different places and she was curious what the bird was about. However she searched online and couldn't find anything about it.
- When talking to one participant about street art, she mentioned 'astra' (beer). It is a common beer brand, and has a very recognizable brand logo. People even have tattoos of the logo (same as with Salmari in the NL). so if the logo is recognizable, it is possible to make street art out of it, because people will eventually recognise it. Would do well in Schanze and St. Pauli.
- Street art is really a part of the culture. Everyone has a street art piece that has been stuck in their mind. Street Art can be found everywhere.

Social media:

- For marketing, instagram really helps them to gain attention to their target audience. A lot of bars use this platform in Hamburg to market their events and their

Späti's:

- kiosks/späti's known in Hamburg, but are more a Berlin thing (the späti culture is bigger)
- In Cologne: there are collabs between kiosk and liquor brands (Tomas Hendry Lemonade) → knows the owner.
- There is competition between bars and kiosks, however a lot of bars organise their own special events like 'DJ nights' which could be a good fit for Salmari to sponsor these kinds of events.
- At kiosks, people mostly buy ½ L of beer to consume directly (= on the go).. So to drink a whole bottle of 0.7L Salmari would be a bit much. A smaller version would fit better for kiosks. (also it has to be served from the freezer)
- 2 most popular späti's in Hamburg:
- Simon von Utrecht Straße,
- Grüner jäger

Photoautomat:

- More than half the participants liked the idea of photo booths and capturing a special moment.
- They would think it is a fun way of coming in contact with Salmari, but it would have to be clear what Salmari is and 'why?' the photo booth is chosen.
- However, often the booths don't work.
- They do not think that it is too commercial because 'everyone likes pictures with their friends or from themselves'.

Social media:

- A collaboration with a bar that has specialised itself as an art gallery, and to sponsor an event/gallery as Salmari, will assure credibility and trust to the visitors.
- Collabs with galleries, listed below would also be a good fit for Salmari. To let the target audience see that Salmari is really invested in the cultural scene (as they find that important)
- Viva con Agua
- Millerntor Gallery

Social media:

- women were not per se influenced or hyped about art/being artsy. They mostly go to raves in their free time.
- 8 participants answered that posts about art and social media with collabs brought together is something that they would like to see online. Especially because other brands do more focus on their own product/service to be standing out, but not combine it with really inspiring their target audience.

Merch:

- During the interviews there was also a conversation with one of the sales representatives of Hendricks/Discarded. This man was introducing a new kind of coaster to the owners of a bar.
- These coasters are plantable seed coasters. Consumers would take the coasters home, to grow their own flowers.

Festivals:

- Smaller festivals would also be a good fit for Salmari because it costs less to promote and sample the product in those places. Events that would fit:
 - MS artville → open air gallery with contemporary art
 - MS dockville: multiple day festival
 - Vogelball (queer festival in august)
 - Kornfetti: gave samples to people on smaller festivals, now it is a hype in Hamburg and everyone wants to drink it, because they associate this drink with the festivals they attended.
- Habitat: festival in Hamburg, in July. Fits the target audience.

Extra information:

Nightclubs

- 2 important nightclubs are being closed soon because of the changed policy of the municipality of Hamburg
- Raves kinky clubs are a thing in Hamburg
- La cova: night club on the Reeperbahn. Salmari would probably fit there, because it's about accepting all dimensions of the night and exploring everything.
- Fundraiser: Fundbureau?: nightclub in Hamburg

Salmari:

- Some said that Salmari would be most popular in late summer/autumn, because of the taste (it's more intense) and because of the colour. The respondents associated the dark colour with the colder seasons.
- Two participants answered (in two different bars) that mostly the bar staff drink Salmari. Not really served to consumers, because they still do not know the brand and product.

Locations:

- At the harbour there is a beach: good vibes → Landungsbrücken. Would fit Salmari very well because of the location, sight of the harbour (even more industrial and raw)
- Golden pudel (at the beach)
- Jupiter, (next to the shop 'Saturn') used to be a shopping centre, but is now a centre of art where people can come together.
- Monkeys music club
- Jolly Roger
- Café Miller
- Tabakbörse/Arrivati Park

Insights

Overall ideas to implement in the launch campaign

1. Street art 'creature' that stands out from other visuals. Also with an # so people can search online for the brand/creature ec.
2. Collab with Humana (vintage store) → the target audience visits the place frequently, scoring unique items. Already plays 'up-tempo' music. could be a good first impression for people to get acquainted with Salmari
3. Collabs with bars, which organise events like P&P → dj nights, and 439 bar → gallery
4. Promotion through instagram works really well. Target: Schanze and St. Pauli
5. Späti → some are quite big in Hamburg and also have the vibe of people getting a beer and enjoying it on the street in front of the store. However, it is mostly a Berlin thing
6. Sampling at festivals: people get to know it in an easy and accessible way.
7. Sponsorships with galleries: would work as well, especially the art festivals
8. Sponsoring of clubs would also work, however the two most important and biggest clubs are closing their doors.
9. Mini Coasters with eg. basil and the basil can be used for a signature cocktail with salmari.

Visualisation

VALIDATION TARGET AUDIENCE @HAMBURG



ELEVATE
THE NOCTURNAL MUSE

pre-launch
goal: gain attention of target audience, generate interest and curiosity/ mystery

PHOTOAUTOMAT



Photoautomat


'capture the night in all its dimensions'



SALMARI
THE NOCTURNAL MUSE

STREET ART




SALMARI LOCATION

SOCIAL MEDIA

post-launch
goal: reinforce Salmari's presence, strengthen brand affinity with target audience, cultivate brand loyalty

SOCIAL MEDIA

launch
goal: enhance brand visibility, introduce Salmari to target audience, create trust and credibility,








SALMARI/SPÄTI



MERC



Figure K1: Visualisation of validation visuals for trip to Hamburg

