

Like a wave on the ocean: the fluid personality of the movimento brand¹

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ABSTRACT

This article examines an increasingly common practice of companies, the effort to establish strong ties between their brands and consumers. In this examination we apply the ideas of brand personality developed by Aaker (1997), according to which the attribution of human characteristics to brands is fundamental. From this perspective, we seek to understand the ontic condition of brands, through investigation of Movimento, a leading Brazilian beachwear brand, to discover “who” Movimento is based on the characteristics that constitute its personality in the vision consumers. The investigation is an exploratory qualitative study, based on in-depth interviews scrutinized through functional discourse analysis. The results indicate fourteen categories, with two component profiles of the ontic characteristics of the brand. These findings suggest the existence of theoretical implications about the relationship between brands and consumers, as well as providing insights into brand positioning strategy.

Keywords: Brand personality; trademarks; qualitative research; movimento.

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1 INTRODUCTION

In recent years, brands have been gaining importance regarding their influence on consumers' choices. Due to this, firms are seeking to adjust their marketing efforts to optimize their actions within the market segments in which they work (KELLER, 2011; SONNIER; AINSLE, 2011, LEITE, WINCK, ZONIN, 2012). This effort works in another direction than relationship management, by which companies try to establish stronger and more lasting relationships with their customers (PALMATIER et al., 2011; PATSIOURA; MALAMA; VLACHOPOULOU et al., 2011).

These two points stand at opposite ends of the scale with respect to the relationships of brands and consumers (FOURNIER, 1998; SUNG; CHOI, 2010; SWAMINATHAN; PAGE; GÜRHAN-CANLI, 2007). In the midst of this dichotomy, the concept of brand personality is indispensable to understand what exists among the topics of this area, as mentioned initially. Brand personality can be understood as a process of anthropomorphization of a set of representations of companies. Hence, people treat brands as if they were other persons, giving human characteristics to them (AAKER, 1997; GROHMANN, 2009; MÄLAR et al., 2011). The concept of brand personality is compatible with our search, since we want to better understand how a brand's image is formed from a relational standpoint, to understand its condition for existence.

In recent years the Brazilian economy has experienced vigorous growth, a process that has been accompanied by the development of stronger brands in the country. In light of this fact, it makes sense to try to gain a better understanding of these brands rather than focusing on those from the international arena, where an extensive literature already exists. Therefore, homegrown branding is a worthy subject of study.

As far as we are aware, this theme has not been explored widely in the national literature. What we found on this subject are attempts to understand certain scales in a different perspective from the original ones in foreign studies covering broader theoretical models or as a base to analyze other topics. Brazilian brands proper have only recently been studied.

For example, Muniz & Marchetti (2005) measured the personality aspects of a Brazilian brand by adapting the scale of Aaker (1997) to their purposes, culminating in conclusive findings different from the personality of the same brands in similar studies covering other countries. That scale was also used to understand the personality of a Brazilian shoe brand (BICHUETI, BATTISTELA, GROHMANN, 2010), a similar proposal to that applied by

Petroski, Baptista and Marcheti (2010) in the context of city-brands. Añaña & Nique (2009) examined the influence of Brazilian regional subcultures on the perception and construction of the image of the Nike brand by Brazilian consumers, using the scale of values of Rokeach (1968, 1973) and the brand personality scale of Aaker (1997). The results confirmed the influence of culture on the construction of the brand's image. Also applying scales, Leão, Souza Neto, Mello, (2007) investigated the human values instilled by brands in the eyes of their consumers, finding that a single value can be representative of a category. The scale of Aaker was also employed by Mengarelli (2008) to better understand the how teenagers express their subjective feelings by means of the symbolism attributed to products and brands, stressing how ephemeral these feelings can be among this segment of consumers. On the matter of how the construction of brand personality can be affected by a determined communication strategy, Fisher (2009) found an intuitive strategy to be the best. With similar aims, Pontes & Parente (2008) evaluated the personality of three global brands in the sports segment using the scales of Aaker (1997) and Kapferer (2003), finding similar images of these brands.

As also mentioned previously, consideration of brand personality is a necessary part of the formulation of brand repositioning strategies (SERRALVO; FURRIER, 2008; DALFOVO; PEDROSO, 2008) or consideration of the influence of Brazilian origin as an element for building images of luxury brands for the international market (FINESTRALI; GARRIDO, 2010) as an important part of the process of brand building in different segments (LEITE, WINCK, ZONIN, 2012; OLIVEIRA et al., 2010; CRESCITELLI; GIRALDI, 2009; among others).

Besides the deficiency of studies of the Brazilian context mentioned before, those that have been published apply statistical methods to understand the personality of national brands. In this respect, this work is in line with the emergence of critical studies in the area of administration, promoting unique and emancipating theories in relation to the dominant models, thus seeking a new reality that exists in societies and cultures, with particular meanings and values based on probing and creative methodologies (MELLO, 2006; FARIA, 2006; MISOCZKY; AMANTINO-DE-ANDRADE, 2005; VIEIRA; RODRIGUES FILHO, ANJOS NETO, 2002).

Movimento, one of the country's leading brands, traces its roots to the 1980s in the state of Pernambuco and today is a reference in beach and casual wear. The company has around 180 employees and has presented its collections at the São Paulo Fashion Week. It was

elected the most recalled beachwear brand by Pernambucan consumers from 2003 to 2007, according to a survey conducted by *Jornal do Comércio* for its “JC de Recall de Marcas” award (GUARDA, 2010).

Its choice was not due to any particularity of the Movimento brand, but rather because of the possibility of generalizing the results (FLICK, 2009; BAUER; GASKELL, ALLUM, 2002). In other words, the brand, as a cultural artifact, serves as a representative of the set of marketing efforts for constructing a company’s image and relationship with consumers, common to brands aligned with management branding strategies.

Based on the above introductory discussion, the aim of this study is to understand “who” Movimento is, by means of identification and assessment of the human traits that make up its personality in consumers’ opinions.

2 BRAND PERSONALITY

Brand personality can be described as a set of human qualitative characteristics applied to a brand. In this respect, researchers have developed a group of “Big Five” dimensions of personality traits: sincerity, excitement, competence, sophistication and resistance. These five dimensions can be divided into fifteen characteristics (AAKER, 1997). This framework has been used by various other studies in the area (e.g., GROHMANN, 2009; KIM, BAEK, MARTIN, 2010; MADRIGAL; BOUSH, 2008).

According to Aaker (1996), the perception of these qualities can come from brands in various forms. One of them is through the products and their elements, such as packaging and pricing. Brands can also be perceived by aspects other than those of the product, such as advertising and symbols. These aspects serve as bridges for the relationship between the brand and those who perceive it. That relationship can be merely functional or friendly (AAKER, 1997). Like in human relationships, the parties are not totally passive in this phenomenon. Fournier (1998) believes brands are part of an active relationship. It is common for a brand to be envisioned as if it were a person (BLACKSTON, 1993). It can thus be concluded that people are influenced by the personality of brands.

The activity of brands is important, since the image of firms is not totally dominated by the perception of consumers. Brand personality is also flexible, and can change according to the situation. A personality said to be effective takes into consideration the current scenario in which it is inserted and the power to enable self-expression of customers. McCracken (1984; 1989) investigated brands as influences on the self of persons, so that brands have cultural

meaning. A consequence of this is that consumers can express who they are. Their buying winds up giving meaning to their existence, surpassing the mere use of products in the functional sense (MÄLAR et al., 2011).

Thus, socialization winds up being considered in the process of choosing products, by previous exposure and by affinity with the concept of brand personality (SWAMINATHAN; STILLEY; AHLUWALIA, 2009). Brands allow creating unique identities or identities aligned with certain social circles, besides exercising an influence on acceptance by others (ESCALAS; BETTMAN, 2003). From consumers' side, it can be said that this influence is filtered according to their beliefs and personalities (PARK; JOHN, 2010).

3 METHODOLOGICAL PROCEDURES

This study is basically qualitative in nature, i.e., we employ the technique of data gathering and direct analysis to permit the interpretation and understanding of the research problem (MERRIAM, 1998). It is also exploratory in nature, since we do not test or suggest hypotheses, but instead scrutinize the objective proposed, to expand knowledge of it (CERVO, BERVIAN, SILVA, 2007), coherent with the interpretive research paradigm in which the researcher is active in constructing knowledge and in which reality is seen as influenced by society, culture and history (PAIVA JR., LEÃO, MELLO, 2008; DENZIN; LINCOLN, 2005). Therefore, we used the data collected to construct empirical categories, which is acceptable due to the semi-inductive character adopted, in which theory is utilized in the form of a construct, thus providing theoretical support to help interpret the findings (LEÃO, MELLO, VIEIRA, 2009). Hence, instead of working with measurement scales, we examine the ontic condition of the brand, beyond the dimensions of the personality traits themselves.

The data were collected by unstructured in-depth interviews with a topic as a guide (FLICK, 2009), with four open questions. The first question acted as a filter, helping to define the validity of the data, given that the responses did not permit making inferences on the possibility of continuing or not, i.e., whether the participant was aware of the brand (GASKELL, 2002). The other topics allowed us to extract the respondents' considerations on the meaning of the brand as well as the importance of their relationship with it. The respondents were discovered, by means of indication of the participants themselves, based on their acquaintance with others who knew of the brand, according to the "snowball" method (BERNARD, 1994). This technique assures that all the interviewees will be familiar with the brand of interest. The number of participants was determined by the saturation method

(THIRY-CHERQUES, 2009; BAUER; AARTS, 2002). The total number of people interviewed was 14, with saturation having been reached on the twelfth.

Since speaking is a form of social discourse, we adopted functional discourse analysis for analysis of the data (STILLER, 1998). This fits in the pragmatic approach to analysis (MATTOS, 2005). In other words, the use of language determines the comprehension of the syntax and semantics of statements (WITTGENSTEIN, 2005). To assure reliable results, we followed the ideas suggested by Gill (2002): reading that deconstructs the texts to guarantee that the meanings are part of a broader research context, not only a restricted perspective; elicitation of analytical categories by coding; analysis of the data that seeks convergence and variability of the data; and last, testing the data based on criteria for validation and confidence typical of qualitative research.

Therefore, the interviews were transcribed and reread according to the procedure described above, both for validation and familiarization with the data. Only then was the analysis begun. This was divided into two parts. First we carried out the codification, establishing categories related to the brand's personality. Then we analyzed the relationships between these categories. The two were carried out by inter-coding reliability (MILES; HUBERMAN, 1994). This procedure involves analysis by two researchers, who triangulate their individual conclusions. A coordinating researcher also analyzed the transcripts, to further triangulate the analysis, to assure satisfaction of the criteria for validity and reliability of qualitative research (PAIVA JR.; LEÃO; MELLO, 2011).

4 DESCRIPTION OF THE RESULTS

Our analysis led us to identify 14 categories representative of the personality traits of the Movimento brand. These are labeled by means of adjectives to make them elucidative of human qualities, in view of the concept of brand personality discussed in the literature review. Chart 1 presents these categories and their respective descriptions. Because all of these descriptions have empirical character, we first present an elucidative phrase of each category in a conceptual sense, resulting from empirical inference, followed by details on how each of them was identified in the data, always related to elements (i.e., characteristics) of the brand.

Category	Description
Accessible	Refers to the ease of access to the brand. In our findings, it refers to the spatial distribution of its sales outlets.
Happy	Refers to the aura of enjoyment of the brand. Refers to the use of the brand's products in enjoyable situations, such as holidays and summer vacation.
Attentive	Refers to the care dispensed by the brand. In our findings, this is associated with the service provided by the store sales staff, who show astuteness, making suggestions and expressing opinions on the choice of products, and the possibility that customers can

	combine different items to compose bikinis.
Common	Refers to the lack of distinction of the brand. In our findings, it refers to the lack of media presence and popularization, according to the level of adoption by people of different social strata, as well as the lack of originality of the products, making it a secondary option, or at times even mentioned in a tone of stigma.
Conservative	Refers to the lack of innovation, the perception of how the models and print patterns repeat in each collection.
Distinctive	Refers to the brand's differentiation. In this survey, this differentiation involves quality and style of the products, as well as the selectivity in relation to customers.
Diversified	Refers to the variety of options of the brand, specifically here the range of products offered.
Fun	Refers to the brands hedonic aura. In our findings, this is related to summer, beach and tropicality – notions present in the models and print patterns of the products – but particularly by the association of the brand stylish beachwear.
Stylish	Refers to the esthetic dimension of the brand, identified in relation to the models and print patterns of the bikini models.
Youthful	Refers to the youthful aura of the brand, to the fact the products are aimed at and in harmony with young people and a youthful lifestyle.
Mediatic	Refers to the brand's media projection, its presence in the mass communications media.
Prodigious	Refers to the process of success of the brand. For our purposes, it refers to two interrelated variants: obtainment of social recognition derived from its success, <i>despite</i> its origin in a rustic state (Pernambuco).
Professional	Refers to the brand's competence, the success of the company's management processes.
Lapse	Refers to the carelessness associated with the brand. In our findings this involves lack of privacy and adequacy of the store facilities.

Chart 1 – Categories and descriptions

The next step was to analyze the relationships existing between these categories. This entailed detailed reading of the interview transcriptions and mapping the points mentioned by the respondents in which different categories were imbricated in a single discursive sense. At the end of this procedure, we could prepare a map of the relationships of the categories (Fig. 1), elucidative of the dynamic existing among them. We now elucidate each of these relationships, based on the categories with the most relationships established.

4.1 RELATIONSHIPS OF THE CATEGORIES

4.1.1 Relationships with Fun

The **fun** category is related with seven others. **Happy** is one of these. The two central ideas of these categories already have semantic proximity, such as enjoyment (referring to **happy**) and pleasure (referring to **fun**), besides the match between the secondary ideas of these two terms. The use of the products at times of relaxation like vacations is the brand's focus because of the use of the products in these periods. An example is bikinis, which are mainly used in times of sunshine. This is reflected in some of the expressions of the interviewees in trying to define the brand: "I think it's for young people, beach fashion (...) I recall summer, beach, happiness...". The relationship is explicit by the presence of the idea of beach fashion and happiness in the same line of reasoning.

Fun is also related to **conservative**. This is because of the characterization of repetition (lack of daring, little novelty) of the print patterns on the beachwear line (one of the main characterizers of the fun category). While the products are associated with fun and the beach, they are also not innovative. This can be observed in a statement by one of the interviewees on the brand's products: "In the past five or ten years, beach style has changed a lot (...) I like the styles, but one thing I don't like is that I think the print patterns it uses in its collections are sort of repetitive." It can be seen that the print patterns used on the fabrics for beachwear have many traces in common.

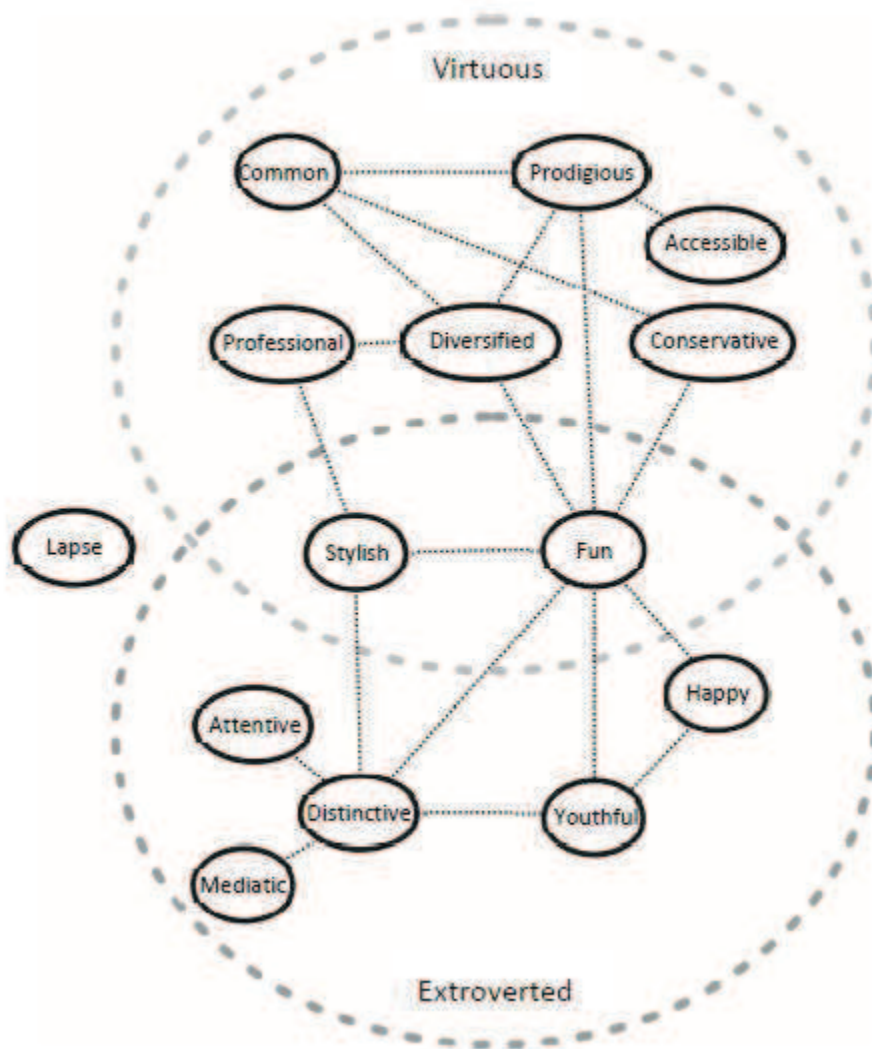


Figure 1 – Relationships of the categories

Another relationship of **fun** is with **distinctive**. The reason is that within the world of beachwear the brand distinguishes those who consumes it. The intensity with which the brand

is related to the style used in situations of seaside pleasure sets the brand apart precisely for specializing in this type of market. As put by one of the respondents: “High-quality beachwear, with relatively uncommon, differentiated, color patters.” The originality of Movimento comes from the atmosphere of summer vacation that it creates.

There is also a relationship between **fun** and **prodigious**. This comes from the fact the company achieved success in the beachwear segment. In other words, the character of seaside pleasure that the brand exhales catapulted its ascension, as if the firm is doing what it knows best (making clothes for the beach) and has achieved great success this way. This is summarized in the comments of one of the respondents: “Beachwear from Pernambuco. It’s a brand that has managed to achieve nationwide success.” To this we can add another comment: “I think perhaps it’s on this path of wanting to demonstrate this thing of being at the top of beachwear, of creating beach style here in Pernambuco and outside the state as well, because now they’re parading at the São Paulo Fashion Week.” The brand’s success is carried on the banner of beachwear.

Another relationship is between **fun** and **diversified**. This connection is due to the fact the brand offers various product options within the beachwear category. The multiple ways of consuming the brand intensifies the pleasure because of the possibility of satisfying a greater range of needs, which can take forms such as different types of print patterns and types of pieces for specific use within the beachwear category. This can be seen in the words of one of the respondents: “It’s a very good brand, for the beach, beach fashion. At the start it was only bikinis, but now it’s expanded,” and also “I like the casual wear better – beach dresses, purses, hats – all those things that identify that I’m the type who frequents the beach, I’m a stylish lady, more than the bikinis themselves.” It is clear that for Movimento, beachwear is not limited only to bikinis.

The interviews also revealed a relationship between **fun** and **youthful**. The brand’s products are associated with the beach and are widely worn by young people. A random photo of a crowded beach will almost certainly show young people wearing products from Movimento. The distinction carried by the brand exercises a greater attraction for younger people by highlighting their exuberant bodies, in the flower of youth, in this agreeable setting next to the ocean. The following excerpt reflects the feelings triggered by the brand: “I think it’s for young people, beachwear.” Youth and beachwear are thus directly associated.

A last relationship is between **fun** and **stylish**. This entails the obvious marriage of beachwear with the esthetic of a brand aimed precisely at this market segment. The items sold

under the Movimento brand are made specifically to successfully be associated with fun. One of the interviewees stated the following about the brand: “I imagine a huge beach, and there I am with a Movimento bikini, a beautiful bikini, attracting everyone’s eyes.” This can also be observed in the following comment on the relationship between style and Movimento’s beachwear: “What I like is basically the cut, which I think fits very well, and I wear beach clothes a lot. I love to wear bikinis and go out.” These comments stress the setting – the beach – and the considerations on the brand’s products, their beauty and ability to attract attention, that is, the ideas of beachwear and style acting together.

4.1.2 Relationships with Distinctive

The second category in terms of number of relationships is **distinctive**. Besides the association with **fun**, it is related to four other categories. The first relationship we can mention is that between **distinctive** and **stylish**. The reason for this connection is that the brand’s style dimension winds up carrying distinctiveness. The style perceived in the company’s items characterizes the brand’s quality. As one respondent put it: “It’s a modern brand, with its own style, because of its print patterns, which are very specific, and very high quality.” The style itself heightens the distinction perceived, which winds up emerging from its relationships with quality.

We can also mention the relationship between **distinctive** and **mediatic**. This connection points to fact that the association of the brand drawn in the media sets it apart from others, distinguishing it and gaining the attention of consumers. When a brand becomes popular, the public can conclude the products have high quality. The origin of this proliferation of positive information is advertising. We found this connection in the following comment: “People go buy something, sometimes even without liking it that much, but only because they’ve seen an ad somewhere and found it interesting.” Thus, a brand’s distinction comes from advertising that makes it attractive.

There is also a relationship between **distinctive** and **youthful**. One of the distinctive aspects that separates the brand from others is its relation with youthfulness. Young consumers wear Movimento. Those consumers wind up acting as signs for the brand, which attracts other people who want to have the characteristic of youthfulness associated with the brand. This allows us to say that differentiation is established based on the idea of the age of the buyers in the stores studied. One interviewee said: “It’s a brand that represents youthfulness. It’s like when you wear the clothes, you stand apart.” In other words, those who

wear the brand's items stand apart for their youth: the brand's youthfulness has power to distinguish it.

Finally, there is a relationship between **distinctive** and **attentive**. As in other relationships, the care dispensed by the brand to its customers sets it apart. Proper attention to customers in stores conveys the impression of high quality. One interviewee explained her devotion to the brand: "For me, the facility of finding a store in a shopping center with personalized attention and a product there with perfect fit and finish, its worth paying a little bit more." Further on the relationship between sales staff and customers, the respondent said: "I relate well to the people there, the salespeople, and since I know somebody who works there in a management position, I have a direct contact and he directed the items to me so I could see and choose, so this created a stronger tie." So, the way the company's sales staff treats customers conveys the idea of superior quality, which is worth the higher cost.

4.1.3 Relationships with Diversified and Prodigious

Next in line in terms of number of relationships are **diversified** and **prodigious** with four, each, of which **fun** is one, besides their relationship with each other. Starting with **diversified**, we can mention its relationship with **professional**. This connection is due to the fact the plurality of options is the fruit of a management process. The need for innovation demanded by customers was satisfied with new ways of selling, more flexible and varied ways. Without a good management structure, it would not have been possible to formulate these new ways of satisfying customer needs. This can be seen in the following comment: "They try to innovate: a bikini with the focus on the bottom, with the look of shorts, or a bikini with a distinctive top, so as not to have the same old bikini look." The professionalism is reflected in the successful effort to bring diversification to customers.

Diversified is also related to **common**. This relationship can be understood as a combination of a diversification of products that contain common elements of mass production. This apparent paradox is resolved by the idea of efficiency. The same print pattern is used various times in different ways. As a result, in examining certain products, the concomitant ideas arise of variety and lack of originality, due to the adoption of ideas already utilized in other situations. This is reflected in one respondent's comment on the brand's products: "It has variety, but with the same piece of fabric they do many things. With the same fabric they make bikinis and beach dresses." So, variation can be seen from one angle while lack of innovation can be seen from another, leading to classification of common.

Regarding the relationship between **diversified** and **prodigious**, the brand has grown in fame and also in options, with the two elements being perceived as accompanying each other. The expansion in the range of items sold is commonly related with an undertaking that became successful. Were it not for diversification, the brand could not have become as prodigious as it is today. As put by one respondent: “It’s a very good brand, for the beach, beachwear. At the start it was only bikinis, but now it has expanded, so that everyone can buy throughout the year, not only in the summertime. From its start in Pernambuco, it’s become a national and international reference, so it’s a very strong brand here.” The company started out only selling bikinis, but with time it gained space and expanded its product options.

With respect to **prodigious**, there are two further relationships to discuss. One of them is with **common**. This connection exists because the brand’s success was not achieved in overly exaggerated form, which means it shares attributes of both overnight sensation brands and those with minor expression. For this reason, its growth is associated with a more democratic appeal of the brand, without being restricted only to certain social segments. Hence its success is based on a variety of popular appeals, as stated by one respondent: “I think they (Movimento) are in a growth phase. I don’t thin they’ve reached the top yet,” and continues, “today when I see a bikini... No Movimento, because I think that in my profile it’s still popular. I think they want to go in the direction of a Salinas.” The ascension is perceptible and materialized by means of a wide range of customers.

The relationship between **prodigious** and **accessible** rests on the fact the spatial distribution of the stores — meaning their accessibility — contributes to an impression of success of the brand. This can be noted in the following excerpt from a respondent’s comments: “I think it’s a serious beachwear brand. You can find its stores in a many places.” The term “serious” in the context praises the brand as being successful. The aspect highlighted to characterize this is precisely the fact the company has stores in many places.

4.1.4 Previous Relationships

Stylish, **youthful** and **common** each have three relationships. Both **stylish** and **youthful** are related to **fun** and **distinctive**, relationships that have already been described. **Common**, in turn, is related with **diversified** and **prodigious**, both of which have also already been presented. Therefore, it remains for us only to report the other relationships of each of these categories.

Stylish is related to **professional**. One of the reasons for the good esthetic construct of the brand is its good working structure. In this respect, one of the respondents expressed the

following opinion on the brand: “They do a lot of research and get their collections right.” This reveals the idea that work well done underpins the brand’s quality.

Youthful, in turn, is related to **happy**. This connection occurs because the interviewees perceived young people as being the brand’s main consumers and they are viewed as being carefree and happy. The very setting where the brand is mainly present – the beach in the summertime – brings the elements of these two categories. As put by one of the respondents: “I recall summer, the beach, happiness.” We perceived the creation of this specific happy setting peopled by youthful protagonists in nearly all the interviews.

Common is connected with **conservative**. These are connected due to a lack of changes, both because the fact the designs on the products of one line appear immutable and the absence of innovations in beachwear in general. The very repetition suggested by conservative characterizes something that does not bring originality, an important trait of common. One of the interviewees had the following comment in this respect: “I think it’s a bit repetitive with the print patterns used in the collections,” and “beach fashion is more than just the ornamental foliage.” Hence, there’s a certain degree of continuity in the brand’s proposal, which is revealed in the perception of repetition and conservatism.

Happy, conservative and professional each have two relationships **Happy** is related with **youthful** and **fun**. **Conservative** is also related with fun, as well as **common**. In turn, **professional** is related to **diversified** and **stylish**. Finally, **attentive, mediatic and accessible** are only related with one category each, the last being with **prodigious** and the other two with **distinctive**. All these relationships have already been described.

4.2 CATEGORY WITHOUT RELATIONSHIPS

One of the categories, however, did not have a relationship with any of the others: **lapse**. It stands totally apart from the others, since it is associated with negative feelings about the brand. This could be seen in the comment of one of the respondents explaining her dissatisfaction with the store fitting room: “The mirror is too close. I don’t know. I was finding everything horrible that day.” That alone shows a significant difference that separates lapse from the others. And it cannot be forgotten that the associations are forged by similarities that allow assigning elements in a proximate logic. Therefore, due to the significant dissimilarities, lapse has no connections.

4.3 ESTABLISHING THE BRAND'S ONTIC STATUTE

A broader analysis of the connections, taking Figure 1 as a reference (see the dotted lines), leads to the identification of two overall categories connected directly and indirectly. These groupings provide a characterization of the brand's personality in a more comprehensive form. Both are separated and simultaneously linked by two categories — **stylish** and **fun** — which function as an axis for these two sets. Thus, the two axis categories do not differentiate the two groups. Rather, they establish peculiarities common to both. They are the exclusive categories of each of the groups that most significantly characterize the blocks.

To the first set we give the name **extroverted**. Besides **stylish** and **fun**, this group is also composed of **happy**, **youthful**, **distinctive**, **attentive** and **mediatic**. Through an analytic and at the same time imaginative exercise, it is possible to create an image of someone with a sense of style, devoted to pleasant activities, endowed with youthful energy, who attracts attention and relates well with people.

We call the second set **virtuous**. This is composed of **professional**, **diversified**, **common**, **prodigious**, **accessible** and **conservative**, along with **stylish** and **fun**. The same exercise allows imagining a person who knows how to dress well, has traditional habits, manages to create and take advantage of agreeable situations, is adaptive and endowed with various aptitudes, attributes that lead to recognition of competence, culminating in success.

5 FINAL CONSIDERATIONS

The aim of this work is to understand “who” Movimento is, by identification and evaluation of the human traits that compose its personality, according to the meaning presented by its consumers. In this sense, we found in the Movimento brand a “person” who is extroverted and virtuous. These aspects point to a fluid personality, since they denote both the lightness and competence of the brand.

Such profiles, although in general they mean a positive image of the brand, do not hide some gaps identified. While on the one hand recognition must be given to its prodigious ability to rise from its regional origin, from an economically non-dominant region, on the other hand this aspect involves a certain degree of fragility. Furthermore, its “conservative” trait is far from being perceived as something of value by consumers. Finally, we cannot fail to stress that one of the categories identified (lapse) is clearly negative.

We believe the study allows us to propose new insights into the construction of meanings of brands, by searching for an approach to brand personality that points to its ontic characteristics. Therefore, we believe the findings here can contribute both to academia and to the practice of marketing, since besides the fact these findings expand knowledge of the relationships between consumers and brands and the formation of their meanings, they can help in formulating positioning strategy because they indicate essential aspects of the brand's identity.

Analysis of the brand chosen sheds light on the relational process and reveals meanings based on different forms for consumers, not necessarily established by communication efforts. In this respect, we can infer that consumers do not necessarily personify a brand in the manner the company defines through its marketing strategies. This is relevant to managers and marketing professional by revealing the importance of considering the meanings constructed from the viewpoint of consumers in the search for other, perhaps better, paths of action.

This study was limited to knowing the Movimento brand by means of consumers in a single metropolitan region of the country. However, it is an exploratory study with the scope of suggesting new research possibilities. Therefore, we believe that new studies based on this approach can consolidate knowledge about the construction of meanings for brands and their relationship with consumers.

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