

# 1 Perception of the Discourse of Advertising Logos by Consumers 2 of Mass Products: Case of Soft Drinks in Congo-Brazzaville

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## 6 **Abstract**

7 Anchored in a perspective of relationship marketing, this article analyzes the perception of the  
8 discourse of advertising logos by consumers of soft drinks. Through a study carried out on 297  
9 students, the article highlighted the fact that perception varies separately by level of  
10 education, gender, age, or a combination of both gender and level of education.

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12 **Index terms**— relationship marketing, perception, logos, advertising, consumer, congo-brazzaville.

## 13 **1 Introduction**

14 his article is to be considered in the context of relational marketing or relationship marketing that stipulates: "A  
15 consumer is no longer a sole receiver, he also becomes an active transmitter of information related to organizations  
16 he is in relationship with (Gavard-Perret, 2000). The consumer becomes message actor, rather than being simply  
17 a receiver of such a message. We consider Berry's relational marketing, quoted by Flambard-Ruaud (1997):  
18 "Relational marketing consists of attracting, maintaining and reinforcing relationship with the client". As it is  
19 said by Bergadaà (2000), "What is at stake today is to define another logic or approach that considers the fact  
20 that the consumer has become a knowledge seeker and actor. In fact, this consumer makes inquiries, takes part  
21 to fora, suggests proposals to enterprises and researchers, goes beyond relationship borders".

22 The consumer figures out, compares, chooses, postpones the purchase, or simply gives up. That is the reason  
23 why we have carried out this research study with a population of students, on the ground that the latter represents  
24 the layer of the society that actively participates to liquid communication, characterized by a saying that "all  
25 communicate, and all is used in order to communicate". The consumer is subject to a lot of messages, not only  
26 from a multitude of medias, but also from consumers themselves. And this implies a communication that is  
27 current, omnipresent, multiform, changing, and sometimes imperceptible (Tissier-Desbordes, 2013). We have  
28 been cautious enough to lay a particular emphasis on gender, given that it has an influence on attitudes and  
29 behaviors of both male and female consumers (Gavard-Perret, op.cit).

30 In any communication between the receiver and the sender, there is the presence of noise, expressed by gap  
31 between the message sent and the message received. In this article, the message or the discourse is that of the  
32 advertising logo relating to soft drinks. Dorey and Zollinger ??2000) underline that "As a general principle, in  
33 the design of advertising messages, well-established principles must be considered: the message ought to be swift,  
34 synthetic, clear and signed. However, abiding by these imperatives is not sufficient enough to ensure effectiveness  
35 in communication". Hence the existence of messages that are misunderstood, disconnected from the product, the  
36 brand and for which the consumer perceives no concrete or practical benefits, and therefore remains indifferent.

37 How could we make it possible for the consumer to better perceive the significance of the discourse proposed  
38 by the logo on the product?

39 From this core question, there are the six following secondary questions:

40 Q1.1: Does the contents of a logo representing a soft drink always meet expectations? Q1.2: Are the logo's  
41 objectives perceived in an accurate manner? Q2.1: Is there any link between the logo and the color of the  
42 beverage? Q2.2: Can packaging play a role in the attractiveness of soft drinks? Q3: Is there any link between  
43 the logo and the brand image of the company? Q4: Is the message conveyed by the logo always explicit?

44 Through these questions, we want to study how consumers picture the discourse of advertising logos orientated  
45 towards soft drinks in Brazzaville, through the discourse of students on such an advertising logo to figure out  
46 the attractiveness of soft drinks from the logo, so as to better understand the place of communication in these

## 2 II. ITUATION OF ART ON LOGOMETRY

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47 enterprises. For that perspective, six hypotheses are pinpointed: H1.1: The logo's contents meet the consumer's  
48 expectations according to the level of education. H1.2: The logo's objectives are perceived in a clear and precise  
49 manner, according to the level of education.

50 H2.1: There is a link between the logo and the color according the gender. H2.2: The packaging triggers the  
51 consumption desire of the consumer. H3: There is a link between the logo and the brand image of the company,  
52 according to the age of the consumer. H4: The message conveyed by the logo is explicit according to the sex and  
53 the level of education.

54 We have conducted a survey of 297 students from the "Ecole Supérieure de Gestion et d' Administration  
55 des Entreprises -ESGAE" (a college of business administration) in Brazzaville, Congo, on real or prospective  
56 consumers of these soft drinks. The data have been processed on Sphinx software. After presenting the situation  
57 of art on logometry, then theoretical framework, we will tackle the part devoted to results and discussions, prior  
58 to concluding.

## 59 2 II. ituation of art on Logometry

60 Originated from the latinword "logos" or discourse and "metrics" or measure, logometry refers to a method  
61 of analysis and interpretation of a discourse, used in human and social science. The method is based on a  
62 computer-assisted analysis which combines both qualitative and quantitative interpretation of digital corpus of  
63 the discourse. It is a set of documentary and statistical processing of a text or discourses that emphasizes either  
64 the hyper textuality of digital corpus, or data analysis and textual statistics.

65 That is why logometry is to be seen as the natural extension of lexicometry (lexicon measurement) and  
66 textometry (text measurement). It is the analysis of the discourse or the logos in its linguistic and social  
67 dimensions, as stated by Mazière (2005) who considers that: "Logometry is, first of all, a computer-assisted  
68 "return" to discourse units in order to consolidate interpretation". As for Rouveyrol (2005), it is about an open  
69 and "integrative" method "whose core object is to give an account of relativity in discursive strategies" set by  
70 speakers. The interest of logometry for the marketer is to understand the importance of discourses, through  
71 symbolic representations of consumers 'products in a given cultural environment.

72 That is the reason why Philippe and Durand (2009) underline that authors from different or various  
73 research traditions concur and state that organizations which proactively seek to align their activities with their  
74 institutional environment through the evocation of symbols and appropriate actions, manage to improve their  
75 brand reputation. Studies conducted by Kapferer (2003) lay an emphasis on the brand as an important element  
76 for external communication. In the opinion of the author aforementioned, the brand is a source of confidence and  
77 notoriety of enterprises. The company's brand is a sign of participation to proximity and implication marketing;  
78 it is the face value of the enterprise. The brand always bears the company's logotype or logo. It must stimulate,  
79 explore new needs, new wants and new products. It serves as a family name on which consumers' confidence is  
80 based.

81 As for Cova and Saucet (2014) who are studying street marketing operations, they insist on the fact that  
82 the latter are getting more and more important to managers, despite some regulatory constraints associated  
83 with such operations. These operations include: distribution of flyers and products, product animations, human  
84 animations, mobile tours, disguised actions, event-driven actions. In addition, the authors a fore mentioned point  
85 out that "The advantages of street marketing actions for a company lie essentially on direct relationship and  
86 emotional contact with a rather mobile target." This implies, as Filser (2015) states it, good understanding of  
87 factors that govern the purchasing behavior of consumers in a given environment. Such an understanding makes  
88 it possible to develop marketing action plans (communication and promotion) and identify the characteristics to  
89 be given to the product, based on the expectations of potential consumers.

90 The first models of consumer behavior have proved that the development of the consumer's affective begins  
91 with its cognitive states. These first two states lead to the conative state of the consumer's final behavior. In  
92 the opinion of the author above, it is possible that the consumer ignores the logo's attributes, while this logo  
93 influences his behavior. In the Bantu environment, Ibara (2013) states-in his work on logometry -that flashy  
94 colors, notably those from the rainbow, are most commonly used by enterprises in their logos, for they put the  
95 consumer more in resonance with vital energy.

96 However, if the consumer is repeatedly exposed to the products, under social pressure that value the product,  
97 he may be led to drive his preference based on a cognitive process, prior to deciding to buy the product. Mérigot  
98 and Nabec (2016) distinguish two nutritional logos which, according to their format, can warn consumers against  
99 any poor nutritional quality, prior to promoting good quality products. It is about descriptive nutritional logos  
100 and interpretative nutritional logos. The first are summaries of key nutritional values, while the second are  
101 synthetic nutritional indices of the nutritional quality of a product under the form of a single sign (a pictogram,  
102 a letter, or a color). Nevertheless, the two authors indicate that "the interpretative format, alone or combined  
103 with the descriptive format, is more efficient than the descriptive format".

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104 **3 III.**

105 **4 Theoretical Framework**

106 According to Granier and Guilbaut (1982), perception can be defined as a way for a consumer to understand,  
107 to grasp the meaning of the discourse, that is, the series of colors and codes of advertising logos. Perception  
108 is a matter of psychology, and it indicates how each consumer can be unable to internalize external stimulus.  
109 Understanding an advertising message largely depends on beliefs and habits of the targeted public.

110 For that matter, there are three levels of perception: -Cognitive: relating to pieces of information, the  
111 competence that conveys prestige; -Affective: relating to feelings or internalization; -Conative: relating to feelings  
112 and actions.

113 According to Renaud and Sirieix (2012), it is possible to compare consumers 'perceptions in front of two  
114 different products with different logos. Based on their perceptions, the consumers prefer products that are not  
115 only respectful of the environment and health, but which also generate pleasure and taste associated with the  
116 consumption of such products. This could be analyzed for each of the customers through the analysis of the  
117 discourse perceived by each of them. To make its product known, the enterprise uses several means of advertising.

118 Advertising has an influence on us and sometimes goes as far as to impose us stereotypes that do not always  
119 tally with our nature and our own desires. Each individual acts spontaneously to the message: he compares it  
120 to his own knowledge and his environment, prior to accepting or rejecting it. that pushes the consumer towards  
121 either rational motive or impulsive motive.

122 IV.

123 **5 Results and Discussion**

124 The beverage market in Congo is dominated by three products: beer, hygienic beverages and Spring or mineral  
125 water. The Congo Statistical Yearbook (2016, p.379) shows that Beer has moved from 1574 10 3 hl in 2010 to  
126 3618 10 3 hl in 2014, while hygienic beverages moved from 690 10 3 hl to 1053 10 3 hl, whereas spring or mineral  
127 water moved from 200 10 3 hl to 628 10 3 hl. Three companies dominate the market. The main company is  
128 BRASCO, created in 1994 and holding 65% of the market share. It produces soft drinks (20%) and beer (80%)  
129 (Table n°1). Its range of soft drinks includes 23 products. As for Granier and Guilbaut (op. cit.), advertising  
130 plays an important role in product knowledge, on the ground that it must be seen, read, believed, memorized, and  
131 must necessarily lead to acts of purchase. However, advertising has objectives and strategies. It is about drawing  
132 the consumer's attention, making the consumers understand the message conveyed, making the consumers believe  
133 in the importance of credit and making the consumers buy the product. As a strategy for publicity, it's all about  
134 being noticed, convincing and acting. On cans and bottles of soft drinks, there advertising logos mounted to the  
135 attention of customers. These logos bear a significance The third company is BRALICO, created in 2013, and  
136 holds 10% of the market share. It produces varieties of beer (85%) and soft drinks (15%) (Table ??). We notice  
137 that BRASCO's range of soft drinks includes only 3 products, and that they are undifferentiated in terms of  
138 price. We are in a situation where the price does not reflect the quality. In this table, we notice that there is no  
139 50 cl Sprite in plastic bottle on the one hand, and that, on the other hand, products 'package are made up of  
140 both plastic and glass bottles. However, it should be noted that there is a serious problem related to shortage or  
141 lack of glass bottle.

142 RAGEC is the second company, created in 2004 and with a market share of 25% (Table ??). Its products are  
143 essentially mineral water (75%) and soft drinks (25%). We notice a great variety of bottle volumes and therefore  
144 prices. RAGEC's range of soft drinks includes 14 products.

145 With the aim of attracting consumers, the three enterprises mentioned above carry out practically the same  
146 actions with retailers: giving the latter refrigerators in the company's colors and decorated with that company's  
147 products; painting the facades of bars and refreshment stands in the company's colors, highlighting certain  
148 products, and providing them with advertising materials (trays, glasses, parasols, chairs, tables, etc.). BRASCO  
149 supplied its exclusive distributors with beverage delivery vehicles. Consumers are more appreciative of juice in  
150 glass bottles for reasons of better conservation. However, the juice in a plastic bottle is easier to take away, given  
151 that it does not require any exchange bottle. Gender-specific flagship products for each company are presented  
152 in Table n°4 below; and it highlights each company's top-selling products by gender. For BRASCO, gender  
153 discrimination is strict.

154 For RAGEC and BRALICO there are, however, products that can be found in both the Women's column and  
155 the Men's column. Noteworthy is the fact that men appreciate the "cola" or "coca" product of each of these  
156 companies.

157 **6 a) Organization of the questionnaire**

158 The questionnaire that served as the data collection medium was administered to ESGAE students (Ecole  
159 Supérieure de Gestion et d'Administration des Entreprises -a College of Business Administration), during the  
160 2019-2020 academic year in Brazzaville, Congo.

161 Among ESGAE students, the study targeted 679 students at the following levels: Bachelor's degree 3

162 (professional degree), CESAE (Certificate of Higher Studies in Business Administration) and the professional  
163 Master's degree. The questionnaire is structured around the following four axes :

164 -Axis1: the perception on the advertising logo; -Axis 2: the attractiveness of soft drinks based on the logo;

165 -Axis 3: the company notoriety through its logo;

166 -Axis 4: the place of communication in these enterprises.

167 The modality "No answer" corresponds to the number of students who did not answer the question. The most  
168 frequent case in this study refers to questions that were not completed.

### 169 **7 b) Sample presentation**

170 The sample is made up of 297 students whose data is complete upon completion of the questionnaire, with a  
171 response rate of 43.74%.

### 172 **8 c) Gender structure**

173 The 297 respondents to the questionnaire are distributed as follows: 166 women (representing 55.89%) and 131  
174 men (representing 44.11%) (see Figure 1)

### 175 **9 Legend in blue: Female Legend in brown: Male Structure by 176 educational level**

177 The breakdown of respondents by level of education shows that 46.47% are Master's students, whereas 33.33%  
178 are Bachelor's students, and 20.20% are CESAE students (see Figure ??).

### 179 **10 Age structure**

180 The age of the students involved in the study ranges from 19 to 55 years old, with an average age of about 30.  
181 The population is 61% under 30 years of age, with a very high concentration at 40% for the interval between 20  
182 and 24 years inclusive. This age group is also characterized by a remarkable presence of women (see. figure 3).

### 183 **11 d) Discussion**

184 The results and discussions are presented according to four headings or axes:

### 185 **12 e) Perception on the advertising logo**

186 To test students 'perceptions of the logo advertising discourse, we have looked at hypotheses. H1.1 and H1.2. The  
187 level of education has a very strong influence on whether the content of a drink's logo always meets the consumer's  
188 expectations. On that matter, Maynadier (2014) states that "The logo must refer to the issuing organisation  
189 and become a reference sign. The logo is thus a sign of the different elements issued by an organisation, such as  
190 a service, a product or an advertisement. Increasingly integrated within brands of which it is a crucial element,  
191 the logo is responsible for manifesting elements that structure it".

### 192 **13 Examination of H1.1**

193 The educational level of the surveys is highly solicited because, as receivers, they must give meaning to the signs  
194 represented by the logos. Examination of H1.2 52.86% of respondents believe that the objectives indicated by  
195 the logo are precise, compared to the other 30.98%. On the other hand, it was not easy for some respondents  
196 (15.15%) to express a clear opinion on the "precise" nature of the objectives on a logo. Dependency is very  
197 significant.  $\text{Khi}^2 = 12.30$ ,  $\text{ddl} = 3$ ,  $1-p = 99.36\%$ . Maynadier (2014) notes that the logo "must be able to express  
198 values and stories corresponding to the brand". However, when it comes to values, Dorez and Zollinger (2000)  
199 distinguish -in advertising discourse- male values focused on performance and technical sophistication, female  
200 values emphasizing ease of use and product accessibility, and shared values that tend to be more in line with  
201 female values. Advertisements also emphasize the importance of the level of education as these, in order of  
202 importance, should be: clear and easily understandable, informative, persuasive and motivational (Chevalier,  
203 1999) Dependency is very significant.  $\text{Khi}^2 = 21.51$ ,  $\text{ddl} = 6$ ,  $1-p = 99.85\%$ .

204 To check whether the objectives indicated by the logo are precise, gender and level of education have had a  
205 very strong influence on the results obtained.

### 206 **14 Attractiveness of soft drinks from the logo**

207 To understand logo-based soft drink appeal, we have examined assumptions or hypotheses H2. 1 Dependency is  
208 significant.  $\text{Khi}^2 = 8.01$ ,  $\text{ddl} = 3$ ,  $1-p = 95.42\%$

209 According to Jonveaux (2015), "the first visual element that tries to convey a gender-based message is  
210 color". This means that color induces gender differentiation. Irrespective of age, Congolese people attach great  
211 importance to colors in general, and particularly in clothing. The phenomenon of "SAPE" (which literally stands  
212 for "society of well-dressed people who like having good time") that consists of harmonizing colors in clothing, is

213 popularized by both men and women. And flashy colors are on display in the parade of "sapeurs" (well-dressed  
214 people of the "SAPE" movement) in public squares. Colors participate in the

215 In the link between the logo and the color of the soft drink, gender has a strong influence. This phenomenon is  
216 observed among men (75.57%) and women (65.66%). The packaging used for soft drinks is plastic, glass bottles  
217 and cans. However, there is more plastic packaging than bottles, and very little in cans. Indeed, it is difficult to  
218 have empties for purchases of glass bottles; That is the reason why plastic has become an important part of the  
219 primary, secondary and tertiary packaging of soft drinks. We have observed a significant change in the content  
220 of soft drink packaging. We have 60-centilitre and 30-centilitre primary packaging in bottles. This confirms one  
221 of the requirements for the manufacture of the packaging. "the packaging shall be designed and manufactured  
222 so as to limit both its volume and its mass to the minimum necessary to ensure the required level of safety and  
223 acceptability" (Pinet, 2004).

224 Soft drinks sold in plastic packaging are cheaper than the others on the one hand, and they are easily  
225 transportable on the other hand. In markets, where women are the most numerous, beverages in plastic packaging  
226 are the most widely used, given that such packaging can be either disposed of more easily, or recovered for other  
227 purposes (sale of home-made yoghurts, ginger juice, bissap juice). We note a change in habits or custom in Congo,  
228 on the ground that plastic secondary packaging for soft drinks is now accepted at traditional or customary wedding  
229 ceremonies.

230 Jonveaux (op.cit.) has noted that gender differentiation is particularly sensitive in the case of products which  
231 remain identical in their active ingredient, but whose only external aspects, such as odor or especially packaging,  
232 vary". In other words, packaging induces gender differentiation.

233 To test or check whether the packaging of a soft drink is an incentive to buy that soft drink, gender has a  
234 significant influence on these results.

## 235 **15 Company notoriety through the logo**

236 To check company's notoriety through the logo, we have examined Hypothesis H3.

## 237 **16 Examination of H3**

238 62.27% of respondents believe that "there is a link between the logo and the company's brand image". This  
239 phenomenon is observed among men (63.36) and women (57.83). Noteworthy is the difference between the  
240 chronological or actual age of the consumer and the subjective or perceived age at which one tends to perceive  
241 oneself 10 to 15 years younger than one's actual age (Guiot, 1999). In our sample, ESGAE students are public  
242 servants who are experiencing a second youth by returning to school, and there is no doubt that they are within  
243 the dynamics of subjective age.

244 As pointed out by Sohier (2004), "Building the company's brand image is a learning process based on the  
245 consumer's experience with the brand." As experience is built up over the years, the brand image therefore  
246 correlates with the consumer's age.

## 247 **17 Place of communication in companies**

248 To understand the place of communication in companies, we have examined H4

## 249 **18 Examination of H4**

250 Respondents are relatively divided on this variable. They estimate at 44.44% that "the message of the logo  
251 is always explicit", as opposed to 41.75%. On the other hand, the need to verify the invariable or permanent  
252 character could explain the difficulty experienced by those who preferred to answer "I don't know" at 9.76%. The  
253 logo visually communicates a message to consumers about a product, service or organization. In such a context  
254 where sight is one of the consumer's most solicited senses, "color has thus become an element of differentiation  
255 for products whose technical characteristics are subject to the burden of standardization and the consequent  
256 trivialization" (Guichard, Lehu and Vanheems, 1998). This is particularly the case with soft beverages and their  
257 plastic packaging. We have seen with the validated hypothesis H2.1 that there is a link between the logo and the  
258 color according to the gender. We can therefore conclude that the message of the logo, being strongly linked to  
259 color-which is itself an element of differentiation -is explicit. Celhay (2014) points out that "companies may use  
260 the visual characteristics of an advertisement, packaging or logo to convey messages, explicit or implicit, to their  
261 consumers".

262 Theoretical model of the Swiss linguist Ferdinand de Saussure postulates that signs can be interpreted in two  
263 ways: the signifier and the signified. The signifier being the physical manifestation of the sign, we place ourselves  
264 at the level of expression. The signified being the meaning that is given to the signifier, we are at the level of  
265 content. As indicated by Celhay (op. cit.)," if we apply these concepts to the case of logos, it appears that the  
266 verbal content, as well as each of their visual characteristics (colors, illustrations, typography, shapes, textures,  
267 etc) constitute as many signifiers that the company can use for communication purposes, for example on the  
268 positioning of its brand (which then constitutes the signified)". The level of education of the consumer is very  
269 important for a good understanding of both the signifier and the signified. When the message is not explicit in  
270 this respect, the level of education may be a factor that may lead the consumer to resist the logo's message: "the

271 more educated and informed the consumer is, the more likely he is to resist influencing techniques owing to the  
272 greater richness of his representations" ??Cottet, Ferrandi and Lichté, 2012).

273 To check whether the message of the logo is always explicit, gender and level of education have had a very  
274 strong influence on the results obtained.

275 V.

## 276 19 Conclusion

277 Despite the inherent constraints in building our sample, we have obtained empirical results on an operational  
278 aspect of marketing, namely commercial communication. The multiplicity of messages conveyed by issuers raises  
279 the issue of the credibility of those issuers, and that of the true or real source of the message. Indeed, in this  
280 increasingly liquid communication, ethical problems are acute, because commercial communication has become  
281 subtle and difficult to identify as such: it hides its name (Tissier-Desbordes, 2013). The advertising logo as a  
282 marketing discourse does not escape this debate. By taking into account a population of students, we have placed

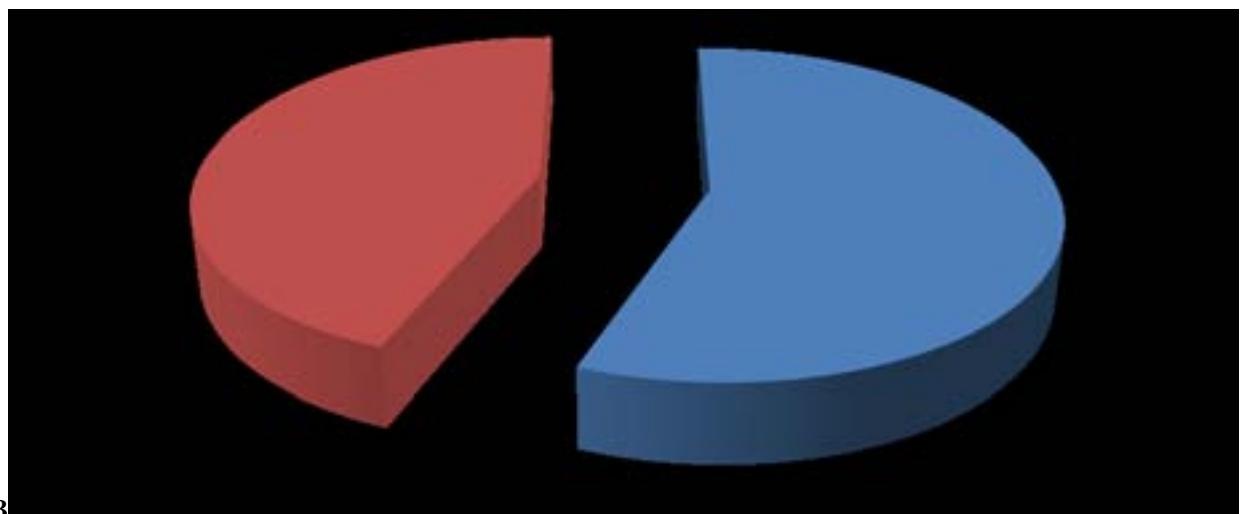


Figure 1: Brazzaville 23 Global

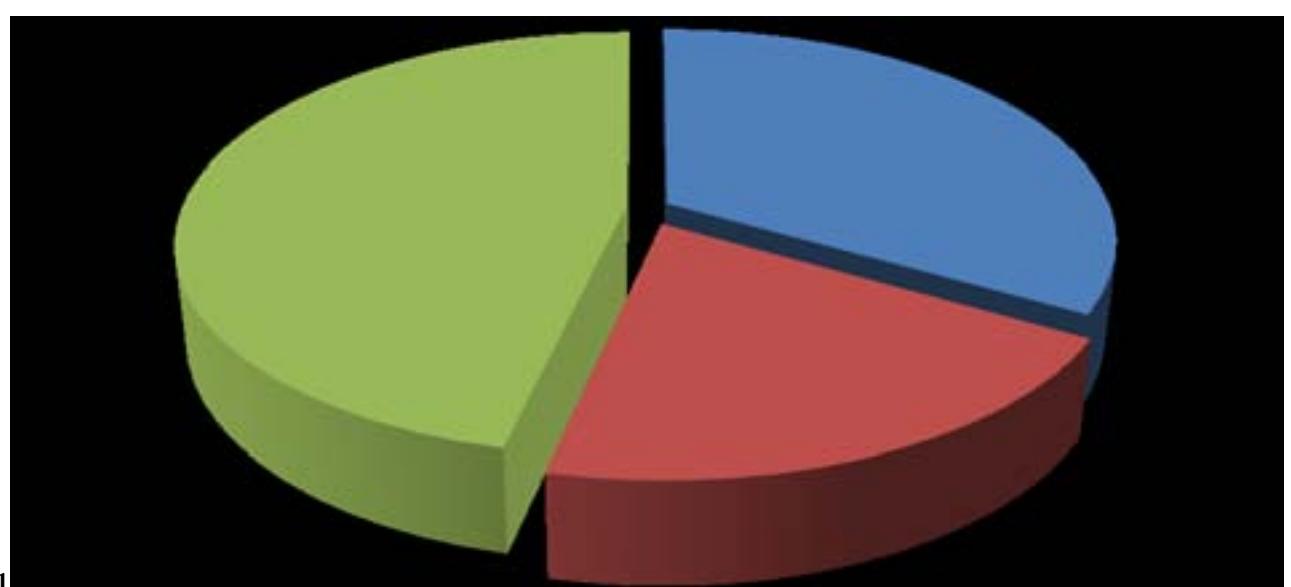


Figure 2: Figure 1 :

283

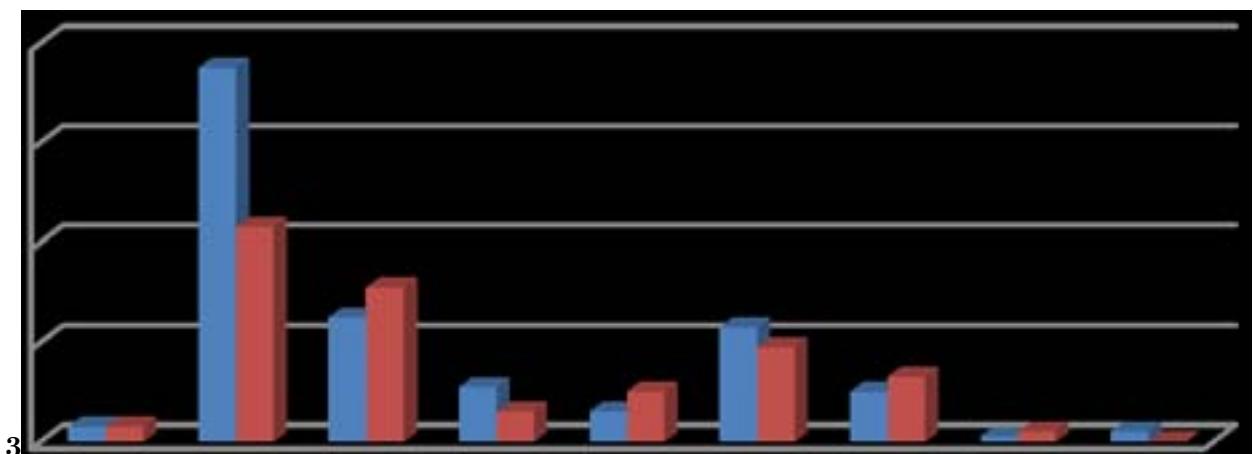


Figure 3: Figure 3 -

**n°1**

Products	Bottle Volume	Nature of packing	Quantity of bottles in a pack	Price per pack (FCFA)	Unit price per bottle (FCFA)
? Coca cola					
? Fanta orange					
? Fanta passion Pulp orange	30 cl	Plastic	12	3000	300
?					
? Sprite					
? Coca zéro					

Figure 4: Table n°1 :

**n°3**

Products	Bottle Volume	Nature of packing	Quantity of bottles in a pack	Price per pack (FCFA)	Unit price per bottle (FCFA)
Coca world	50 cl	Glass bottle	20	4700	300
Top passion	50 cl	Glass bottle	20	4700	300
TOP coco pina	50 cl	Glass bottle	20	4700	300

Source BRALICO, Sales Management Dept., 2020

Figure 5: Table n°3 :

## 19 CONCLUSION

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n°4

Company	Women	Men
BRASCO	Pulp orange, Fanta passion	Coca cola
RAGEC	Orangina, Tampico orange, Tampico pomme	Réaktor, American cola, Tampico pomme
BRALICO	Top passion, Coca world	Coca world
Source: Tsana and Abdelkerim (2018)		

Figure 6: Table n°4 :

n°5

	No answer	Yes	No	I don't know	Total
Licence	0	69	23	7	99
CESAE	2	30	25	3	60
Master	0	44	79	15	138
TOTAL	2	143	127	25	297

Dependency is very significant. Khi2 = 42.72, ddl = 6, 1-p = >99.99%

Figure 7: Table n°5 :

n°6

	No answer	Yes	No	I don't know	Total
Male	2	57	43	29	131
Female	1	100	49	16	166
TOTAL	3	157	92	45	297

Figure 8: Table n°6 :

n°7

	No answer	Yes	No	I don't know	Total
Bachelor	2	67	20	10	99
CESAE	0	35	17	8	60
Master	1	55	55	27	138
TOTAL	3	157	92	45	297

Figure 9: Table n°7 :

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n°8

and

H2.2

Examination of H2.1

	No answer	Yes	No I don't know	Total
Male	3	61	59	8 131
Female	6	101	49	10 166
TOTAL	9	162	108	18 297

Figure 10: Table n°8 :

	No answer	Yes	No	I don't know	Total
Male	3	99	26	3	131
Female	0	109	52	5	166
TOTAL	3	208	78	8	297

Dependency is significant.  $\text{Khi}^2 = 8.64$ ,  $\text{ddl} = 3$ ,  $1-p = 96.56\%$

Figure 11:

n°10

	Yes	No	I don't know	Total
No answer	10	1	3	14
Less than 20.00	4	2	0	6
From 20.00 to 24.00	63	23	13	99
From 24.00 to 30.00	50	12	11	73
30.00 and more	52	41	8	101
TOTAL	179	79	35	293

Dependency is significant.  $\text{Khi}^2 = 19.01$ ,  $\text{ddl} = 8$ ,  $1-p = 98.52\%$

Figure 12: Table n°10 :

n°11

	No answer	Yes	No	I don't know	Total
Male	4	47	71	9	131
Female	8	85	53	20	166
TOTAL	12	132	124	29	297

Dependency is very significant.  $\text{Khi}^2 = 15.14$ ,  $\text{ddl} = 3$ ,  $1-p = 99.83\%$ .

Figure 13: Table n°11 :

n°12

	No	answe	Yes	No	I	don't	Total
					know		
Bachelor	6		53	28	12		99
CESAE	3		31	23	3		60
Master	3		48	73	14		138
TOTAL	12		132	124	29		297

Dependency is very significant. Khi2 = 18.33, ddl = 6, 1-p = 99.45%

Figure 14: Table n°12 :

Q14-have you ever been in a situation where you buy a product under social pressure?

- Yes ;
- No ;
- I don't know.
- Yes ;
- No ;
- I don't know.

Q16-Are you familiar with these products owing to various advertisements?

- Yes ;
- No ;
- I don't know.

Q17-does the packaging of a product make you want to buy that product?

- Yes ;
- No ;
- I don't know.
- Yes ;
- No ;
- I don't know.

Q11-Yes ;

- No ;
- I don't know.

Q12-through the advertising logo, could you recommend a company's product?

- Yes ;
- No ;
- I don't know.

Q13-do soft drink companies improve compliance through their logo?

- Yes ;
- No ;
- I don't know.

[Note: Q15]

Figure 15:

### 284 .1 Annex: Questionnaire

285 After the research question, which is: How can consumers better perceive the discourse proposed to them by the  
286 product's advertising logos? Further to this core question, the following questions arise: Q1-Does the content of  
287 a drink's logo always meet your expectations? -Yes; -No ;

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