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Marketing & Brand Management**

Packaging Design as a Brand-building Tool

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Authors:

Mads Brodersen
Penka Manolova

Supervisor:

Christer Kedström

Abstract

Title:	Packaging Design as a Brand-Building Tool
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Keywords:	Packaging Design, Brand-building, Brand Communication, Brand Management, FMCG, Retail Environment, Consumer behaviour
Thesis aim:	The aim of this thesis is to provide practitioners and academicians alike with a better understanding of <i>how packaging design can be used to create strong brands</i> in the fast moving consumer goods sector (FMCG) in the Scandinavian market.
Methodology:	Based on the aim above, our paper is guided by the philosophy of the social constructivist school. To fulfil the aim of the thesis a qualitative research strategy is employed.
Theoretical perspective:	The study is based on packaging theory, branding theory, communication theory, consumer behaviour theory and visual theory.
Empirical data:	The empirical data was collected by conducting in-depth interviews with all the industry stakeholders concerning packaging design in the FMCG sector (manufacturers, packaging suppliers, retail consultants and academicians) and by conducting focus groups and photo-elicitation with consumers.
Conclusion:	<p>We found that packaging design has the potential to become a brand-building tool, even for FMCG products. If companies learn to involve all the stakeholders in the design process and manage to create coherence between the sent and the received brand message, it is possible to communicate a brand identity through packaging design that matches the image the consumer has of the brand. Succeeding in this will lead to stronger brand equity.</p> <p>The models presented in the thesis lay the basis to understanding these factors and should function as a guiding tool for marketers when implementing packaging design as part of their branding strategies. Further they lay the foundation for future research in the fields of packaging design and branding.</p>

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Chapter 1 - Introduction

...and yet it seems clear that a poet two millennia hence would learn more about our world by looking at cans from a supermarket than canvases from a museum.

Thomas Hine (1997: 237), design critic and writer on culture and design.

1.1 Motivation

Although we find ourselves in a hypercompetitive world, few industries seem to be as competitive as the retail industry. With an average supermarket carrying product assortment of more than 45.000 different items ranging from food to personal care products to everyday utensils (Brown, 2006) and with approximately 20.000 new products being introduced every year in the supermarket sector worldwide (Ernst & Young Prime Consulting Inc, 1997), it is obvious that competition in this sector is fierce and that manufacturers have to exert themselves to make their product stand out from the plethora of choices.

This vast amount of choice has among other things considerably changed the way consumers behave in a retail store. Today consumers pass by close to 300 products every minute in a normal supermarket while just 50 years ago they were standing behind a counter having a full view of the supermarkets product range in front of them (McGoldrick, 2002). Accordingly, a product now has less than one second to get the attention of the consumer (Nordfält, 2007).

In a research by the Henley Centre it was estimated that more than 70 percent of purchase decisions are made in the store (cited in Rettie & Brewer, 2000). Based on such estimates, it would be logical to focus the attention on the point of purchase. With self-service environments existing in most retail stores, no sales staff is available to promote the different brands. This means that manufacturers need to promote their products through a different type of market communication.

While companies earlier relied on traditional advertising to create the necessary awareness around a brand, it seems that traditional marketing tools such as mass advertising, in both print and on TV, is losing its efficiency as consumers are getting more informed and media-savvy (Pickton & Broderick, 2005; Underwood & Klein, 2002). Consequently, producers have to find new ways to deliver their brand message and create brand awareness.

At point of sale it is the products' packaging design that functions as a primary communication vehicle because this is the first direct contact between consumers, the product and the fast moving consumer goods (FMCG) companies (Kniazeva & Belk, 2007; Underwood et al., 2002). A visit to any local supermarket reveals that the surfaces of paper board cartons, aluminium cans, and plastic grocery bags are being used by marketers as narrative vehicles whose purposes far exceed meeting labelling requirements to provide nutritional descriptions of their content (Kniazeva et al., 2007: 1). Packaging informs consumers about price, ingredients and product use (Schoormans & Robben, 1996). Its role at the shelf is to generate consumer attention by breaking through the visual clutter of colours, shapes and graphics (Underwood et al., 2002). Thus packaging design can enhance brand awareness, brand recognition and strengthen brand equity. But to what extent can packaging design actually be used to communicate brand values and brand image of FMCG products and how should it be done to be most effective?

This also encourages another interesting discussion: what do consumers base their choices on at the point of purchase and how do they perceive the communication sent through packaging design? Overall, what is the role of packaging design in the branding process?

To find answers to these questions first we need to understand the packaging phenomenon.

1.2 Problem Formulation

Packaging¹ can be described as an object as well as a process. Brassington and Petit (2000) define packaging as the wrapping in which the product is offered at the point-of-sale. It could be made of different materials such as plastic, paper, glass or metal depending on the nature of the product. Thus packaging is said to be the container that both protects and sells the product (Shimp, 2001). On the other hand, Kotler and Keller (2006) define packaging as a process. According to them, it represents all the activities of designing and producing the container of a product. An even better way of defining packaging is by putting in it the context of other marketing communication tools. Based on packaging designers and their clients' comments about packaging, Gershman (1987) summarises what packaging is with three expressions: packaging is the least expensive form of advertising; every package is a five-second commercial; and the package is the product.

In fact many authors consider packaging as part of the product. The argument is whether it is an intrinsic property of the product (Evans & Berman, 1992) or whether it is an extrinsic attribute of the product, which means that it is product-related such as price or brand name but not part of the physical product (Olson & Jacoby, 1972). Other researchers argue that packaging is both an extrinsic and an intrinsic attribute (Zeithaml, 1972). The packaging, which is part of the physical composition of the product such as an upside down shower gel lid, is considered an intrinsic attribute while the information on the package such as brand name, graphics or logo is classified as extrinsic.

Intrinsic and extrinsic packaging comprises the primary packaging of a product. This is the packaging that consumers see on the shelf at the supermarket store. According to Kotler and Keller (2006) the secondary packaging is the cardboard box around the primary package and the tertiary or shipping package is the corrugated box which contains dozens of the same product. While all three levels of packaging are especially designed for product protection, the primary one has also marketing value to businesses (Kotler et al., 2006). It should, however, be noted that sometimes both secondary and tertiary packaging can be seen on the shelf in a supermarket and in such cases these also represents marketing value (Verhelst, 2008)².

Intrinsic and extrinsic product attributes further refer to the elements of packaging. It could be argued that intrinsic ones are related to the more functional elements of the package while the extrinsic ones are its visual elements (Underwood, 2003; Underwood et al., 2002; Underwood, Klein, & Burke, 2001; Hine, 1995).

Underwood (2003b) more specifically distinguishes between visual elements (colours, shape and graphics) and structural elements (size, material and shape). Shape appears in both categories because it can have different meaning. Shape in the visual category refers to the shape consumers see when they look at the product on the shelf whereas shape in the structural category refers more to the usability of the packaging such as ease of use and ease of transport. The role of the visual elements is quite important in constructing the overall visual information on the product packaging. Based on these extrinsic visual attributes consumers infer about the characteristics of the product itself (Olson et al., 1972). Silayoi and Speece (2004) further agree that the visual packaging elements influence the emotional side of the consumers' decision-making process. The structural elements, on

¹ Throughout the literature the terms *packaging* and *a package* are used interchangeably. In this paper they are used synonymously as well.

² Patrick Verhelst is the European Marketing Director of SCA Packaging and as a participant in our research he provided us with many aspects of the packaging theory. His views will be presented later in the analysis part of this paper.

the other hand, refer to how user-friendly the product packaging is and as such influence the rational side of the decision-making (Silayoi & Speece, 2004).

Silayoi and Speece (Silayoi et al., 2004) summarise that packaging is a critical factor in the decision making process. It does not serve only functional purpose of protecting the product or of being convenient for use, but also acts as a communication vehicle (Kotler & Keller, 2006; Silayoi et al., 2004; Underwood, 2003). It communicates product information and brand characteristics. As such it has a promotional function. It can grab and keep consumers attention through the combined use of the packaging visual elements and thus add value to the brand (Silayoi et al., 2004).

Although the potential of packaging as a communication tool was realised many years ago, it has been rather overlooked and underappreciated. It was not until around the early 90s that theorists started to recognize the importance of packaging design as a communication tool because of its ability to reach almost all shoppers in the store unlike advertising and because of its permanent presence at the point when the buying decision is made (Peters, 1994; Behaeghel, 1991) This demonstrates that the role of packaging has evolved over time and now performs different functions in the FMCG company's supply chain process.

1.2.1 Practical problem

The traditional function of packaging has been one of protection and today this is still considered one of the primary roles of the package. Robertson (1993) notes that packaging protects goods from manufacturing, through handling and storage, to the end-consumer. Later Prendergast and Pitt (1996) review the basic functions of packaging and define them as functions of either the logistic or marketing departments. Now the role of packaging in logistics and distribution is becoming more and more important as distances between point of production and point of consumption are increasing (Prendergast & Pitt, 1996).

In the 1930's packaging design started to be recognised as more than just protection of its contents (Conradsson, 1977) and packaging design became a way to influence consumers at point of purchase. From then on packaging was considered part of the marketing department, and today, it is widely believed that packaging has in fact overtaken the function of the sales staff, hence often referred to as "the silent salesman" (Silayoi et al., 2004; Underwood et al., 2002; Gershman, 1987; Pilditch, 1973). Yet, the problem comes from the fact that even though acknowledged to be a marketing tool packaging is still not integrated deeply enough in the branding function of a company and the possible potential of packaging design as a brand communication tool has not yet been realised (Underwood, 2003; Underwood et al., 2002; Underwood et al., 2001). Today it is quite often part of the design or product development department which is rarely coordinated to its sister – the marketing department (Verhelst, 2008).

A possible reason for the underdeveloped use of packaging design in practice could be that only recently packaging design issues have become focus of academic research (Underwood, 2003; Underwood & Ozanne, 1998).

1.2.2 Theoretical Problem

The relative scarcity of research in the field of packaging might be explained by the fact that packaging is not a research area by itself but a multidisciplinary field including engineering, design, marketing and logistics (Nickels & Jolson, 1976). Further, as Underwood and Klein (2002) state, the most extensively investigated elements of the marketing mix by far are advertising and pricing.

Hence there was little interest in other communication vehicles. Early packaging research focuses on the general features and the role of packaging design (Robertson, 1993; Cheskin, 1971). Later research links packaging with other extrinsic cues like price and brand name to examine the influence on perceived product quality (Stokes, 1985). More recent research on packaging deals with issues such as design and shape (Raghubir & Greenleaf, 2006; Ciccantelli & Magidson, 1993); ethical issues (Bone & Corey, 2000); and visual impact of packaging on consumer responses (Ampuero & Vila, 2006).

However, as Underwood and Ozanne (1998) acknowledge, packaging in relation to brand management is still a rather unexplored area. The few existing studies in this field are aimed at identifying the role of packaging from a consumer perspective and do not consider the company perspective (Keller & Lehmann, 2006). More recently, mainly Underwood (2003; 2002; 2002; 1998) investigates the role of packaging as a brand communicator, focusing on the perceived image and consumers' evaluation of the brand.

Although it is obvious that the potential of packaging design has caught the attention of academia a long time ago, what is still missing in the marketing research literature are studies about packaging design from a variety of perspectives: not only businesses and consumers, but also retailers, suppliers and consultants and accounting for the way they interact.

For the FMCG companies packaging design is just another medium for selling a product in the highly competitive and visually challenging in-store environment. That is why Underwood (2003) emphasises that the packaging strategy of FMCG companies should be integrated with their branding strategies and that packaging design should have a brand-building role in the marketers' communication mix.

For design agencies, packaging is a way to express innovative spirit and to create attention. But their creativity is bounded by brand and production requirements (Verhelst, 2008). Therefore, the originality value of the packaging is interrelated to the designer's job.

For retailers, it is important that packaging is easy to handle and store on the shelves (Nickels & Jolson, 1976). As they are the ones who have the power to decide whether a FMCG company's products will be available on the shelf (McGoldrick, 2002), the utilisation of packaging on a higher branding level is highly dependent on them.

For consumers, packaging is the first contact they have with the brand and its producer. Whether they will look at it or even buy it could be dependent on many factors such as how aesthetic and attractive the product packaging is or whether it communicates in a glimpse other product characteristics like price, quality, etc (Nickels et al., 1976). Therefore, consumers' perceptions of a packaging design are critical aspects which determine how persuasive a brand packaging is.

The view of the consultants, who could be both authorities and academicians, concerning the packaging phenomenon is quite important as their work pushes forward the research in the field.

Thus except for the above-mentioned works, little is known about the role packaging design plays in the brand-building process and even less is known about its importance viewed from multiple perspectives.

1.3 Aim

Based on the discussion and arguments above the aim of the thesis is to provide practitioners and academicians alike with a better understanding of *how packaging design can be used to create strong brands* in the fast moving consumer goods sector (FMCG) in the Scandinavian market.

To reach the stated aim, this paper seeks to answer the following three research questions:

1. How do Scandinavian FMCG companies use packaging design and what role does it play in their branding campaigns?
2. How do consultants, retailers, suppliers and academicians perceive the role of packaging design in the branding process?
3. How is the brand represented through the packaging design to the consumer?

From a brand management and brand-building point of view the most important stakeholder is the FMCG companies as they are the product producers and brand owners. The rest of the stakeholders are influencers that the company needs to consider when manufacturing a product. Thus our main target audience is the brand managers of such companies, and the findings and the results of this research will be most beneficial to them.

What makes this study interesting is the way it contributes to the general field of brand management and marketing communication in theoretical, practical and methodological terms.

The current research extends the available literature about packaging by developing a theoretical framework of packaging as a brand-building tool. It differs from the academic papers written so far in several ways. While others focus on product categories such as food (Clement, 2008: pasta, jam; Underwood, 2003: candy, bacon and margarine; Murray and Delahunty, 2000: cheese); or alcoholic beverages (Nilsson & Öström, 2005: vodka and whiskey), our thesis analyses FMCG product categories in the personal care sector thus exploring an unexplored area of the packaging field. Further, while others look at packaging design as a communication vehicle (Nilsson et al., 2005; Underwood, 2003; Underwood et al., 2002; Underwood et al., 2001; Underwood et al., 1998), as a visual influence on in-store buying decisions (Clement, 2008) and as a driver for future business development (Olsmats, 2002), we research the role of packaging as a brand-building tool. Lastly, the originality of this thesis comes from the fact that it takes into consideration the views of all stakeholders involved in the process of producing and consuming a packaging design: manufacturers, retailers, consultants, professors and consumers. In addition, it incorporates them into one conceptual framework for using packaging design as a brand-building tool that is easy to use and apply by product managers.

From a practical point of view, the thesis aims to gather sufficient consumer evidence that packaging design can be used to communicate brand messages and that it has an influential role in the in-store decision-making process so that companies can actually invest in its development as a brand-building tool.

In a methodological perspective, this study enriches the marketing research toolkit by applying the photo-elicitation technique, which is widely used in ethnography and anthropology in research related to recreation, leisure, and tourism as well as to landscape, architectural, and urban design (Pullman & Robson, 2007; Frith & Harcourt, 2007). Just recently visual images have been used in research on new product development (Pullman et al., 2007). Our research reveals the advantages of using photo-elicitation for exploring in-store consumer behaviour.

To reach the stated aim, this thesis employs both primary and secondary research. The secondary research is used to provide theoretical understanding of the areas of packaging design and brand-building and to build the framework used to support our empirical research. The primary research consists of qualitative interviews and focus group photo-elicitations. The aim of the interviews is to deepen our understanding of how companies, suppliers, retailers and academicians perceive packaging design and how it is used in the brand-building process, which corresponds to our first and second research questions. The focus groups, on the other hand, aim at understanding the consumers' voice thus providing answers to our third research question.

1.4 Focus & Delimitations

The theories, which will be used to illustrate and support this thesis argumentation, are simplified presentations of many comprehensive studies and researches. However, it is not the aim of the paper to give an exhaustive account of the theories. Therefore, only those parts, concepts or views are employed that help reach the thesis aim or illustrate an important concept.

It is important to clarify that the focus of the study is packaging design within the Nordic (Scandinavian) market conditions. Therefore, we have contacted and interviewed people with Nordic background and experience to get a more exact and relevant overview of the subject at hand. However, we realise that other regions' point of view is important to collect a complete picture of the role of packaging design in the brand-building process. Thus, we realise that not interviewing experts from other regions, such as North America or Asia might have limited the thoroughness of our study.

Further it should be made explicit that our research tries to capture consumers' perception of packaging design at the moment when they decide whether they should buy the product and when they make up their mind about the characteristics of the product. This defines three of the concepts we make use of throughout the paper.

The purchase situation has three distinctive stages: pre-purchase, purchase and post-purchase (Kotler et al. 2006). We are focusing on the pre-purchase stage as this is the step of the decision-making process where packaging has its greatest impact. This means that we consider the effect of packaging design before the consumer has picked a product and physically touched it.

From the three layers of packaging (primary, secondary and tertiary) we are focusing on that layer which is visible on the shelf at point-of-purchase or as Pickton and Broderick (2005: 660) puts it: *the 'clothing' the product appears in*. Most of the time this would be the primary packaging, but sometimes secondary and tertiary packaging can have the function of a primary packaging because they are the ones that consumers see in the store.

From the elements of packaging it is the visual elements (colours, graphics, shape) rather than the structural ones that influence consumers' attitudes towards the product and their associations to the brand before physical contact (Clement, 2008). Therefore, this study explores only the effects of the visual elements of packaging on consumer behaviour. Since the study assumes that visual elements *are* the package, we define packaging design as the visual identity of the product packaging.

It is also wise to explain why our study places an emphasis on the fast moving consumer goods sector. First, FMCG companies are especially interesting as they are the packaging industry's largest, most demanding and innovative clients, continually interested in the design and development of the latest packaging trends (Danton de Rouffignac, 1990: 3). Second, for FMCG products there is an

increase in the purchasing decisions made directly in the shop, which means that packaging becomes more important in persuading the consumer to buy the product it contains (Underwood, 2003; Underwood et al., 2001).

By FMCG products we mean non-durable relatively homogenous everyday products. Underwood (2002) explains that for such products, consumers typically perceive packaging to be equal to the product. Such products are further characterised by few distinguishable features in terms of product offering and design and easy replacement by other brands as they all offer basically the same product and the only difference between them is their package.

Out of the vast variety of FMCG products we are focusing on the personal care sector. This is due to the fact that the most recent research on packaging includes categories such as the food (Clement, 2008) and beverage sector (Nilsson and Öström, 2005). Therefore one of the areas within the retail industry that has remained in shadow is the personal care sector. This sector includes everything from toilet paper, tissues, and hygiene napkins to deodorants, shampoos and crèmes.

The choice of product category defined also our choice of retailers. A retailer is a broad concept since everybody who functions as the intermediary between the FMCG company and the consumer can be called a retailer (McGoldrick, 2002). In this paper, when we refer to retailer we mean the average Nordic supermarket. The reason for this is the fact that the product assortment of the Nordic supermarkets, in contrast to retail stores in other countries, includes the personal care products. As such personal care products have to compete for attention with many more product offerings to break through the visual clutter compared to personal care products in the pharmacy or in a specialised cosmetic store.

We also need to specify that the retailers' own brands fall outside the scope of our paper. Nevertheless, their importance on the retail marketscape cannot be neglected so further research needs to be conducted in this area.

Finally, there are other aspects of packaging and brand-building, which are beyond the scope of this research but need to be considered to guarantee that a FMCG business can fully exploit the potential of packaging design. There are such aspects on macro-level: economic, political, technological environment, etc. and on micro-level: the structural elements of packaging, the segmentation and positioning of brands, and the internal brand communication.

1.5 Paper outline

As illustrated in *Figure 1: Paper Outline* our thesis is divided into five major parts (Introduction, Theory, Method, Findings and Analysis and Conclusions and Recommendations) consisting of a total of nine chapters:

Chapter 1: Introduction - introduces the problem formulation, the aim of the paper and catches the readers' attention.

Chapter 2: About Packaging Design - provides the background information about packaging design, its elements and its position in the marketing mix.

Chapter 3: Creating Strong Brands - presents the founding concepts of branding, and describes the brand-building process and the company-consumer communication process.

Chapter 4: How We Buy - reveals to the reader how consumers buy, their psychological peculiarities and in-store behaviour.

Chapter 5: Methodology - explains the methodological choices made for reaching the aim of the thesis.

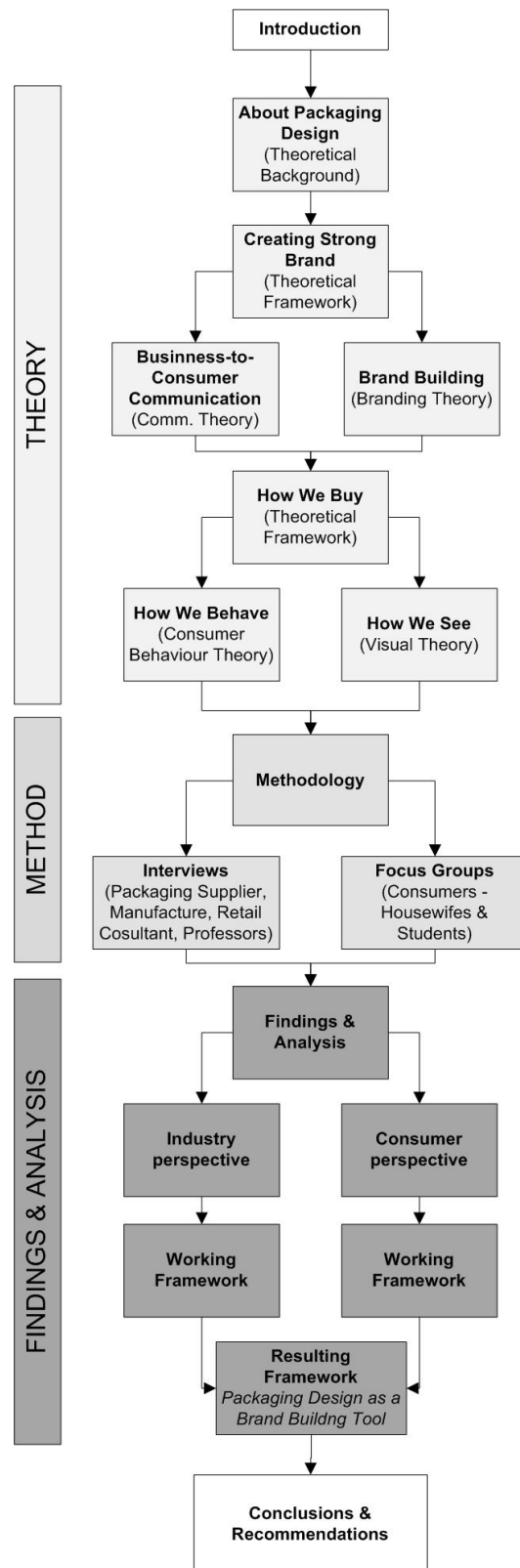
Chapter 6: Findings & Analysis - presents and analyses the gathered data in the light of the stakeholders' and the consumers' perspective.

Chapter 7: Resulting Framework - summarises the findings from this research into a final conceptual framework about packaging design as a brand-building tool.

Chapter 8: Recommendations - develops implications for FMCG organizations and their brand managers.

Chapter 9: Conclusions - presents the concluding notes of the thesis and provides suggestion for further research into the topic.

Figure 1: Paper Outline



Source: Brodersen & Manolova

Chapter 2 - About Packaging Design

Theoretical Background

Packaging has evolved substantially since our ancestors created pottery and leather pouches to store their food and the role of packaging has in the 21st century become more and more a tool of communication (Olsmats, 2002). From the simple but ingenious corrugated box as well as the ever flexible plastic companies have found a way to not only distribute and protect their products but also send communication messages to the consumer.

This section aims at introducing the reader to the visual elements marketers can use in sending their specific messages as well as the growing role of packaging in the marketing mix and its connection to brands.

2.1 *The Visual Elements of Packaging Design*

Packaging Design Theory

The visual elements of packaging design are the visual cues that the consumer can see by walking down the aisle in the supermarket without physically interacting with the products and consist of colours, shapes and graphics. Many consumers in low involvement purchases are influenced by the visual elements of packaging in several ways as summarised by Bloch (1995). First, a distinctive design can make one brand stand out from the visual clutter and make current competitors seem obsolete. Second, design creates impressions about the product's price and quality. Third, it can have a long-lasting impact on consumers. This last point suggests that sometimes consumers keep the packaging of products after their use such as the case of cr me boxes or perfume bottles. How the visual design of a product influences the consumer is mainly a result of the combination of its visual elements: colour, shape and graphics.

2.1.1 Colours

In today's supermarkets with a myriad of choices no brand can afford to ignore the impact of colours (Solomon, Bamossy, & Askegaard, 2002). While the colours of product packaging earlier were based on random choice, colour has become one of the key issues in packaging design today and companies frequently ask consultants to assist in these decisions (Shovlin, 2007).

This trend is not surprising considering that 90 percent of consumers' subconscious judgement about an item is based on colour and that colour can increase brand recognition by up to 80 percent according to a research by the Institute for Colour Research (Shovlin, 2007). Schmitt and Simonson (1997) accordingly note that colour is one of the many tools that global companies can use to create, maintain and modify brand images in consumers' minds.

In relation to packaging design colours can be used for a variety of specific purposes. According to Shovlin (2007), Underwood (2003) and Moriarty (1991) colours can:

- o Facilitate recognition of different categories (e.g. blue and white colours relate to milk in Denmark and white to medicines).
- o Communicate product positioning (e.g. gold and black symbolise prestige, elegance and luxury).
- o Create associations within a category (e.g. yellow refers to lemon and blue refers to mint in candy).
- o Serve as a cue for abstract attributes (e.g. green is seen as healthy and environmental).
- o Draw attention to certain products or parts of the product (red and yellow are commonly described as powerful attention colours).
- o Create both positive and negative moods (e.g. red is known to speed up the pulse and create excitement, arousal or aggression, where blue will slow down the pulse and create relaxation and security).
- o Intensify memorability (e.g. yellow-black-red is the colour of Kodak products).

Solomon et al. (2002) further argue that colours are rich in symbolic value and cultural meanings and sometimes using an unexpected colour can be a good way to make a statement about a brand (Shovlin, 2007). For instance, using yellow and blue colours for a packaging design might evoke patriotism for Swedish people, like the use of red, white and blue will do the same for British, American and French people.

Shovlin (2007) explains that the eleven basic colours (red, orange, yellow, green, blue, purple, pink, brown, black, white, and grey) have fundamental psychological properties that are universal and that

each of them has potentially positive or negative psychological effects, depending on the colour combinations chosen.

It should be stressed, however, that not all theorists agree that these colours are universal, and de Mooij (2005), Pickton and Broderick (2005), Silayoi and Speece (2004) and Madden, Hewett and Roth (2000) argue that people in different cultures are exposed to different colour associations and thus develop colour preferences based on their own cultural associations. In the western world, for instance, the colour for mourning is black whereas in China it is white, purple in Brazil, yellow in Mexico and dark red on the Ivory Coast (de Mooij, 2005; Pickton et al., 2005). Another example could be that where green symbolises health in most European countries it is associated with disease in countries with dense green jungles and is in fact forbidden in parts of Indonesia (Pickton et al., 2005). Accordingly, simply taking the colours of a particular logo, package or product design from one market to another should not be done without a thorough understanding of how colours and colour combinations are perceived in each location (Madden et al., 2000).

The following examples of meaning perceptions and associations of colour (these can, as stated, differ across cultures) illustrate the diversity of meanings and associations colours can project (Shovlin, 2007; Underwood, 2003; Solomon et al., 2002; Madden, Hewett, & Roth, 2000; Grimes & Doole, 1998; Moriarty, 1991):

- White : e.g. cleanliness, strength, calming, peaceful, exclusivity
- Red : e.g. excitement, danger, love, passion, power, aggression, hot and energy
- Green : e.g. environment, healthiness, nature, freshness, envy, calming
- Purple : e.g. royal, expensive, elegant, modern, retro, boring
- Blue : e.g. wealth, trust, security, happy, water, modern, calming, gentle, business
- Yellow : e.g. sunlight, warmth, luxury, happiness, reliable, envy and openness

2.1.2 Shape

Plasschaert (1995) states that the shape of packaging design reflects the nature and personality of the product and emphasises that the shape of the package can be a strong form of persuasion because it can provide information about how to use the product.

Further, the shape of a package can perform different functions and work as a communicator in the same way as colours do. Danger (1987) states that shape can:

- Communicate convenience (e.g. packages formed ergonomically for better grip).
- Influence quality and price/value perception (e.g. small packages usually are perceived as luxurious and of good quality while more bulk-like shapes would communicate low quality).
- Create imagery and identity (e.g. the pyramid-shaped package of Toblerone chocolate).
- Convey experiential and symbolic benefits (e.g. perfume bottles are known for conveying sexual and sensual messages).
- Create iconic status in the segment (e.g. the classical hourglass-shaped bottle of Coca-cola).

Because the shape of a package is influenced by, first of all, the content, but also by distribution, selling and display considerations, it is impossible to create fixed principles for deciding on the physical shape of a package (Danger, 1987). Underwood (2003) and Danger (1987), however, list some basic guidelines that should be kept in mind when deciding on a shape:

- Shapes should be easy on the eyes.
- Shapes should be tactile and soft.
- Simple shapes are preferred over complicated shapes.
- Shapes should be balanced. If not, they will be displeasing.

-
- A regular shape will have more appeal than an irregular shape.
 - Irregular shapes can cause mental blockage.
 - Women are attracted to rounded shapes.
 - Men prefer triangular or square shapes.

2.1.3 Graphics

Graphics are capable of communicating both informative and emotional messages and include pictures, logo or brand name, typography and the above-explained colours (Meyers & Lubliner, 1998).

Graphical elements on the packaging can strongly affect consumer attention, and Silayoi et al. (2004) argue that one of the most important roles of the graphics is to grab consumers' interest so that they consider the product and the brand.

When consumers scan the shelves in a supermarket, the graphic elements of a packaging design can make the difference between identifying with and overlooking an item (Herrington & Capella, 1995). In this way the graphics can make a product cut through the shelf clutter and make it easier for consumers to find their brands (Silayoi et al., 2004). Herrington et al. (1995) further argue that when consumers evaluate alternatives more carefully, the graphics often represent the actual product to them. Accordingly, poor graphics can make the consumer lose interest or completely overlook the product as well as sending negative associations about quality, while attractive graphics can gain interest and send positive associations. Therefore it could be argued that distinctive graphics enhance product recognition. An example of this could be the picture of a purple cow used by Milka Chocolate or the simplicity of Apple's packaging graphics (Clement, 2008). Meyers and Lubliner (1998) consequently stress that packaging design graphics should be based on a distinct positioning and branding strategy, which should be projected in a powerful and comprehensible manner.

Pictures

As the Milka Chocolate example demonstrated, photographs and illustrations used on packaging design can be a very effective tool for constructing brand recall and pictures are remembered and recognised easier than both text and verbal information (Childers & Houston, 1984). Further, pictures can be used for identifying product differences, showing the end result of using the product, and communicating emotional imagery by, for instance, creating a feeling of freshness (ocean or lemon) even though the product in the package has no direct connection to the portrayed image (Meyers et al., 1998).

Logo

A logo can take many forms. The most traditional version is based on the brand name or initials presented in a specific font and style like IBM, but it can also take the form of a symbol such as Apple or Nike, with or without connection to the product, or a combination of both (Meyers et al., 1998).

Meyers et al. (1998) provide some guidelines to how different fonts used in the logo can communicate different things. For instance, a cursive logo communicates elegance, femininity, softness and fashion whereas a bold logo communicates masculinity, strength, effectiveness and simplicity, and an italic logo communicates entertainment, fun and movement.

Typography

The last element of graphics is the typography, which is the text or word combinations appearing on the package as various information besides from the logo. These verbal elements are first and foremost responsible for communicating specific information about the product and its attributes such as contents, nutrition, how-to-use, etc. but can also be used to create effects from bold to elegant and from delicate to aggressive (Meyers et al., 1998). However, most often the consumer

needs to make physical contact with the product (e.g. take it down from the shelf or turn it) to read such information. Therefore, typography falls outside the focus of this paper.

Having understood the basis of packaging design and its visual elements, we can move on to briefly look at its role in the marketing mix.

2.2 Packaging Design in the Marketing Mix

The marketing mix has for many years been one of the cornerstones in many companies' overall marketing strategy and according to Nandan (2005) the four Ps (product, promotion, price and place) of the marketing mix have an important role in creating a brand as they can be used to create and enhance brand equity.

Among others Rundh (2005) and Olsson and Györei (2002) in relation to this model argue that packaging design has an ability to influence all the variables in the marketing mix and should thus be considered under each P.

2.2.1 Packaging Design and Product

The product constitutes one of the classic four P's of the marketing mix, and for FMCGs the most fundamental characteristic of the product and what the consumer sees at the point-of-sale is its exterior form and design (Bloch, 1995). Underwood and Klein (2002) and Nickels and Jolson (1976) accordingly argue that for a wide variety of products, and especially for FMCG products, consumers consider the packaging as equal to the product until the good is used for its desired purpose.

2.2.2 Packaging Design and Price

According to Clement (2008) consumers do most of their price comparison based on visual design stimuli compared to actual price tag comparisons. Therefore packaging design serves as a communicator of a specific price category and can directly alter a consumer's perception of the actual price.

2.2.3 Packaging Design and Promotion

The influence of packaging is evident when a product is promoted through traditional media such as TV and print ads, as in most cases it is the packaging that is actually shown as being the offered product. Further, simply because, as Buhl (2005) puts it, there are too many, there are too much and it is too expensive to communicate through traditional media, packaging design could be a solution for a more effective communication strategy. This again refers back to Pilditch's (1973) notion of packaging design as the silent salesman which leads us to the last P: Place.

2.2.4 Packaging Design and Place

Place is often referred to as being equal to the point-of-sale in a retail context (McGoldrick, 2002). In the in-store setting consumers are exposed to the impact of visual packaging design stimuli and as such packaging design is an inseparable element of Place and has significant influence on consumers' shopping experiences (Clement, 2008). It is thus important to make a thorough analysis of the environment where the product will be sold. Harckham (1989) suggests that before a package is designed, the type of store and location in the store where the product is to be sold, competitors in the store and the retailers' requirements have to be considered.

As shown packaging design is effectively intertwined with and affects all the P's in the marketing mix. Thus it is clear that packaging design can be used as a marketing tool to penetrate present markets and even create new ones; much like brands. But as it will be explained below, this is not the only role that brands and packaging design share.

2.3 Packaging as a Brand Value Creator

Kapferer (2007) identifies that a brand creates value to the consumer by performing the roles of an information carrier, a practical guide, a guarantee and an image creator. The first three are more rational while the last one refers to consumers' emotions. In the store packaging design has the same functions and provides the same benefits to consumers as the brand does. By looking at the package of a product, consumers can make sense of the offer and quickly infer perceptions of the product's price, quality or function (Kapferer, 2007).

It further provides the consumer with the option to compare the information on the package in relation to the rest of the product category packages and decide which one might be the best buy. Packaging design can also function as a practical guide to consumers. As Melin (2007) describes, almost every product category has a wide selection of apparently similar product offerings and the average decision time when purchasing fast moving consumer goods is 0.8-1.2 seconds. In such setting, it is the packaging design that guides consumers through their search process. Thus it saves people time, energy and anxiety from standing in front of a shelf abundant in colours, sizes and shapes.

The design of the package can also reduce risk and serve as a guarantee to the consumer. It ensures to buyers that they buy the same quality no matter which store they shop from.

Finally, as Kapferer (2007) reckons, the brand, and in the in-store setting - the packaging design - can also be an image creator. It could have value for the consumer when communicating certain image to others because we often judge ourselves on the choices we make and the products we buy (Kapferer, 2007). Thus packaging design can enhance both consumers' self-image and social acceptance image.

Kapferer (2007) concludes that in order to be able to create a strong brand it is essential for managers to understand the value functions that a brand provides consumers with.

Summary

By explaining the relations between packaging and a company's marketing mix and linking the roles of packaging design with those of brands, packaging design is positioned within the marketing communication efforts of a business. The next chapter sets out to first discuss the brand communication process between companies and consumers following an explanation to how exactly companies can build a strong brand. This will lead us closer to being able to define more specifically the way packaging design fits in a company's brand-building process.

Chapter 3 - Creating Strong Brands

Theoretical Framework

To provide a more elaborate account of how packaging design fits in the branding process of a business we need to explain the concepts of a brand, its elements, its benefits, brand equity, how a strong brand is created and of course how it is communicated to the intended audience. This section will thus present the generics of branding and brand-building as well as connecting brand communication and packaging design through traditional communication processes.

3.1 Brand-building

Branding Theory

Before we can go into brand-building we first need to fully understand the elements of a brand.

What is a Brand?

Throughout the branding literature there are as many definitions of a brand as there are authors (Kapferer, 2007). Gardner and Levy (1955) define brands as bundles of intrinsic and extrinsic offerings blending both functional and psychological benefits. Wilson, Gilligan and Pearson (1995) argue that brands are designed to enable consumers to identify products or services, which promise them specific benefits. While these definitions consider the function of brands as mainly distinguishing one product from another, de Chernatony and McDonald (1998) further view brands as providing sustainable competitive advantage to products and their companies and Kapferer (2007) argues that the process of branding is a corporate long-term commitment to manage the brand and to create powerful ideals (brand values) incorporated into the brand. He claims that only then brands can transform markets and identify their brand essence. As examples he points out Kleenex and Apple's iPod for transforming the market with their originality at the time that nowadays the products within their respective category are referred to as Kleenex for tissues or iPod for music players. Broderick and Pickton (2005) summarise the benefits of branding for companies as enhancing growth and brand loyalty, creating barriers to entry and increasing margin profits. For consumers, they say, the brand simplifies the decision-making process, guarantees consistent quality and supports individual needs.

Brand Values

To create a strong brand in the mind of consumers, the brand needs to have distinct brand values. Aaker (1996) describes these values as *functional*, *emotional* and *self-expressive* and argues that these benefits are effective when they lead to a brand-consumer relationship and drive purchase decisions.

The *functional benefits* relate to the product attributes and are typically capable of solving consumption problems (Aaker, 1996). For example, the functional benefit of a facial crème box is that it is small and round, hence it is easy to hold in hand. However, Aaker (1996) warns that a strong brand cannot be built solely on functional benefits as they are easy to imitate. Thus it is recommended that a strong brand should be a combination of functional/rational and emotional benefits (Fog, Budtz, & Yakaboylu, 2004; Aaker, 1996).

The *emotional benefits* appeal to consumers' desire for sensory pleasure and cognitive stimulation (Shimp, 2001). They should trigger positive feeling from the consumer and add richness to the brand experience.

The *self-expressive benefits*, or symbolic benefits as Shimp (2001) calls them, refer to the fact that modern consumers express their identity and their social position, affiliations and belongingness by the products they consume. Thus buying certain brands can enhance our self-image or can help us project a desired image to our social surroundings (Corrigan, 1997).

Brand Identity

The brand values comprise the brand identity. Brand identity defines what the brand stands for, what gives it meaning and what makes it unique (Melin, 2007). It provides purpose and direction to the brand and its brand communication (Aaker, 1996). Brand identity is also what distinguishes the

brand from others and at its best it is resistant to change (Kapferer, 2007). It should reflect truly the brand values, the essence and vision of the brand (Aaker, 1996). It consists of a core and an extended identity. The core identity reflects the brand values while the extended one includes brand identity elements such as the brand name, logo, origin, extra services etc. that provide more richness to the brand (Aaker, 1996). In terms of packaging design, Aaker (1996) emphasises that packaging is a major part of brand identity. It is an element of the extended identity as it provides completeness, texture and guidance to what the brand stands for. Aaker (1996) further states that brand identity is the domain of brand and marketing strategists which they can control and manipulate.

Brand Image

When brand identity enters the communication loop, which is explained in part 3.2, in the form of brand associations embedded in the brand message it is subjected to interpretation by the consumer (Pickton et al., 2005). Depending on the experiences and perceptions consumers have had with the brand, they form a certain image about it. Often there is incongruence between brand identity and brand image due to the processes that influence branding communication (Kapferer, 2007; Pickton et al., 2005; Schultz & Hatch, 2003; Balmer & Greyser, 2002). Therefore brand image cannot be controlled by the company. However, packaging design can and as one of the controllable elements that determine the way the branded product is perceived becomes key in conveying the desired brand image to consumers (Underwood et al., 1998).

Brand Equity

The totality of experiences that consumers take into consideration before making a purchase decision constitutes brand equity (Kapferer, 2007; Aaker, 1996; Riezebos, 1994). Brand equity adds perceived value to the product or service and economic value to the brand owners (Aaker, 1996). It consists of four main categories which can create different consumer associations: *brand awareness*; *brand loyalty*; *perceived quality* and *brand associations*.

Brand awareness is the strength of a brand's presence in consumers' minds (Aaker, 1996). It is the first objective that marketers aim at with any communication campaign (Pickton et al., 2005). Aaker (1996) suggests that to create brand awareness businesses need to have a broad sales base and communicate through alternative media channels, such as sponsorships, publicity or sampling. With respect to this, it could be argued that packaging design can support creating brand awareness as it is an alternative communication channel and is present at every sales point so that it replaces the need for sales base.

Brand associations are all associations consumers relate to the brand. Once a consumer has built an overall association for a given brand, this becomes an expectation for the brand (Pickton et al., 2005). Positive brand associations can function as a brand promise to the consumer. Positive associations can also influence the way the consumer will perceive the *quality* of the brand.

If consumers' experiences with the brand remain consistently positive and their needs satisfied, both physically and psychologically, they will tend to form relationships with their brands. According to de Chernatony and Dall'Olmo Riley (1997), successful brands are the ones that are able to build a relationship with the consumer by providing the right mixture of functional and symbolic values. Because of this relationship and perceived higher value, consumers are willing to pay a higher price for the branded product than that of competitors' brands. Paying a higher or a premium price directly impacts the brand sales performance and its *loyalty base*. When a consumer-brand relationship is built and maintained successfully, this results in consumer loyalty (Kotler et al., 2006).

After reviewing the elements that constitute a brand, its identity and its equity, the way to build a strong brand needs to be explained. The most up-to-date and adequate summary of the extensive process of brand-building is collected by Kapferer (2007) and Melin (2007).

3.1.1 Stages in the Brand-building Process

According to the two authors, the brand-building process consists of several steps: brand conceptualization, brand positioning and brand communication, both internal and external. As Melin (2007) suggests, the brand conceptualization process works with three central concepts: product attributes, brand identity and core values.

Product attributes

The first stage of the brand-building process deals with product functionality. Kapferer (2007) argues that behind a successful brand, there is an outstanding product. Both experts argue that a strong brand is a result of a product with high quality and innovation. A strong brand is also a brand that is easily distinguished from its competitors. Therefore Melin (2007) posits that a distinct visual identity can enhance the competitive advantage of a brand and as such needs to be part of the product attributes category. As 80 percent of the human brain has as its main function the processing of visual stimuli, it becomes evident why the choice of colours, design configuration and shape can influence the way the brand is perceived, visualised and individualised (Melin, 2007). Some examples of unique packaging designs that have become the single association for the brand are the shape of the Coca Cola bottle, Toblerone's triangled chocolate and Pringles Chips tube. In terms of colours, although colours are easy to imitate, certain combinations are actually associated with specific brands (Melin, 2007). For example, in the taco food market, Santa Maria "owns" red while its main competitor on the Swedish market, Wanted, is associated with black and white.

Brand Identity

The second stage of the branding process revolves around building the identity of the brand. According to Kapferer (2007), brand identity is influenced by several factors: name, origin, personality, use and distribution. Although Melin (2007) considers packaging design a product-related attribute, it was explained in the previous section that the visual identity of a product can also enhance brand identity. Therefore, we assume that the visual identity of the product (packaging design) can have both functional and emotional benefits to consumers.

When introducing a new product to the market, one can either choose a name that has some associations related to it, such as Elvital or Sunsilks, or pick a name that can be induced with meaning while the brand develops. For example, a random combination of letters such as N-i-v-e-a now is not only a well-known brand name to consumers but also brings associations such as softness, family and smoothness instantly (Kapferer, 2007).

Brand origin can also enhance the identity building of a branded product. It can be geographical, historical, cultural, social or ideological (Melin, 2007). When consumers associate the brand with its origin, they transfer qualities of the geographical area the product is known to come from, the historical moment it reflects or the ideology behind it to the brand. For example, we associate BMW with premium quality and functionality, which is enhanced by its geographical origin, Germany, just like we know that the most tasty and best quality chocolate comes from Belgium. Brand identity is further reinforced if the brand has a distinctive character or personality it can be associated with. The use of symbols such as the Michelin man or the Lambi lamb character enhances the brand relationship with consumers (Melin, 2007). They make it easier for consumers to identify with the brand and what it stands for. Ligas and Cotte (1999) further view building brand personality around the brand as the fastest way to creating a lasting relationship with the consumer and building a

strong brand. The different ways the brand is used in terms of where, when, why and by whom also influence brand identity (Kapferer, 2007).

An important factor for the brand identity development, which many academicians ignore, is the distribution of the brand (Melin, 2007). For a manufacturer it is important to assess the distributors' image as it is through the distributor that consumers get in touch with the brand. If there is no fit between the identity of the manufacturer and the distributor, then there is the risk that brand communication will not be consistent. Melin (2007) observes that some companies such as H&M and The Body Shop distribute their brands under their own management thus controlling the brand-building process. However, most of the companies with multiple branded products within the fast moving consumer goods industry, such as Procter & Gamble or Unilever, distribute their brands through an array of retailers which means that they relinquish some of the control over their brand-building process.

Core values and Positioning

The next step in the brand-building process is the identification of the core values of the brand. The core values are those functional (product attributes) and emotional benefits (brand identity) of the brand that are valuable to the consumer, easy to communicate, unique and difficult to imitate (Coulter, 2005). They are the brand benefits that constitute its competitive advantage.

Once the core brand benefits are identified, the next step in the brand-building process is positioning (Melin, 2007). It relates to the idea that a brand takes a special place in the consumers' mind. Kapferer (2007) explains that the process starts with defining the category the brand should be associated with and then indicating the competitive advantage of the brand in comparison to the other brands in that category. In that way it takes a certain place in the consumer's consideration set. Keller and Lehman (2006) argue that brand positioning sets the direction for marketing activities, indicates what the brand should and should not do. A good positioning strategy provides the *what*, the *how* and the *who* of the marketing communication mix and allows the external marketing communication to develop the most effective strategy for the brand (Robertson, 2005).

Brand communication strategy

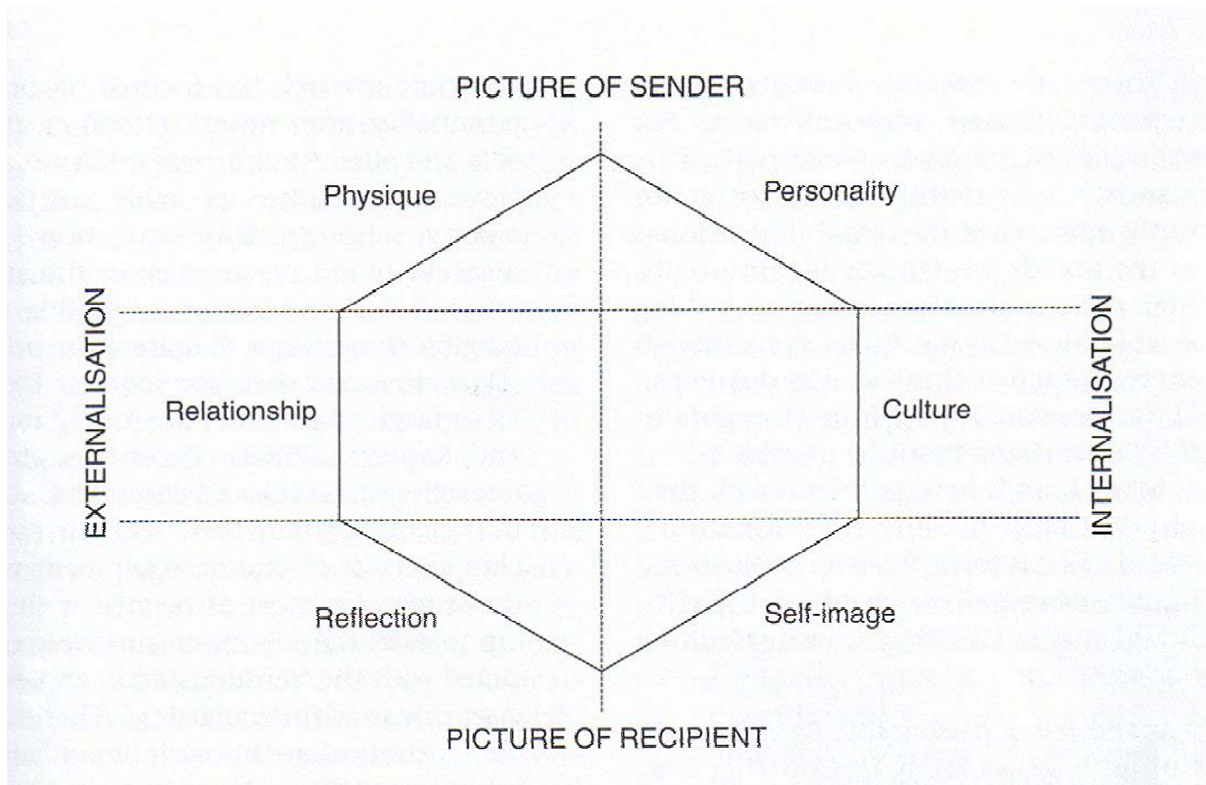
Positioning the brand is realised through brand communication, both to internal and external audiences. The communication efforts enhance the brand-building process when they are consistent and integrated (Pickton et al., 2005) and clear and distinctive (Melin, 2007). Melin (2007) distinguishes between four different ways of communicating brand identity: *thematic identity*, *visual identity*, *verbal identity* and *audial identity*. The different ways could be integrated into a single communication strategy but one is usually more prominent than the others. For example, *KitKat's* overall identity strategy is thematic, revolving around the theme: Have a break, have a *KitKat*. *L'Oreal* products, on the other hand, have a dominant verbal strategy: Because you're worth it. The Danish leading brewery *Carlsberg* uses the Christmas jingle tone to communicate the identity of its Christmas beer *Tuborg Julebryg* while *NIVEA's* most prominent identity is the visual colour combination of blue and white.

The external brand identity is further supported by internal brand loyalty. Every member of the organisation should live the brand and be its ambassador to consumers, i.e. should understand what the brand stands for and should be able to apply its values in his or her everyday work practices (Ind, 2004).

3.1.2 The Brand Identity Prism

For a brand to be strong, it must be true to its identity (Kapferer, 2007). The stages of building a strong brand, as described by Melin (2007) above, can be illustrated with a model developed by Kapferer (2007). This model, as shown in *Figure 2: Brand Identity Prism*, reflects the six elements of brand identity and is known in the marketing literature as the brand identity prism.

Figure 2: Brand Identity Prism



Source: Kapferer (2007: 107)

The brand identity prism defines the identity of a brand and sets its boundaries, within which it can change and develop. The six elements of the prism are physique, personality, relationship, culture, self-image and reflection. Each one presents a different aspect of brand identity and yet they all are interrelated into a structured whole.

The physique of the brand corresponds to Melin's functional attributes. It reflects the visual appearance of the brand. The personality of the brand refers to the emotional benefits as described by Melin (2007). It reveals what kind of person the brand (product or service) would be if it was a living human being and what kind of character that person would have. The culture aspect of the brand is expressed by the brand communication and reflects the internal corporate culture of the organization. Brand relationship refers to the idea that brands and consumers often develop a strong relation, not only between brands and customers (Fournier, 1998) but also among consumers themselves (McAlexander, Schouten, & Koenig, 2002; Muniz Jr.A. & O'Guinn, 2001). Thus, the way the brand acts, delivers its services and treats its consumers determines the kind of relationship one has with it. The reflection element shows the way the consumer wants to be seen by others as a result of using the brand while the self-image refers to the way consumers perceive themselves in relation to the brand.

Through the brand identity prism organisations can determine their brand identity as seen through consumers' eyes or any stakeholders, for that matter, and identify if there are gaps between the

perceived image of the brand (consumer point of view) and the desired brand identity (company point of view).

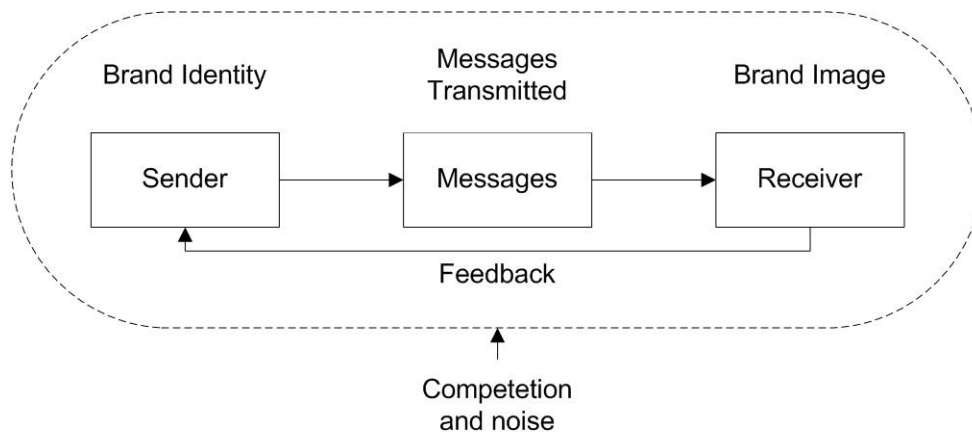
However to fully understand how consumers perceive a brand image we have to understand what happens when a company sends a brand message projecting their brand identity. The next section is meant to shed some light on that issue.

3.2 Business-to-Consumer Communication

Communication Theory

Mass marketing communication theory suggests that the communication process consists of several elements: a message that needs to be communicated; a sender who sends the message; a medium through which the message is transmitted; an audience, which is comprised of an intended receiver for whom the message is designed, and an unintended receiver, who nevertheless receives the same message as the target receiver; feedback; and a context in which the communication process takes place (see *Figure 3: Communication Model*) (Windahl, Sighnitzer, & Olson, 1992). The context is usually characterised by noise. In the case of the retail in-store environment, the noise represents all environmental stimuli which obstruct the communication process. It could be lighting, the shelf arrangement, the amount of people in the store, the inner emotional state of the consumers, their mood and their expectations, etc. In the context of packaging design, the sender of the message in Figure 3 is the manufacturer, the message itself is in the form of a product packaging and the receivers are all consumers in the store.

Figure 3: Communication Model



Source: Adapted from Kapferer (2007: 98)

The sequence of the model is kept as originally presented by Kapferer (2007) but the brand identity and brand image are added above their respective box to indicate that the sender of the message is related to the way brand identity will be communicated and the receiver of the message is determining the way the brand image will be interpreted. According to semiologists, there are three cognitive processes involved in the communication bubble (Windahl et al., 1992). The sender of the message encodes it while the receiver of the message decodes it. However, rarely does the encoded message reach the receiver in its intended form. It goes through the receiver's prism of personal experience, values and cultural understanding to be finally transformed individually in a way relevant to each person. This represents a difference between communicated brand identity and perceived brand image. The identity is the encoded message, the way the sender wants consumers to perceive

their brand, while the perceived image is the decoded message, the way the consumers relate it to their own lives and the way they see the brand based on their experience with it. Accordingly, it becomes evident that the branding communication process revolves around the creation and negotiation of meaning.

3.2.1 Creation and Negotiation of Meaning

As explained, meaning is generated both through encoding the message by the source (production) and decoding by the receiver (reception). This relationship is the focus of the process of meaning creation and interpretation. According to Ligas and Cotte (1999), brand meaning is negotiated among three environments: the marketing, the individual and the social. The marketers, on the company's side, control the amount and type of information about the brand as it is first introduced to the market. In that way they are able to embed certain meaning into the brand and its visual form. Once in the marketplace, however, consumers can alter the brand meaning and construct their individual interpretations of it depending on their own perceptions of the world. The interpretation of meaning takes place through a discourse between embedded brand meaning and consumers' personal life situations (Holt, 1997). Their life situations are further influenced by the self and their individual goals. The self is in itself multifaceted (Bowditch & Buono, 2005; Miller, 2002). In different social groups we play different roles and accept different identities. For example, one can have one identity at home (the hard-worker), another at the university (the average intelligent guy) and a totally different one among one's group of friends (the centre of attention). Additionally, consumers rarely act independently when interpreting marketer-induced brand meaning – their social environment and the social groups they belong to shape and influence their construction of brand meaning. Therefore, whether people will purchase a product will also be determined by whether the brand of the product is respected by the social group they identify with and whether it enhances their self-image (Ligas & Cotte, 1999). Thus, Ligas and Cotte (1999) argue that brands play a specific role in the daily lives of the individuals that consume them, where the brand is an active contributing member of the consumer-brand relationship (Fournier, 1998). In terms of packaging design, Ligas and Cotte (1999) infer that if consumers can distinguish one product from another only based on their visual design or packaging, then the product's visual identity manages to send the intended brand meaning. Therefore the product's unique shape and distinctive packaging features can enhance the brand meaning creation and interpretation.

3.2.2 Storytelling

Telling stories is the only way we can create meaning in our lives and make sense of the world (Fog et al., 2004). Having said that, it seems logical that we could explain the way consumers interpret the meaning of a brand (its visual image) and the meaning incorporated into the brand visual representation through story telling. Fog et al. (2004) state that we need stories to understand ourselves and communicate who we are. By sharing stories from our experience, we express our values, our explanations of different phenomena and learn from the experience of others. The traditional story model, according to folklore studies, involves a structural sequence of cause-and-effect related events. The narrative elements include a plot, a central character (a hero), a villain, and a conflict which is resolved by the actions of the hero and results in a state of equilibrium. The purpose of the story is to communicate some kind of morale to its audience (Propp, 1975). However, today storytelling is actively used for branding purposes and therefore there are several different types of stories: consumer stories, product stories and companies' stories (Fog et al., 2004).

The consumer stories can be stories about the experience of consumers with certain brand, about their understanding of brand values or the way they use the brand in their daily life. The consumer stories are spontaneous and genuine narratives that give researchers insight into the inner world of

the consumer and how brands help them accomplish their life projects or how they bring meaning into their life (Fog et al., 2004; Fournier, 1998). Unlike the consumer stories, product packaging and companies' stories are well crafted texts, invested with meaningful messages that the company wants to convey to consumers (Kniazeva et al., 2007). Thus such narratives offer researchers an attempt, on marketers' side, to represent the company's brand personality and corporate values. Fog et al. (2004) compare brand values to an engaging and powerful story. They claim that if a brand has such story central to its identity, then it has every chance to be a strong brand. The only prerequisite for this is that the core story is perceived consistently by all brand stakeholders. Therefore, Fog et al. (2004) suggest that by hearing the experiences that different stakeholders (consumers, academia, consultancy agencies, investors, etc.) have had with the brand, marketers can discover the true values of the brand as perceived by the stakeholders and strengthen the brand identity. In that sense, the visual image of the brand plays an important role in the store for conveying the brand story and its values to the consumer.

3.2.3 What is a Strong Brand?

Based on the discussion above of how businesses create and communicate strong brands, this section summarises what defines a strong brand. It will serve as a guiding framework in our analysis when discussing whether packaging design can build strong brands.

A strong brand is a combination of functional and emotional benefits. They form the core values of the brand, which are expressed in the brand core story. In turn, the core story is integrated in all branding communication efforts and is easy to relate to. This enhances brand meaning creation and negotiation. A strong brand therefore reinforces the congruence between brand identity and brand image. It should further possess a strong brand personality and distinct visual identity. A strong brand also needs to be on top-of-mind in terms of brand awareness, has to have a high perceived quality, positive brand associations and loyal customer base. Finally, a strong brand should be able to build a relationship with the consumer.

Summary

This section presented the foundations of branding. First some basic concepts of brands and their elements were explained; afterwards the stages of the brand-building process were identified. Next, the brand identity prism was used to visualise the process of building a strong brand identity and determining the difference between brand identity and brand image. At the end, the brand communication process was discussed, and the way meaning is created and negotiated was explained. The section finishes with a summary of what a strong brand is based on the presented literature.

Chapter 4 - How We Buy

Theoretical Framework

Having seen what a strong brand is and how companies can try to create and communicate a brand identity from a theoretical point of view, we will now move on to the retail setting and take a closer look at the factors concerning something that is less, if at all, controllable by the company: the consumers in the store.

This chapter will accordingly go further into the psychology and to some extent physiology of consumers and lay the framework for the consumer perspective in this paper.

4.1 ***How We Behave***

In-store Consumer Behaviour Theory

This section is meant to give an insight into how consumers behave in the store. How they make decisions, whether they stay loyal, and to what level they are involved in the buying process.

4.1.1 Traditional Decision Making Process

Consumers are faced with decision making situations many times every single day, and Solomon et al. (2002) argue that when it comes to making decisions about a purchase, consumers go through a series of steps. They describe these steps as: (1) problem recognition, (2) information search, (3) evaluation of alternatives and (4) product choice. Kotler and Keller (2006) use the same initial four steps and further add a fifth step (5) post-purchase behaviour.

However, it seems that this traditional decision making model has difficulties explaining the post-modern consumers' way of making decisions (Clement, 2008). Edwards and Day (2007), for instance, question whether the consumer will always go through all the steps in the process and Urbany, Dickson and Wilkie (1989) ask whether the steps necessarily come in that order. Especially when it comes to purchases of low-involvement goods, as in the case of the products considered in this paper, the traditional model seems to have its limitations.

4.1.2 Low-involvement purchase decisions

Patty and Cacioppe (1981) try to overcome this problem by proposing two different evaluation processes: one for low-involvement and one for high-involvement (cited in Kotler et al., 2006). They argue that once a consumer receives a message he or she will begin to process it. Based on whether the message requires high- or low-involvement, attitudes are formed or changed through either a *central* or a *peripheral* route to persuasion. The central route relates to high involvement where attitudes are formed and changed based on intense consideration and information search of the most important products or services, which correlates well with traditional decision making. The peripheral route, on the other hand, involves comparatively less cognitive considerations and attitudes are formed and changed based on cues that surround the actual message and could include the attractiveness of a products package design (Kotler et al., 2006; Solomon et al., 2002).

There exists persuasive evidence that consumers are less involved (low-involvement) with most low-cost, generic and frequently consumed products, what we refer to as FMCGs, and accordingly many products in supermarkets are bought under an evaluation process of low-involvement, also because of the absence of significant need fulfilment differences (Kotler et al., 2006). Accordingly, consumers apply very simple rules and tactics for their choices in such categories like "choose by brand", "choose by colour", or "choose by what my friends buy" (Hoyer, 1984).

Richardson, Dick, and Jain (1994) argue that in this absence of fully deliberate decision rules and insufficient information, consumers construct their preferences at the point-of-sale based on few cues or stimuli. These cues can be both intrinsic like taste, ingredients and smell, and extrinsic like brand name, price, volume, environmental friendliness and packaging. Clement (2008) and Olson and Jacoby (1972) further argue that in supermarkets consumers use extrinsic cues as a substitute for intrinsic cues and as such the visual stimuli of packaging design might be used by consumers as extrinsic stimuli to indicate what the product inside looks like.

Though most recent decision process models take the differences between low- and high-involvement into consideration, they seem to neglect the importance of two phenomena: disloyal customers (Clement, 2008; Laaksonen & Reynolds, 1994) and impulse or unplanned purchases (Urbany, Dickson, & Wilkie, 1989).

4.1.3 Consumer Loyalty

Though many theorists and managers argue that only luxury and lifestyle products such as clothes and cars can create high brand loyalty and that when it comes to low-involvement products consumers tend to have low loyalty, Melin (2007) points that this is an illusion. He argues that for instance Arla (dairy product) and Yes (detergent) are two of the brands with the highest brand loyalty in the Swedish market. Melin's (2007) ideas are further supported by a research by Baherrell and Denison (1995) which shows that for various FMCG products some consumers are brand loyal enough to be willing to postpone the purchase or go to another store if the brand is not available rather than simply switch to a substitute.

Accordingly, it is important, even for low-involvement FMCG products, to try and enhance brand loyalty, for instance by insuring that there is congruence between brand identity and brand image (Nandan, 2005).

4.1.4 Unplanned Purchases

A Danish survey indicated that nine out of ten customers do not plan their purchase of at least one-third of the goods they buy. The proportion is even higher for some product categories, and almost 70 percent of cosmetics and 75 percent of oral hygiene product purchases are unplanned, according to Solomon et al. (2002). This indicates that most products are bought because of stimuli at the point-of-sale. Accordingly retailers and marketers alike are beginning to pay more attention to the amount of information that is presented at the point of purchase, especially from the package design (Gröppel-Klein, 1998).

However, as argued by Wayne and Steven (1990), these views of the effects of in-store stimuli do not include the effect of consumer past experiences. People do not perceive stimuli in isolation but our brains tend to relate incoming sensations to other information already existing in the memory and it is thus needed to explain the effect of consumer memory and learning in order to give a complete picture of how consumers choose.

4.1.5 Consumer Memory & Learning

Memory involves a process where consumers acquire information over time and store it so it can be recalled when needed, and cognitive psychologists distinguish between long-term memory (LTM) and short-term memory (STM) (Solomon et al., 2002). LTM can hold information and experiences that a person has encountered during his or her entire lifetime, while STM can be seen as a temporary repository of information. Any type of information can be stored in the memory, including verbal, visual, contextual or abstract information (Kotler et al., 2006). Many of our experiences are in this way locked inside our heads, where they are maintained until they are recalled by the right cues. In this way it is the marketers' job to present these cues at the point of purchase, through packaging so that it makes the consumer recall pleasant experiences or memories with the brand. However, it is estimated that an average person is exposed to more than 1.500 cues in the form of ads and brand communications every day, and because it is impossible for a person to attend to all of these, most communication stimuli is blocked out (Kotler et al., 2006). Murphy (1998) argues that consumers in fact reject a staggering 95 percent of the information cues they are presented with (cited in Clement, 2008). Kotler and Keller refer to this process as *selective attention* and suggest that marketers should attempt to promote their offers intrusively in order to bypass these selective attention filters. Solomon et al. (2002) indicate three factors that influence the consumers' attention and ability to retrieve stored information for purchase decisions.

First, as a general rule prior familiarity with a product enhances its recall, as the more experience a consumer has with a given product, the less effort he has to put into retrieving the needed information. Accordingly, marketers should aim at reminding the consumer of their product every time they can, by for instance having the product packaging easily available at all times in the store, and keeping the packaging design consistent (Solomon et al., 2002). However, it should be noted that over-familiarity can result in inferior learning and recall, and thus small changes to the packaging design and the placement of the package could be suggested to maintain consumers' interest (Johnson & Russo, 1984).

Second, stimuli that stand out in contrast to their environment are more likely to receive attention, which in turn can increase recall (Solomon et al., 2002). Alba & Chattopadhyay (1986) in this way argue that a distinctive packaging design tends to facilitate higher brand recall. Kotler and Keller (2006) further observe that people are more likely to notice stimuli that relate to a current need, that they anticipate and whose deviation is large in relation to the normal size of the stimuli.

Lastly, evidence suggests that visual memory is superior over verbal memory (Solomon et al., 2002), and Nordfält (2007) further develops this notion by stating that *"we see with our memory"*. Empirical research demonstrates that pictures enhance incidental learning and that consumers learn more quickly and effectively when information is presented in pictures rather than in words (Underwood et al., 2002). This again highlights the importance of packaging design as a visual tool for creating learning and recall.

Furthermore, the problem with the limited capacity of the STM of our brains needs to be considered. In order for information to be stored in the LTM it has to be processed in the STM first, but the capacity of the STM is limited. Both Miller (1956) and MacGregor (1987) write about "the magical number seven" and estimate that the STM is capable of processing only 7 ± 2 pieces of information at a time. This means that when standing in front of an aisle with more than nine different brands in the same category, it becomes impossible for the consumer to consider all products at the same time. Hence, many products are not considered at all and remain unnoticed. The big question for marketers is how to get the attention of the consumer, how to make the product stand out so it will be noticed and considered in order for the information and experience to enter the STM and hopefully move on to the LTM. A good starting point is to look at how consumers perceive the visual information and what they actually "see" in a store.

4.1.6 Perception

Perception is the process of recognising, selecting, organising and interpreting stimuli through our five senses in order to make sense of the world around us (Woodruffe, 1995) and information processing describes the stages that consumers go through to convert the incoming stimuli into useful knowledge (Pickton et al., 2005). Most of the surrounding stimuli come in the form of visual stimuli (Pickton et al., 2005). Just remember how many billboards, walls, bus stops, and newspaper advertising you came across today! Because there are so many visual stimuli around us, we tend to select only these which we find interesting depending on our level of involvement (Pickton et al., 2005). This means that if two people are exposed to the same visual stimuli at the same point of time, they will perceive different things depending on their involvement and their interests. It further suggests that when we "see" something we inevitably miss to see something else in our surroundings. Pickton et al. (2005) refer to this as gaps of information. They argue that such gaps are filled in by using our imagination, previous experiences or analogies with something we are familiar with. Thus each individual's perception differs from every other individual's because it is largely a construction of the individual's mind. Therefore, how consumers perceive the visual stimuli they are

confronted with at every touch point with the brand depends on the following factors (McGuire, 1976):

- *Subjectivity*: each consumer has a subjective way of seeing and understanding things.
- *Categorisation*: we seem to put all events and products in our life into categories, i.e. we tend to chunk information into pieces of related items (Miller, 1956).
- *Selectivity*: depending on the situation and task consumers have to perform, e.g. shopping in a supermarket, they select the information around them subjectively.
- *Expectations*: when we are exposed to stimuli of the same kind, we interpret the information in a certain way. To illustrate this, look at these series of letter and numbers:

A B C D E F G H I
10 11 12 13 14 15 16 17

The number 13 appears in both series, but in the first case we would normally see the letter B as the mind expects to see a B in the alphabetical sequence. The same refers to the shopping situation. When consumers are looking at the facial crèmes category on the shelf, they expect to see only facial crèmes. Even if there is another kind of visual stimuli, let's say a hair conditioner in a small round box like the face crème, they won't notice the difference.

- *Past experiences*: we interpret current experiences in the light of what we already know. This refers to memory and learning as explained in the previous section. Memories of smells, feelings, sounds from our past can be projected in the current situation if they are triggered. For example, the cosmetic section of a supermarket might smell of fresh flowers, which could bring memories of how you felt in spring time in the picturesque flower garden of your home house, but in fact the sales staff might have just used an aerosol spray to keep the air fresh.

4.2 *How We See*

Visual Theory

The way we perceive visual images is tightly connected to the way we select visual information. Because of the brain's limited capacity to process information, consumers are very selective about what they pay attention to. As Solomon et al. (2002) puts it, consumers practise some form of psychic economy, where they pick and choose between different stimuli, to avoid being overwhelmed by too much information stimuli.

4.2.1 Visual Attention

Clement (2008) explains this process with the *Spotlight metaphor* where people tend to see what is in focus in their "spotlight" more distinctly than what surrounds them. Exactly like with a spotlight on a stage, you clearly see what is in the spotlight but the surroundings are blurred or toned down. This clarifies why some consumers occasionally do not notice a package that is clearly distinct from the rest, when it is outside their spotlight. However this might lead one to think that everything in the spotlight is seen and that it receives the same amount of attention, but this is not the case. Many products, even inside the spotlight, fail to make the consumer consciously aware of them (Clement, 2008). Nordfält (2007) refers to this as "*the eyes do not want to see*". Packaging can be here used as a visual distracter that can make the product stand out from its immediate environment, thus

penetrating the visual attention filters and can in this way draw attention and lead to impulse buying (Clement, 2008).

Further, our brain also applies filters that sort out visual impressions that we do not expect to see in a given category. Clement (2008) gives the example of an experiment where participants were asked to count the passes made between players in a basketball game, and while the participants were counting, a man dressed as a gorilla walked across the playing field. Only half of the participants in fact noticed this. Accordingly, it is evident that packaging design does not fall completely outside what the consumer expects in the category, but merely makes it different enough so it stands out from the background to draw attention.

Because there exist this constant struggle between the eye and the mind on what to see and how to handle what is seen, the mind tends to play some tricks on us (Nordfält, 2007). For instance as Nordfält (2007) found in one of his experiments, consumers tend to believe that a bottle has more volume when it is tall and slender than when it is short and wide, even when they can hold the same amount of liquid.

Another “mind trick” is where consumers tend to perceive an incomplete picture as complete, or what is referred to as the principle of closure in Gestalt psychology (Solomon et al., 2002). This again refers back to what we see with our memory, and based on what we expect to see our brain builds a complete picture (Clement, 2008). This explains why people approached after having looked at a shelf, for instance, can say that a brand or a colour was there even though it was not.

Another principle derived from Gestalt psychology refers to similarity. It implies that consumers tend to group objects that share similar physical characteristics (Solomon et al., 2002). Marketers can use this principle when they have extended product lines but wish to keep some similarities so that consumers can recognise that, for instance, they are buying Vanish (stain remover products) because of the distinctive pink colour, or that they are looking at a Heinz ketchup because of its brand logo and red colour although the shape of the bottle is smaller than usual.

Where visual attention theory helps us understand what people actually see when they walk through a supermarket, it does not give us any indications of how they understand what they see. To obtain such indications it is necessary to explore the concept of semiotics.

4.2.2 Visual Semiotics

Semiotics is the study of signs and the social production of meaning by sign systems, in this case the visual system (Branston & Stafford, 2003). Barthes (1977) discusses three messages of the visual medium that constitute the different layers of meaning: linguistic, denoted and connoted. The linguistic message is present in every image (in the products’ packaging design it can have the form of the brand title, caption, slogan, even the description of usage at the back of the packaging). The text (linguistic message) is designed to reinforce the meaning implied in the image (Barthes, 1977). Barthes (1977) argues that it can either amplify it (anchorage) or contradict the image to produce a new and unexpected meaning (relay). When linguistic and connotative messages reinforce each other, they achieve redundancy of meaning which in turn facilitates the interpretation process. The second layer of meaning is the denotative message. Consumers or viewers simply recognise what is depicted on the image (packaging design), what is happening or who is represented (if a celebrity endorser of the product is used, like L’Oreal often does). However images are polysemous and open to interpretation (Gombrich, 1982; Barthes, 1973). The third layer of visual meaning is then the connotative one. It is a “hidden” layer of meaning and it is the layer of the broader concepts, ideas and values that the represented people, places and objects signify. On behalf of the producer of the image, the image always reflects what the producer considers important and relevant for the viewer

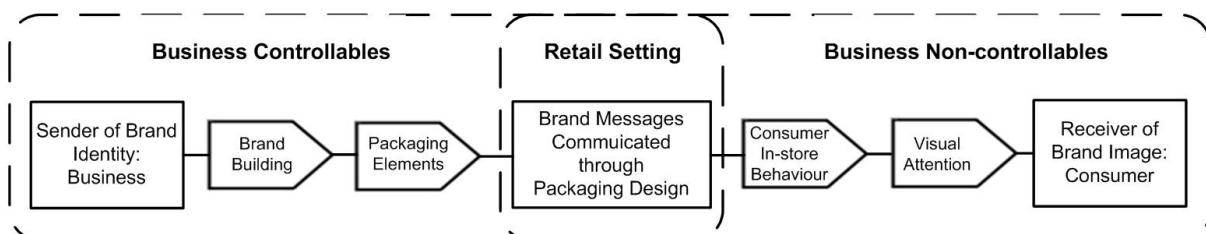
(Gombrich, 1982). To transfer the meaning implied in the image of the packaging to the consumer, marketers can use an array of photographic techniques such as framing, lighting, focus, etc. (Barthes, 1977) For consumers, on the other hand, an image is mute unless the viewer has some previous knowledge of the image, shares the same codes and conventions as the sender of the image or is familiar with the context of the image. These cultural and historical associations help consumers interpret the image through their worldview and understand it. In that sense the advertising image (could be an advertisement or the packaging design of a product) is a social construct of meaning. It is shaped by the producer's and the viewer's meaning associations and, in turn, changes each party's interpretation of meaning under the influence of the other one (Barthes, 1973).

Therefore, the way consumers interpret a visual message is first, by identifying the obvious represented images – who, what, where; and second, giving them meaning relevant to their individual background by trying to figure out what they represent and what they stand for.

4.3 Creating a frame of reference

Based on the literature presented above, in the following section we summarize our theoretical framework into a theoretical mind-map, explain the links between the theories and how they are used in our research. The conceptualised theories will function as a base for answering our research aim and research questions in three distinctive ways. First, the described concepts place our research into the overall branding literature. Second, they help us frame our interview guide for the empirical research. Lastly, certain concepts are used to define the categories of our analysis and models are directly applied during the research. The represented theories and the way they relate to each other are illustrated in *Figure 4: Theoretical Mind-map* below.

Figure 4: Theoretical Mind-map



Source: Brodersen & Manolova

The base for the mind-map is the communication model of B2C communication presented in *Figure 3: Communication Model*. The map is divided into two overlapping parts: the business perspective (business controllables) and the consumer perspective (business non-controllables). They overlap at the retail setting (supermarket store). The business controllables consist of that part of the brand communication process that is carefully designed and crafted by the marketers. They use different brand-building tools and the elements of packaging (colours, shape, and graphics) to communicate to the consumer at the retail setting the brand benefits and the superiority of their brands. As the literature review above demonstrates, packaging design is one of the ways through which brand identity and brand attributes can be communicated and as such it belongs to the business controllables. We position it at the centre of the communication loop – the communicated message because in the store it is the most prominent way to communicate the identity of a brand. However, how this message is perceived and how it affects consumers depends on the level of

involvement of consumers, their memory, their habits, their perception, their visual attention and the way they interpret the visual message. Because of these characteristics of consumer behaviour and visual theory, the second part of the brand communication process is out of the control of the brand owners. Therefore we posit that the role of packaging design in the brand-building process of a company is dependent on, from a business perspective, the branding platform and, from consumer perspective, on the behaviour of the consumer.

Summary

To summarise, the sections above presented the background theories this research is based on. In the beginning, the process of creating a strong brand was described. First, brand, brand values, brand identity, brand image and brand equity were defined to explain how their interacting elements can create a strong brand. Next, the brand-building process was accounted for and the way packaging design can enhance the process was assessed. The brand identity prism was presented to demonstrate that companies can find their true identity by reviewing consumers' perceptions of their brand image. Afterwards, the communication process between a company and its consumers was explained to conclude that the process of brand communication is based on the creation and negotiation of meaning. Three environments influence the way meaning is created by the company and interpreted by the consumer: the marketing, the individual and the social environment. Storytelling was established as the way companies and consumers can communicate meaning to each other. Through storytelling companies can communicate to their stakeholders what the company stands for and what its identity is while consumer stories express the way consumer perceives the company and its brands. Lastly, theories from consumer behaviour – the low-involvement decision-making process, the impulse buying and consumer loyalty, the process of perception, visual attention and visual semiotics were explained. The section ends with an emergent frame of reference that illustrates how the above-presented theories relate to each other and how they will be applied in this thesis.

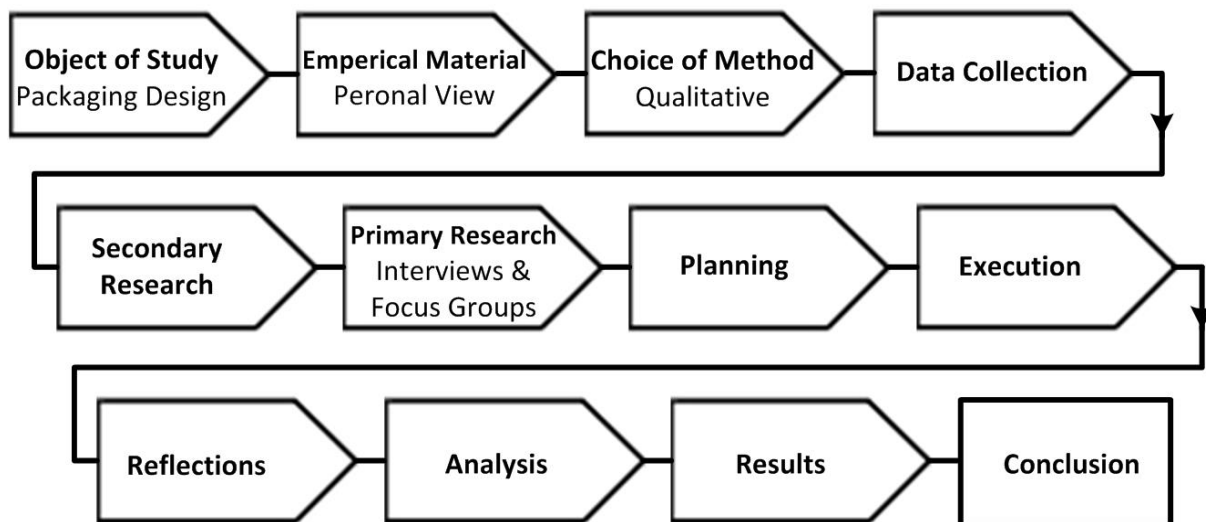
Chapter 5 - Methodology

This section of the thesis presents the way we approached our research aim and the method we chose to achieve our purpose. First, our understanding of the nature of the research problem (social constructivist philosophical position and inductive approach to theory) is stated and hence the reasons for the choice of secondary and primary research are presented. The benefits and limitations of a qualitative research strategy are explained. Afterwards, our data collection techniques (in-depth interviews and focus group photo-elicitation) are described including the way we planned and executed the empirical research. Finally, some critical reflections on the way the research was conducted are considered.

5.1 The Research Process

The methodological steps that the research process is built upon are visualised in *Figure 5: Research Process*. First the phenomenon of packaging design is identified as the object under study. Based on the research aim, the empirical material and a qualitative strategy of obtaining the material needed are chosen. Both secondary and primary types of research are employed. The secondary research was presented in the previous section, therefore, this section will focus on the primary research. It consists of in-depth interviews and focus groups photo-elicitation. After defining the research framework, the research execution is planned, implemented, the gathered data is analysed and conclusions are drawn. Each of these steps is elaborated in the following sections.

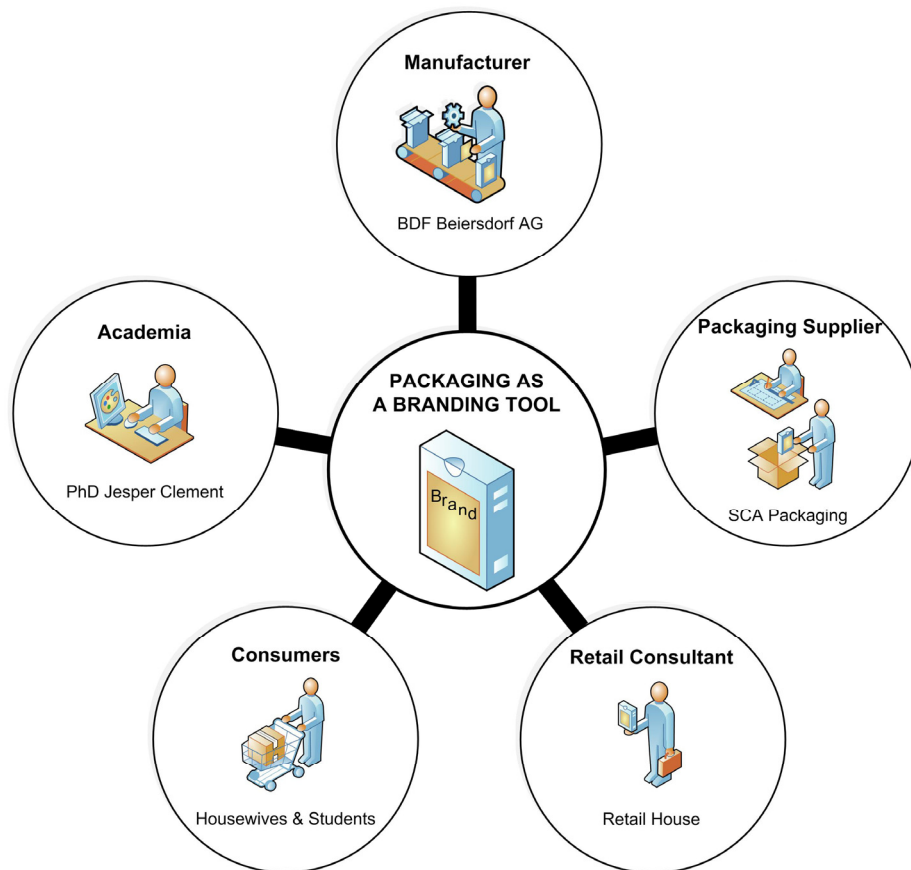
Figure 5: Research Process



Source: Brodersen & Manolova

The way the research aim is formulated (p. 4) reveals several issues that guide our choice of methodology. First it emphasises that the object of study *packaging design* is produced and managed in the social interaction between companies, retailers, suppliers, consultants and consumers. Second, it posits that it is these stakeholders who are the instruments through which one can analyse the role packaging design plays in the brand-building process. Finally, it suggests that a way to assess the extent to which packaging design is used as a branding tool is by assessing the stakeholders' own perceptions and beliefs about packaging design, i.e. to attempt to see how packaging design works from their point of view. *Figure 6: Stakeholders* below illustrates the stakeholders, both industry and consumers, whose views are explored in this research.

Figure 6: Stakeholders



Source: Brodersen & Manolova

5.2 Philosophical position

Based on the reflections of the research aim above, our paper is guided by the philosophy of the social constructivist school. As such it contains several assumptions. First, an ontological assumption that the social world, which is embodied in both organizational reality and consumption practices, is not external and objective but socially constructed in people's interactions and is given meaning by people and situations. Second, an epistemological assumption that knowledge is acquired not by measuring factors or numbers but by understanding how people, individually and collectively think and act and how they express important ideas through language (Easterby-Smith, Thorpe, & Lowe, 2002). Further, the social constructivist view accepts that the researcher is part of the research process and that sampling requires small numbers chosen for specific reasons (Easterby-Smith et al., 2002).

Since this research aims to deepen the readers' understanding of the role of packaging design in the brand-building process, the empirical material should provide data, abundant in expert recommendations, personal experiences and extensive argumentations.

5.3 Approach to theory-building

Because there is no available theoretical framework that describes how packaging design functions as a brand-building tool from the perspectives of all the main stakeholders involved in the process (manufacturers; packaging suppliers/design agencies; retail consultants, design experts and

professors), this study uses an inductive approach to theory. The process of induction suggests that theoretical inferences can be drawn out of the empirical data gathered for the study (Bryman & Bell, 2003). Approaching our aim through induction will help us create a conceptual framework that explains the use of packaging design as a marketing communication tool for building strong brands. However, in order for our paper to provide a background understanding of consumer in-store buying behaviour and of the development of packaging through time we use already existing academic research, which means that we also apply some of the concepts of deductive approach to theory. Further, after the conceptual framework is created it is likely that a deduction needs to be used to test the generated theory. In that way our paper employs an abductive approach, which includes elements of both induction and deduction.

Therefore, our thesis makes use of both secondary and primary research. Secondary research, which follows the deductive approach to theory, comprised the initial stages of the research process. It was used to make ourselves acquainted with the literature in the field of packaging design and brand-building, to show how our paper fits in the branding paradigm, and is the basis for the primary research. Primary research follows the inductive approach to theory building and is thus fundamental to our paper. It is through primary research that we hope to reach our aim. Its stages are described below.

5.4 Research Strategy – Qualitative

Considering the nature of and interaction between research problem, object of study, and empirical material needed it seems that an appropriate approach to this paper is one where no previous hypotheses about possible outcomes are made, where researchers keep their minds open for emergent ideas and concepts and where the empirical material gathered guides the theory. In the marketing and management literature this is known as qualitative research strategy (Bryman et al., 2003). It is often viewed as the alternative approach to quantitative research strategy in terms of both epistemological and ontological assumptions as well as reliability and applicability of the findings (Bryman et al., 2003; Easterby-Smith et al., 2002). For this reason it is criticised compared to the quantitative research for being subjective, difficult to replicate, problematic to generalise and lacking transparency (Bryman et al., 2003).

However, the advantages of qualitative research for our study outnumber the mentioned disadvantages. Firstly, the data gathered will have words and language rather than numbers as the unit of analysis. Additionally it provides our paper with detailed information about the stakeholders' attitudes towards packaging design issues and brand values. Secondly, it allows for considerable variability in the collection of data (Bryman et al., 2003). Since this study seeks to determine the views of the main stakeholders, different qualitative techniques might be necessary to better suit the different groups of stakeholders. This means that several different data collection techniques can be used thus avoiding one single approach and its limitations (Bryman et al., 2003). Lastly, it allows us as researchers to see from the perspective of the people we interview. Thus we are able to produce a research that reflects the view of the participants and not our own views as investigators, which is the case with quantitative research (Bryman et al., 2003; Schwartz & Schwartz, 1955).

Consequently, the chosen qualitative research strategy supports the nature of the study at hand. It allows flexibility during the course of the gathering and analysis of data as well as a higher level of reflexivity in the applicability of findings and conclusions compared to the quantitative research strategy.

5.5 Research Design – Exploratory

Exploratory research design is applied for the purpose of this paper as it is particularly helpful in providing deeper understanding of social phenomena in different contexts (Bryman et al., 2003).

Through exploration we can obtain the views of different stakeholders to understand better the phenomenon of packaging design as a brand-building tool and discover the existing problems and issues for communicating the brand values through packaging design. To enhance the exploratory character of our research, some concepts from the multiple case studies are borrowed. A multiple case study, according to Bryman et al. (2003), creates an opportunity to compare the cases (each stakeholder's view) with each other thus increasing the validity of the research. It further allows us to explore a small number of cases in order to receive as in-depth information as possible about the focus of the study.

5.6 Data Collection Method

Out of the array of possible choices within the exploratory research design such as ethnography, document studies, observation, etc., we focus on in-depth interviews and focus groups. Probably all of the mentioned data collection techniques could be applied in this study but our choice is guided by convenience in terms of accessibility. Using face-to-face or telephone interviews and focus groups is perceived to be the easiest way to reach our respondents.

The data collection itself is divided into two parts. The first one aims at gathering data for the first two sub questions in our aim:

1. How do companies use packaging design and what role does it play in their branding campaigns?
2. How do consultants, retailers, suppliers, and academicians perceive the role of packaging design in the branding process?

The next phase aims at gathering data for the third sub question of our aim:

3. How is the brand represented through the packaging design to the consumer?

In-depth interviews are used in the first part of the data collection period. Focus group photo-elicitations are used for the second part for gathering consumer opinions. Regarding the structure of the interviews and focus groups Jones (1985) comments:

...there is no such thing as presuppositionless research. In preparing for interviews researchers will have, and should have, some broad questions in mind, and the more interviews they do and the more patterns they see in the data, the more likely they are to use this grounded understanding to want to explore in certain directions rather than others (1985: 47).

Easterby-Smith et al. (2002) further encourage researchers to make choices while collecting the data as to which questions they should explore further, and which they should disregard. Following the recommendations of Jones (1985) and Easterby-Smith et al. (2002), our study employs semi-structured interviews and focus groups where we design a framework of open-ended questions for discussion. This approach will prevent us from getting too caught up in our framework as the order and the direction of the questions can be changed so that we can get the interviewee's point of view.

5.6.1 Interviews with Managers and Consultants

What makes in-depth interviews a suitable method for the first part of our data collection and consequently for reaching our research aim is their flexibility (Bryman et al., 2003). They allow us to explore issues in depth and to follow interviewees' line of thoughts.

Sampling

For finding the right experts with relevant experience within packaging design and branding we employed purposeful sampling. DiCiggo-Bloom and Crabtree (2006) define purposeful sampling as an approach “... that seeks to maximise the depth and richness of the data to address the research question” (2006: 317). The respondents we chose were selected because of their special expertise in their relevant fields. A complete respondents’ profile list is found in *Appendix A - Respondents Profile: Industry Stakeholders*, where a description of respondents name, company positions, field of expertise and contact information is provided.

Sample Details & Size

Unlike quantitative, qualitative research relies on small sample sizes rather than large representative ones (Easterby-Smith et al., 2002; Bryman et al., 2003). The credibility and representativeness of the sample comes from the “quality” of the respondents, i.e. their level of expertise and the richness of their answers.

Therefore, we agreed to contact one expert from each stakeholder group that is representative of the group. From the ten experts and organizations we contacted, five agreed to support our research. Whether the selected respondents are representative of the stakeholders’ groups is subjective judgement and other researchers might refer to different experts for information. However, an important criterion that unites all of them is their experience in the Scandinavian market and their respective industry expertise. The basis for choosing exactly these respondents is explained below.

On the manufacturer side the personal care and beauty company Beiersdorf was chosen. As a global business with leading global brands such as NIVEA, Eucerin and Labello, Beiersdorf is well-recognised for its successful branding strategies (Kapferer, 2007). As such we see the company as a source of valuable information and experience within packaging design and brand-building. Beiersdorf provided us with one product development and three branding experts of the NIVEA brand: the senior brand advisor for cosmetics and health care products, Albers Dagmar; the senior brand advisor for NIVEA international sales, Elisabeth Vorwerk; the packaging development innovation manager, Dr Oliver Sperber; and the global marketing manager for NIVEA bath care, Martin Wulle.

On the packaging supplier/design agency side our contact is the European marketing manager Patrick Verhelst from SCA Packaging. SCA Packaging was chosen because they are *a leading provider of customer-specific packaging with emphasis on state-of-the-art design* and they have *a product portfolio that includes transport, consumer and display packaging, customised protective packaging and industrial packaging* (SCA Packaging, 2008). This makes their expertise in the package design area an important aspect of our research.

The retailers’ opinion was expressed by co-founder and account manager Martin Moström of the consultancy Retail House. Retail House are the leading retail marketing agency in Scandinavia, and they create and execute complete retail campaigns, designing and producing everything from packaging to point of purchase displays (Retail House, 2008). Although Retail House are not a retailer themselves, they have explicit experience from the industry and can provide us with information as seen through the retailer’s eyes.

Lastly, the academia knowledge concerning design and branding was assessed through PhD in marketing Jesper Clement. Clement has worked with packaging design most of his life, starting as an industrial designer. We chose him to represent the academia viewpoint because of his extensive and up-to-date research on packaging design which he defended as his PhD dissertation last year.

Set-up

When we first contacted different managers and experts from all around Scandinavia and Europe (SCA Packaging main office is in Brussels and Beiersdorf Headquarters are in Hamburg while Retail House are situated in Stockholm) we planned to conduct our in-depth interviews via telephone. This is a cost-saving data collection method for us and a time-saving method for our contacts. We plan to keep the interviews between 20 and 30 minutes which is enough time to get a comprehensive view of the participants' standpoint towards packaging design and at the same time fit with their busy schedule.

The interview guide for the interviews is based on the theoretical framework introduced in Chapter 2 and 3 of the thesis (See *Appendix B - Interview Guide: Interviews*). The questions are designed to cover various aspects of packaging design - from the process of designing a product package to branding strategies and recommendations, to brand values communicated through the packaging design. We cover different kinds of questions ranging from introducing and follow-up questions to probing, specifying and direct questions. This provides us with a fairly clear focus and allows us to address the specific issues we are interested in. In addition, it facilitates the transparency of the study. Because we interview people that have different industry perspective the questions in each of the interviews with the different stakeholders will vary in phrasing and wording so that they are more relevant to the specific field of expertise of the interviewee.

We plan to correspond with the stakeholders via email before the interview and provide them with a shortened version of our interview guide. Although this might give them more time to prepare their answers we don't see that as a disadvantage. As we aim to find out how companies use packaging design in their branding strategies and how the different stakeholders view packaging design, we need our respondents' full knowledge about their company's branding activities. Therefore, they can check if they are able to answer all questions satisfactorily or consult a relevant expert within the field they feel insecure about.

Execution & Observations

The gathering of empirical data went relatively untroubled and easy. It continued for approximately one month from 08.04.08 until 06.05.08 including both in-depth interviews and focus groups. Surprisingly all people we contacted were very cooperative and interested in the findings of the research.

Both face-to-face and telephone interviews were conducted depending on the preference of the participants. All interviews were recorded except for the first one, where the participant seemed unwilling to have himself on a record. Therefore, detailed notes were taken. The first two interviews were face-to-face interviews (with SCA and Jesper Clement). To meet with Patrick Verhelst from SCA we travelled to Brussels and the interview with Jesper Clement took place in Copenhagen. This allowed us to use real product packaging designs during the interviews as visual aid which enhanced the interview dynamics and provided us with some interesting examples of successful and not so successful packaging designs. During the interview at SCA Packaging, for example, we attended a demonstration of SCA's simulation software which is used to check the attractiveness of product packaging. During the interview with PhD Jesper Clement, on the other hand, he used many from the product packages on the shelves in his office to explain his points and answer our questions. The interview with him was also aided by the availability of an Internet connection – when he wanted to explain an issue but he did not have the appropriate packaging design to show us, he searched through the Internet to demonstrate what he means. The face-to-face interviews were recorded with a computer program called AvRack and the average time per interview was an hour and a half.

The rest of the interviews with stakeholders were conducted through Skype telephoning and Skype recording system was used. All respondents were in their office surroundings during the interviews. They took around twenty minutes each.

Thus the face-to-face interviews helped us to get closer to the social setting the respondents worked daily in and make observations on their behaviour. The telephone interviews, on the other hand, were an unobtrusive way of taking notes while respondents were talking and the uncomfortable effect of being recorded was minimised.

5.6.2 Photo-elicitation Interviewing of Consumers

Photo-elicitation interviewing was found to be the most appropriate method for the second part of our data collection. Basically this is a focus group where the group's responses are aided by the photo-elicitation technique.

Focus Groups

It could be argued whether focus groups interviews are the best way to assess consumer behaviour as most social constructivist researchers claim that natural observation in-store would produce more valid results (Bryman et al., 2003). However, our research covers a wide range of issues that cannot be assessed simply by observing consumer behaviour in the store. For example, we cannot understand what feelings consumers get by looking at a product packaging or what the consumer perceptions from the brand values communicated through the packaging are. These kinds of questions we can only find out by asking our respondents. Furthermore, we found that interviewing a group of people, well-known to each other, rather than interviewing them individually will be more beneficial to our findings. As explained in our theoretical framework, the way consumers perceive different brands is largely influenced by their social environment. Therefore, focus groups provide us with the social environment our respondents often take into consideration when forming and expressing attitudes or preferences for certain brands. Another advantage of the focus group is that in the group people could argue with each other and challenge each others' views, which makes them elaborate on what they have said before (Bryman et al., 2003). This opens up the possibility to elicit a wide variety of different views in relation to our topic.

Photo-elicitation

Photo-elicitation, according to Harper (2002) is based on the simple idea of inserting a photograph into a research interview. For our research the photo-elicitation technique is of great value as it is impossible to discuss visual images and their effects on consumers without applying a visual research method. The photographs that will be used in the focus groups will function as visual reminder of the real packaging designs to consumers thus creating a more vivid recollection of their in-store shopping experiences. As discussed in the theoretical background of the paper, people perceive visual stimuli faster than they assimilate words. Furthermore, images evoke deeper responses from people's consciousness than words do (Harper, 2002). Therefore, photo-elicitation will function as well-fitted supplement to the focus group interviews thus combining a verbal (focus groups) with a visual method (photo-elicitation). Additional benefits of using photo-elicitation are that people tend to feel more comfortable talking about pictures rather than being subjected to a kind of interrogation and further helps them overcome the fatigue, stress and repetition of conventional interviews (Burt, Johansson, & Thelander, 2007; Harper, 2002). Even more interesting for our data is that photographs help respondents give richer descriptions of different concepts supported by stories rather than listing several abstract concepts and evoke memories of smell, sound or bodily experiences which constitute important components of an image (Burt et al., 2007). Thus we expect our respondents to

explain how they perceive the packaging design of different brands by explaining the concepts they use, supported with vivid stories of their own experiences with the brand. This should involve also explanations of their liking and disliking of the smell of the product or the feeling of their skin after using the product.

The photos used in the study were taken with a digital camera in two supermarket chains – the Swedish ICA Kvantum store and the Danish Bilka store. We basically took profile pictures of all the different shampoos and all the different toilet paper packages, and then later edited out the background with Adobe Photoshop so only the bottle or pack is visible, thus avoiding the possible impact of the background to the image in focus (See *Appendix C - Poster: Shampoo Photos* and *Appendix D - Poster: Toilet Paper Photos*). Many previous studies based on photo-elicitation have had consumers take the photos themselves, arguing that this approach provides better understanding of the studied phenomenon from consumers' point of view. However, we decided that asking consumers to take the photos means also asking them to think about what they find attractive in a packaging design and making them think about the brands they like, which would have produced biased data. Thus it was us who took the photographs used for the photo-elicitation. Although this might limit the originality of the data collected, it increases the validity and reliability of the study.

Sampling

For the consumer focus group photo-elicitations we used purposeful sampling together with convenience sampling. This simply means that the participants in the focus groups were chosen on the basis of convenience from the extended network of the researchers and that they were purposefully selected out of all possible acquaintances because they are believed to be representative of their respective social groups and to be the typical target group of most FMCG companies, in particular shampoos and toilet paper.

A complete respondents' profile list is found in *Appendix E - Respondent Profile: Consumers* where respondents' age, gender, education, occupation, economic class and contact information is provided. Its purpose is to support the transparency of the study.

Sample Details & Size

The sample size is determined by the quality of the data gathered during the focus groups rather than quantity (Bryman et al., 2003). Livingstone and Hunt argue that when comments and patterns start repeating and there is little new material generated, then the focus group sample is saturated (Livingstone & Lund, 1994). Therefore our data collection continued until redundancy was reached. That resulted in three focus groups. The number of participants in the focus group is also debatable (Bryman et al., 2003). Although there is a general rule that the group size should be from six to ten members, some researchers argue that discussions in groups of more than eight people is difficult to control (Blackburn & Stokes, 2000). Having in mind that we, as researchers, do not have the necessary training as focus group moderators, we agreed that it would be easier to handle a smaller group size so that we are able to observe everything that is going on during the focus group and give the chance to everybody to express their opinion. Initially all three focus groups were scheduled to be with six people however during the second focus group two people did not attend. As a result, Focus Group 1 consisted of six people, Focus Group 2 consisted of four people and Focus Group 3 also consisted of six people.

The representativeness of the focus group studies is made possible by segmenting the typical consumer population of FMCG products into three main segments, and then interviewing samples or people from each segment (Bryman et al., 2003) (See *Table 1: Consumer Respondents Profile* below). We divided them into the demographic classification of lower-middle class to higher-middle class

based on their levels of income: the first focus groups belongs to the lower-middle class, the second focus group is positioned even lower than the lower-middle class while the third one is within the higher-middle class. This distinction could help us take into consideration consumers' price sensitivity and define whether perceptions of packaging design also influence price perceptions. Furthermore the groups were categorised according to their gender, age and nationality. The first focus group consisted of Danish female respondents in their 40s. The second group involved Swedish male respondents in their 20s and the third group had again Danish female respondents however this time in their 50s. As our research is based on the Scandinavian market Danish and Swedish respondents are considered relevant representative sample and the gender aspect can provide us with insights whether gender differences affect consumer perceptions of packaging design.

Table 1: Consumer Respondents Profile

Representative	Code	Gender	Age	Education	Economic Class
Focus Group 1 - Housewives	1A	Female	45	Higher	Lower-middle Class
	1B	Female	50	Primary	
	1C	Female	46	Primary	
	1D	Female	45	Primary	
	1E	Female	52	Primary	
	1F	Female	46	Higher	
Focus Group 2 - Students	2A	Male	27	Higher	Lower Class
	2B	Male	26	Higher	
	2C	Male	25	Higher	
	2D	Male	24	Higher	
Focus Group 3 - Housewives	3A	Female	54	Primary	Higher-middle Class
	3B	Female	50	Higher	
	3C	Female	47	Higher	
	3D	Female	49	Higher	
	3E	Female	51	Higher	
	3F	Female	52	Higher	

Source: Brodersen & Manolova

Set-up

The focus groups are planned to take place with an interval of one week in-between so that we can summarise the issues covered, reflect on the interview process and change set-up and topics for discussion for the next focus group if necessary. We intend to involve the participants in the discussion as much as possible with the help of the visual aids. In the beginning, they will be asked to draw a shampoo bottle the way they believe it should look like. This will help us establish their expectations of a shampoo. Afterwards a video of the shampoo category will be played. Watching a video of the shelves in the store, filled with personal and bath care products should "magically" transfer the participants in the store. After the video, a discussion about their observations will take place. The next visual aid that will be used in the focus groups is a poster, size 60 x 90 cm, with 12 of the shampoos that were shown in the video. The images are selected on the basis of their visual differences from each other and whether we can find a description of their brand values available on the respective corporate websites. The chosen shampoos are – Dove, Respons, Head & Shoulders, Wella, Finesse, Naturelle, Elvital, Enden, Gliss, Fructis, Herbal Essence and GDH (see *Appendix C - Poster: Shampoo Photos*). All selected products have an individual image as well (in A4 size) to make it easier for the respondents to see details. We plan to use images of brands available in the stores in

Sweden and Denmark for both the video and the photos. In that way we make sure that even if they are familiar with some of the brands like Dove or Head & Shoulders, they will encounter for first time others such as Enden or Naturelle. Thus we force them to base their opinions more on the visual appearance of the product rather than what they know about it. Depending on which shampoos the respondent talked about the most, discussion about their individual images will follow. The questions about the individual images are structured according to the brand identity prism presented in chapter 2, *Figure 2: Brand Identity Prism*. When discussion about the shampoo category is exhausted we plan to give the participants a short break, after which the same procedure with a video, a poster and individual images will follow with focus on the toilet paper segment. For the poster with toilet paper the following 12 packages are chosen, among 19 in the video, and are based on the same criteria as the shampoos: Toiletpapir, Lambi, Økonomikøb40, Elegance Deluxe, Kleenex Premium, ICA Bad&Toalett, Grøn Linie, Edet Long&Soft, Edet Maxi, Luksuspapir, Lambi Satin, and Edet Extra (See *Appendix D - Poster: Toilet Paper Photos*). At the end of the focus group, each respondent will have to fill in a short questionnaire so that we can assess the participants' age, education, income and shopping habits (See *Appendix F - Questionnaire*). The visual aids for the focus groups will function as a framework of our questions, i.e. as our interview guide (See *Appendix G - Interview Guide: Focus Groups*). Our involvement as moderators will be limited. The respondents will be simply requested to comment on, discuss and share stories about the shown images, and the moderators should intervene only to ask the designed question before each picture and during the discussion to prevent the participants from talking too much in a direction not relevant for the study.

Execution & Observations

All focus groups took place in a home-setting. Refreshments were provided to make the respondents feel relaxed and comfortable. The visual aids were expanded after the first focus group as we learned that some changes would make the results better and more reliable. The aids for the first focus group consisted of the consumer drawings, a video, a **one**-layer poster and individual pictures. For the first focus group the video with the shampoo category was shot in ICA Kvantum. The photographs used on the poster were only of shampoos as we did not manage to make the toilet paper poster ready before the second focus group. Three individual photos of shampoos were discussed based on the respondents' preferences.

The aids for focus group two and three consisted of **two videos**, a **three**-layer billboard and individual pictures of both toilet paper and shampoos. After the first focus group we found it necessary to also produce a poster with all the shampoo bottles coloured black to make an initial discussion of shape and the emotional association shape brought to the participants' minds (See *Appendix H - Poster: Shampoo Shapes*). This poster was showed as the first thing after the video of shampoos and was attached as an additional layer on the poster with the real photos of shampoos so that we could take off one photo at a time. This helped not revealing all shampoos at the same time. Such poster was found unnecessary for toilet paper rolls as their shape is quite similar, even identical.

After finishing the discussion about shampoos, the second and third focus group moved on to talk about toilet paper. The second video accordingly showed the toilet paper section but this time it was shot in Bilka.

The focus group interviews were recorded with AvRack and videotaped with a Canon camera. Unluckily, the recording and videotaping malfunctioned during the last half an hour of the third focus group so detailed notes were taken. On average, the focus groups took one hour each. We did not feel that any of the participants in the focus groups minded to be videotaped as during all focus groups towards the end of the interviews there were individuals exclaiming that they completely forgot they were videotaped. Because of this, we believe the answers we received are free of the shy

feeling sometimes people get when they know they are observed. The group discussions and dynamics were enhanced by the fact that the respondents within each focus group knew each other quite well and they felt free, even entertained to discuss with their friends the packaging design of shampoos and toilet paper.

Overall, the focus groups' atmosphere was easy-going, full with mood and laughter as jokes and funny comments were made often during the discussions.

5.6.3 Reflections on Data Collection

Trust

Since our interviews were one-time conversation with the respondents we tried to come to friendly terms with them in advance by corresponding with each one of them through e-mail. This tactic helped us make our interviewees feel comfortable about the upcoming interviews. To reduce anxiety among them, especially the managers and consultants we talked to, we never mentioned the word *interview*. Easterby-Smith et al. (2002) reveal that *interview* has negative connotations to management, usually understood as a formal structured interrogation, which is controlled by the researcher (2002: 91). Therefore, we referred to the interviews as *discussion*. The word is associated with a more relaxed atmosphere, the managers feel less threatened and the potential for genuine exchange is higher (Easterby-Smith et al., 2002: 91). As far as the focus groups are concerned, establishing trust was not an issue since the participants knew the moderator and each other quite well.

Interviewing skills

According to Easterby-Smith et al. (2002) the skills of the interviewers centre around their ability to listen, without imposing their own opinions on the interviewees, and their ability to recognise what is relevant. Further they warn that people cannot be trusted to say what their understanding of the researched issue is or what their motives are because "*they often get ideas about their own motives from commonly accepted half-truths*" which makes them not aware of their own perceptions (Easterby-Smith et al., 2002: 88). We tried to compensate for this disadvantage of the interview and focus group approach by often summarising the interviewees' answers asking whether this was what they meant. Seeking clarification in that way allowed the interviewees to further elaborate on their opinions and reveal more than initially as well as safeguarding us from assuming that we understood their answers unambiguously.

To increase the consistency of the way each interview or focus group was conducted, one of us dealt with the interviews alone and the other one with the focus groups. This ensured that the same questions were asked with the same tone and formulation. It also made us feel more secure in our own skills and professionalism after each interview. However, a drawback of this approach is the fact that each one is more familiar with the topics covered during the research part he or she conducted and has limited observation and experience with the other part.

Transcribing the interviews also required some skills. Since we are not acquainted with the codes of the professional transcribers we were unable to make interview transcripts that reflect the pauses, and repetition, and silence, and overtaking, and interaction between participants based on our knowledge. What we have attached to this thesis are simplified transcripts which can function as references and support to our analysis (See *Appendix I - Interview Transcripts* and *Appendix J - Focus Group Transcripts*).

The interview situation

According to Easterby-Smith et al. (2002) the interview situation is characterised by interviewers' frame of reference. It is reflected in the way the interview questions are formulated, the way the interview itself is conducted and the way the answers are analysed (Easterby-Smith et al., 2002). In an attempt to avoid such bias we tended to ask first an open general question, and then if the respondent felt it was too broad, we elaborated and asked more specific questions.

Language Barriers

All interviews with the different stakeholders were conducted in English though none of the respondents had English as a mother-tongue. Overall, we did not notice problems with expressing ideas or opinions but sometimes most of the participants were searching for the right words, which might have influenced their answers.

Unlike the interviews, two of the focus groups were conducted in Danish. The speech flow was untroubled and rich in vivid expressions. After transcribing the interviews, these were translated. Again, there is the little danger that some of the vivid meaning of the expressions used might have been lost in translation. The second focus group took place in English like the interviews. No language problems were noticed there as the participants use English as the language of their studies.

It should be stated that this chapter is only meant to present the background of our empirical material, to inform the reader of how we conducted the research and what methodological considerations led our data collection. Before we move on to chapter 6 where we will present and analyse the actual findings, we will reflect on our methodological choices and evaluate our research.

5.7 Reflections of Research

Since the whole data analysis is largely subjected to the interpretation of the researchers it should be bared in mind that the research has to be carefully evaluated. Evaluating the research process and our findings is important for establishing and assessing the quality of the empirical study. Qualitative studies are judged according to criteria different from the well-established quantitative criteria of validity and reliability (Bryman et al., 2003). Lincoln and Guba (1985) suggest two primary criteria for assessing qualitative studies: *trustworthiness* and *authenticity*.

Trustworthiness consists of *credibility*, *transferability*, *dependability* and *confirmability* while *fairness*, *ontological authenticity*, *educative authenticity* and *tactical authenticity* comprise authenticity.

Credibility and dependability replace the internal and external validity respectively. Dependability refers to reliability while confirmability parallels objectivity (Bryman et al., 2003).

5.7.1 Credibility

Bryman et al. (2003) argue that credibility of the findings is achieved when the research is conducted according to the codes of good practice and when the respondents of the research are provided with the findings. In our study, we have followed explicitly the rules for conducting an academic project. Further all stakeholders expressed desire to read the quotes we will use in our analysis in advance for approval and to receive a copy of the final version of the thesis. This enhances the credibility of our research.

5.7.2 Transferability

To make it possible to transfer the results of the study to other contexts is accomplished by detailed description of the role of packaging design as a brand-building tool. The transferability of our work is enhanced by elaborate description of all stages through which we have gone while writing this thesis, detailed accounts of our empirical data and argumentation for the way we have contacted our respondents and gathered our data. Furthermore, the analysis of data will be an exhaustive account of the stakeholders' knowledge and experience related to the research aim. However, due to the data analysis method of grounded theory, our conceptual model will represent chunks of information selected from the whole narrative flow of hours of interviews. To reduce this limitation, transcripts of the interviews and focus groups are attached as appendices to the thesis for other researchers to use if they want to judge whether the findings are applicable to other situations apart from the personal care sector. Yet, important information might be omitted as a result of the categorising of the data.

5.7.3 Dependability

This criterion refers to whether the same study can be replicated by other researchers. To ensure this, detailed accounts of everything we have done during the research are kept: problem formulation, selection of respondents, interview and focus groups transcripts, theoretical and fieldwork notes. For this a project charter was created which served as our guideline. It included project scope, deadlines, project deliverables, project objectives, and project structure (see *Appendix K: Project Charter*). This makes our practice transparent to other researchers to repeat.

However it should be remembered that this study will reflect the current situation of product packaging as "frozen in time" as the data is collected only once. Therefore, it is likely that the contextual situation of the packaging field will change and develop over time which means that conducting the same research at a later point in time is bound to produce different results.

5.7.4 Confirmability

To make the research at hand objective we are supposed to make sure we try to reason independently of our emotions, personal values or past experiences. However, we believe that even for quantitative research this is relatively impossible. The way researchers formulate their research aims, the methods for analysis they choose, and the way they gather data is inextricably linked to their personal preferences which makes every study somewhat subjective and biased. Therefore, we have adopted the Straussian view of theory research and theory generation which states that researchers should make themselves aware of existing literature within the research area before starting to generate new theories (Easterby-Smith et al., 2002). In that way we as researchers are still able to let some previous knowledge and personal assumptions guide our study and analysis. Otherwise, it would be self-misleading to believe that we as individuals are free of culturally- and historically-bound pre-assumptions.

5.7.5 Authenticity

Authenticity is an important criterion for evaluating our research as it reveals how well we have represented the views of the different stakeholders. Because we are looking at the phenomenon of packaging design as a branding tool from multiple perspectives we believe that each stakeholder can gain from this research by reviewing the perspectives of the other stakeholders. This will help them better understand the context of packaging design and help them improve their current practices so that they become more relevant and beneficial to consumers and other stakeholders.

5.8 Data Analysis Guide

In order to increase the credibility of our research process and to help the reader to follow our reasoning, in this section we will explain the way we are going to analyse the collected data.

The approach that this paper uses is grounded analysis. Easterby-Smith et al. (2002) explain it as analysing through intuition, i.e. producing common themes from the collected data which are used as basis for interpretation and theory generation. Because of its subjectivity, grounded analysis is object of scrutiny by the true followers of the statistical calculations but nevertheless, it reflects more vividly the link between the theory and the data from which it was generated (Glaser & Strauss, 1967).

The first step of the data analysis is *familiarisation* where we are reading the data transcripts; evaluating the data in the light of previous research and academic texts and writing down first impressions of the most important issues from the interviews according to our research aim.

The second step is *conceptualisation* where we are looking for common repeating patterns and linking them the way they relate to each other according to the interviewees so that an emergent theoretical framework becomes evident. The categories identified could be either predetermined by us or emergent as a result of step one. Using predetermined categories assures us that we stick to the themes important to our study while emergent ones reveal to us themes and categories we might have not considered otherwise. To use the benefits of both approaches we will employ the predetermined categorisation technique when analysing the data in the familiarisation stage of the grounded analysis and the emergent categorisation will be used when looking for common themes from the focus groups and interviews in the next stage. Afterwards, the categories are arranged according to their importance, as expressed by respondents. The interpretation process is supported by quotes from the respondents.

The last step is *evaluation* where the conceptual framework is finalised and areas that need further research for the framework to be applied in practice are established (Easterby-Smith et al., 2002).

This study will first analyse and categorise the data from the interviews to create a conceptual framework based on the different stakeholders' perspectives. Afterwards, the data from consumers' focus groups will be analysed and the insights generated will be used to formulate a conceptual framework from consumers' point of view. The two resulting frameworks will be compared and integrated. The final result should be a conceptual framework of packaging design as a brand-building tool which is relevant to all stakeholders involved in its process.

Summary

This section of the thesis presented the methodological choices we employ to reach the aim of our research. Both secondary and primary research is used. It was explained that secondary research was used to establish the theoretical framework the primary research is based on. The primary research employed a qualitative research strategy in the form of an exploratory study with elements from a multiple case study. This approach allows us to explore in depth the views towards packaging design from different perspectives and compare them to find the most prominent perceptions of the role of packaging design in the brand-building process of a company. It was argued that semi-structured interviews and focus group photo-elicitations are the most appropriate methods for data collection. The benefits and limitations of each one were discussed. Afterwards, the whole planning process and execution of the empirical data collection was presented. By discussing the evaluation criteria of the data collection a critical perspective to the method was provided. The chapter ends with a description of the way we will analyse the data in the next chapter: Findings & Analysis of Data.

Chapter 6 - Findings & Analysis of Data

This section of the thesis presents the empirical data collected in the light of our research aim. Empirical data and analysis follow each other simultaneously. The analysis is based on the gathered data from the interviews and focus groups and the theories described in the theoretical chapter. Both interview and focus group analysis will follow a three-step process. First a general discussion will be presented to identify common themes, areas of interest, and challenging insights from our respondents (the familiarisation stage of grounded analysis). Afterwards, the common themes will be modified into certain categories that express the general feeling towards the discussed issues most appropriately and the chosen categories will be elaborated (conceptualisation stage). At the end, the way the categories relate to each other and their dependencies will be illustrated in a working framework. In chapter 7, the two working frameworks (one for industry stakeholders' point of view and one for consumers' point of view) are compared and integrated to result in a conceptual model that is relevant to all stakeholders.

6.1 Industry Stakeholders Perspective

By presenting and analysing the participants' comments and views on packaging design, we hope to observe some similarities and differences in the way packaging design is perceived and used in the FMCG industry as well as identifying the factors it is dependent on. Based on our findings, the most overarching themes will be analysed as categories and eventually serve as building blocks for the industry perspective framework.

This section will follow the flow of discussion in the interviews as described in *Appendix B - Interview Guide: Interviews*:

- how a product packaging is designed;
- the steps a business goes through;
- which parties are involved in the process;
- the place of packaging design within a company's branding strategy;
- whether it can be used to communicate brand values and to create competitive advantage for the brand;
- what defines a successful packaging design and how it is measured;
- the trends in the FMCG industry and how these influence the future of packaging design.

Covering these topics in the interviews allowed us to analyse and identify how FMCG companies treat packaging in relation to branding.

The process of designing a product packaging

Preliminary stage

The stakeholders' views on the design process of a product packaging are important to assess so that we can understand the role packaging plays in the brand management process. Overall all respondent agree that there are several steps in designing a product packaging. Beiersdorf's representatives state that the process starts with a decision to launch or re-launch a product as a result of negative consumer feedback towards the existing packaging. Therefore, there is a product concept and the packaging has to be designed according to it. It was Oliver Sperber, the Innovation Manager of Beiersdorf Global Packaging Development Department, not the Branding managers, who remarked that the next step in the process, after consumer and industry research, would be checking the new concept idea against the brand platform so it reflects the brand values and so that it is consistent with the brand strategic orientation and brand communication. This idea was also supported by the retail consultant Martin Moström. He even pointed it out as the first step towards designing a new package. Patrick Verhelst confirms that this is a necessary step a manufacturer needs to go through. Since SCA Packaging is an affiliate of the bigger SCA group, we could get insights into their packaging process as well. For SCA own brands, Patrick Verhelst says:

It is the brand management team who defines the brand identity. SCA Packaging supports with building the brands in-store, making sure they are noticed on the shelf time and time again.

(Patrick Verhelst, European Marketing Director, SCA Packaging)

This suggests that from a retailer and packaging supplier perspective packaging is an integral part of the brand-building process. From a manufacturers' point of view, however, the relationship between the two is not completely recognised yet as Beiersdorf brand managers failed to mention it and it was the product development manager who pointed it as a necessary step in the design process. Furthermore it implies that the packaging has to resonate with the branding platform but it should also be attractive on the shelf so that consumers pay attention to it.

Creative Work

The next step according to the respondents is the creative work, where specialists from the different departments of the manufacturer company get together and discuss the criteria for the design. Beiersdorf mentioned the marketing department, research and development department, engineers, sometimes designers and semiologists as the parties involved in the process. However Jesper Clement, representing the academic view on packaging, argued that the process should involve also specialists in waste management and ethics so that a package, fair to the consumer expectations, is produced. To illustrate his point, holding a juice carton box, he described a situation where the image on the packaging was suggesting an old-fashioned home-squeezed orange juice while the product itself was a low-quality juice with orange sweeteners. Of course, Jesper Clement explained that marketers do not act like this on purpose, just to sell their products. As he understands it, the problem comes from the fact that somewhere in the process the different parties stop communicating with each other and have no common ethical guideline to follow. When the product, the packaging and the expectations of the consumers do not fit, then the communication is misleading.

The result is disappointed consumers and a packaging failure.

(PhD Jesper Clement, Copenhagen Business School)

This implies that unlike academicians, brand managers do not consider all aspects of the package design during the creative work and thus often produce product packaging that does not meet consumer expectations or non-government requirements about waste disposal and environmental friendliness.

To make sure that all aspects of the packaging design are covered and that all requirements are met, Jesper Clement and Patrick Verhelst (SCA Packaging) suggest that the design process should become simultaneous. Patrick Verhelst further encouraged companies to improve their internal communication.

Once the team of colleagues has decided on the packaging criteria, they brief a design agency what they expect of the packaging and ask them for creative suggestions. Patrick Verhelst comments that companies come with either very specific idea of how they want their packaging to look like so the job of SCA Packaging is only to make it manufacturable or they come with very vague idea of what they want and give creative freedom to SCA's engineers.

However, this situation calls for some discussion. If an external agency is the one that designs the final product packaging, as is the common case according to our respondents, then the manufacturer needs to work in tight cooperation with the agency to make sure that the packaging reflects the brand concept. Otherwise they risk launching a product that does not resonate with the branding platform of the product. Jesper Clement even suggests that to avoid such situations companies need to incorporate this function into their organisation, i.e. make it internal.

Consumer Testing

After one or several prototypes are developed, companies need to test them for consumer approval. Beiersdorf and SCA Packaging state that the most common way to do that is by focus groups. SCA Packaging also pointed that the software simulation they use to demonstrate the designed package to the manufacturer in a virtual retail setting could be used to gather consumer insights to improve the visual impact of the design. The packaging is, in such cases, easily re-designed if there are problems with consumer perceptions as everything is done on a computer and no physical models have to be made. However it was only the retail consultant Martin Moström and the PhD Jesper Clement who recommended that apart from the focus groups and virtual simulations, it is important to test the new packaging design in the store.

Although such test would require a lot of resources on the manufacturers' side, it is believed to be the most effective way to check whether the packaging design stands out from the rest of the products on the shelf and whether consumers notice it.

The last step of the designing process is finalising and *launching the new packaging design*.

Successful Packaging Design

Seeking our respondents' view on what a successful packaging design is and how they measure the success helped us reveal how much the success of packaging design is intertwined with the branding strategy of the company and whether it was possible to measure this success. Companies exist to make profit and any investment they make in a marketing tool, whose success they cannot measure, will be limited. Thus we consider success a factor that packaging design depends on in order to be considered a viable branding tool.

First a functional definition of a successful packaging design was provided from an academic point of view by Jesper Clement and from a retailer point of view by Martin Moström. They said that to be successful, packaging has to meet the needs of all parties involved in its production and consumption.

If you ask the consumer it should be easy to open, to carry home, to store in the fridge, and practical things like that. If you ask the producer and people working in logistics, they will have other needs such as that it should be easy to transport, it should fit the pallet and it should be easy to handle in the supermarket by the employees. If you ask authorities it should be secure, safe and environmentally friendly, it should be sealed so that the consumer is sure no one has touched in before and so on.

(PhD Jesper Clement, Copenhagen Business School)

A definition from the brand owner's perspective was given by Beiersdorf's Global Marketing Director, Martin Wulle. He explained that a successful packaging design would be one that consumers perceive as superior in their minds, which leads to increased buying intention. The Senior Brand Advisor, Elisabeth Vorwerk added to this that it has to communicate the brand concept but moderately. The statement was supported by Jesper Clement who argued that a packaging design can neither be too unique nor too similar, compared to the other products from the same category and he calls this phenomenon the *Bell Curve* where the highest point of the curve symbolises the balance between the two extremes.

Too traditional and too original will not attract visual attention. Very original and expressive shape or colours will attract your attention but in both cases this will result in non-buying behaviour. You will either pass by it and ignore it or notice it, but not buy it as your expectations won't be met.

(PhD Jesper Clement, Copenhagen Business School)

The emotional side of a successful packaging design was expressed by Beiersdorf's Innovation Manager, Oliver Sperber, who declared that to be effective a packaging needs to touch all five senses.

Another way of describing one thing is by explaining its opposite. Thus several of our interviewees said that a disastrous packaging design is one that has a misleading shape, a misleading colour and a malfunctioning packaging.

This emphasises once again that there should be an alignment between the product, the brand, the communicated message, the packaging and the expectations of the consumer. If such alignment exists, then the packaging design should be successful.

Even more interesting remark was that whether a packaging is successful or not is not entirely dependent on the package alone, but is a result of a number of other factors. Elisabeth Vorwerk mentions a few: price, distribution, the nature of the product (in this case the smell and the qualities of the shampoo).

A surprising observation was that when asked about the way companies measure the success of packaging design no one found difficulties to answer the question. Most common answer was that it is measured through sales figures, which is possible due to the new retail technology.

This suggests that the effectiveness of packaging design is not an independent variable in the branding equation. To be successful, it has to be well integrated into the whole supply chain and branding strategy of the organisation. However, its success is easily measured which provides companies with even better motif to invest in the development of packaging design as a branding tool.

Packaging and brand-building

By probing with several issues connected to the branding process we tried to establish the specific role of packaging design in the brand-building process, the areas it has most impact according to our respondents and the factors which have to be considered before its implementation.

Jesper Clement firmly states that companies are not using packaging design as a brand-building tool as much as they could. He believes that manufacturers need to use packaging design proactively. To illustrate his point he uses an example about Coca-Cola. Every now and then Coca-Cola is changing the design of their drinks just a little.

These small changes actually make people notice.

(PhD Jesper Clement, Copenhagen Business School)

He argues that companies can use their packaging design proactively by changing it slightly and being innovative. It is these small changes that keep consumers interested and loyal. He supports his theory with explanation from general consumer behaviour:

When we have seen something, we get used to it, and then we don't pay any attention to it anymore. Like when you go to work everyday, you don't notice what is around you anymore, it is just a routine. The same thing happens in the supermarket where we get used to the way the products look. So if a company like Coca-Cola didn't change their packaging relatively often, people would just ignore their products. If there were no small changes...people would have been more disloyal....keeping your packaging design different from time to time is a way to keep consumers' interest in the brand.

(PhD Jesper Clement, Copenhagen Business School)

As a result, it could be argued that packaging design can function as a marketing tool that keeps the consumers' interest in the brand and that companies can sustain their brands with constant innovation in their packaging design. This proves that packaging can be used to maintain strong brands but it is another question whether it can be used in the initial stages of the brand-building process, e.g. to introduce a new product to the market and to create a strong brand solely relying on the visual impact the product has in the store.

From the retail perspective, Martin Moström said that it is possible if we are talking about the hard-discount sector. As example he used the Euro-Shopper brand, which is a discount brand for everyday commodities with a long shelf life. They have never advertised additionally to create brand awareness. The package on the shelf was enough. We could conclude that when brands compete on price, they could create brand awareness and brand recognition through their packaging design. The same thought was expressed by Jesper Clement who argued that jam or pasta or almost any FMCG product can be branded through their packaging design. Oliver Sperber also supported this statement.

However, Martin Moström and Elisabeth Vorwerk commented that when you try to create a strong brand, with associations that support your brand, especially if it is a premium brand, then you need to use other promotional tools to create brand awareness and attach the desired brand associations to the product.

Martin Wulle provided an interesting point in relation to this. He argued that whether you can create a strong brand solely relying on packaging design is dependent on the target group and the product category. For some personal care products, like shower gels or shampoos, consumers decide in front of the shelf. Then the shelf is the point where you can touch the consumers and therefore packaging design has its strongest impact there. In that case it can be used as a brand-building tool. On the other hand, when people buy face crèmes, they are highly influenced by TV commercials and then other media communication channels are more suitable than packaging design.

With reference to this, almost all interviewees said that packaging cannot entirely replace traditional advertising but acknowledged that it is a big differentiator for consumers and therefore it is very important that it fits the overall branding strategy. Both Jesper Clement and Patrick Verhelst, however, expressed strong belief that packaging *is* the substitute for traditional marketing communications in the store. Still, to be effective communication tool its elements have to be used in the right way, says Patrick Verhelst, and it requires different organisational thinking.

Both illustrate their point with examples of brands that have already used packaging as a brand-building tool. Patrick Verhelst mentions a pet food company who integrated outside on their can packaging a food measurer depending on the age of the pet which became rigorously discussed on the internet on pet owners' forums and as a result, gained unexpected recognition. Another example concerned how one can use the colours of their packaging to create interaction. A beer company included a blue colour in their graphics which turned into ice blue when the beers were cold, thus indicating to the consumer that they can enjoy a cold beer. This trick was also accepted with huge success by the consumers. Jesper Clement gave another successful example of a not so well-known product that became a preferred brand in a part of Denmark. A dairy family-run producer had launched a series of milk products in a package, shaped quite differently from the traditional square milk box you can find in Danish supermarkets. The material the packaging is made of is disposable thus environmentally friendly and the graphics they use are drawn by the owner himself. Not a single penny has been invested in professional design or marketing of the product. But these three elements of the package (shape, material and graphics) made their brand popular among the population. It could be summarised that since packaging design can create interaction with the consumer, then it can create wide brand recognition which strengthens the brand.

Further Jesper Clement discussed the proactive use of packaging design as an interest-generator and attention-catcher. Heinz ketchup uses from time to time extravagant packaging design to create a buzz around their products.

Few years ago they launched some products with no logo information. Only the label "Please take me home". We could recognise that it is Heinz ketchup because of the shape. It was of course a short event but they actually used packaging as a marketing communication tool.

(PhD Jesper Clement, Copenhagen Business School)

At another point of time Heinz introduced to the market a green-coloured ketchup bottle.

What is that? Is that a tomato ketchup? Yeah it is a tomato ketchup with a green colour. I think it is disgusting but it works!

(PhD Jesper Clement, Copenhagen Business School)

Evidently there are companies, both well-known and entrepreneurs, who use packaging design as a promotional tool. This provides them with a competitive advantage against their competitors.

All respondents agreed that packaging design can indeed create or contribute to the competitive advantage of a brand. Beiersdorf highlighted that this could be a fact if the packaging has some unique feature, as the examples above illustrate. They further argued that:

...when packaging is in the store, at the shelf, it is in the most cases the only medium to communicate our NIVEA identity...

(Elisabeth Vorwerk, Senior Brand Advisor, Beiersdorf)

From a retail perspective, Martin Moström supported this argument by emphasising that packaging design is especially useful to communicate the premium aspect and quality of a product.

The discussion above suggests that packaging design can be used proactively in the branding strategies of companies. It can create attention, brand awareness and brand recognition in the initial stages of the brand-building process. Furthermore, it can rejuvenate the brand by creating temporarily buzz around it. In that way it can strengthen the brand position in the market and secure its market share.

Trends and Packaging Design Future

The common trends mentioned by the respondents covered the areas of cost reduction, higher value appearance and an increased interest in packaging design as a marketing tool. Beiersdorf representatives commented that there is a noticeable increase in investment in packaging design but mostly for cost-reduction purposes. They also commented that there is a general trend in making one's products appear of higher quality. In the personal care sector they said that companies upgrade their packaging labels with shimmer colours, so they are perceived as if of higher quality. They have further observed a trend towards more ecological and environmentally friendly product packaging. From an academic perspective, more and more marketing practitioners show interest in the use of packaging design as a marketing communication tool but there are no changes in companies' marketing expenditures: they still invest mainly in traditional advertising.

These trends in the FMCG sector in general, and the personal care sector in specific are the basis of the future predictions our interviewees expressed about packaging design. Jesper Clement and Patrick Verhelst hope that more people will realise the potential of packaging design as a marketing tool, more academicians will focus their research on it and there will be more experts and consultants in shopper behaviour in the near future. From a retail point of view, packaging is likely to become an important way of communicating brand values and promotional campaigns because of the problems of placing point-of-sale promotional material on the shelves. From the perspective of

the manufacturer it seems that the growth of packaging design will evolve because communication is not coming through the clutter anymore, there is new technology to track what is going on at point-of-sale and there is new technology that makes it easier to change colours and size of the packages, which, in turn, enhances the innovation process.

Obstacles to Packaging Design as a Branding Tool

By identifying the limitations of integrating packaging design into the branding strategies of FMCG businesses we are able to assess the factors that influence its success as a branding tool.

Most critical of all respondents was Patrick Verhelst. His experience of working with global manufacturers has taught him that companies do not think of packaging design as a brand communicator. If they do, they only think of the primary packaging. Unfortunately, packaging is still considered a cost. He further complains that there is lack of communication between the different departments in a company (e.g. product development and marketing) and lack of experts in the field. His overall assessment is that there is a huge gap between academic research and business implementation.

From a manufacturers' point of view, packaging is quite dependent on internal brand regulations, such as design and logo guidelines, which limits the innovative character of packaging design. In addition, when a producer introduces a new and unique product or packaging, in-store packaging communication is not enough. You need other market communication tools.

From the standpoint of the retailers, there are too many products in the store that consumers don't even notice, so packaging has to be supplemented by other marketing tools to create awareness.

Lastly, the academic opinion states that maybe packaging design can be used as a branding tool mainly for well-known brands so that they can allow themselves to experiment with their packaging design. Furthermore, it is very difficult to implement changes in the packaging design too often like you can change advertising campaigns as packaging is dependent on the company's production facilities.

Summary

This section of the analysis of the interviews tried to catch common themes and areas of interest that reflect the relation between packaging design and branding. In general, on manufacturers' side, there is a belief that packaging design cannot be used alone as a brand-building tool and is rather used in addition to other means of marketing communication. However they emphasise that the design of the package has to be closely linked to the brand platform so it expresses the brand values and brand identity. On the other hand, experts in the field of designing a package (SCA) and the academician Jesper Clement believe that packaging design can be used proactively at point-of-sale to create differentiation, arouse interest, and generate buzz around and interaction with the brand, which leads to brand recognition and brand sustainability.

6.1.1 Categories

On the basis of the discussion above several categories were identified:

- the role of packaging design
- the function of packaging design
- the process of designing a package
- package design decisions
- key stakeholders
- strategic cooperation with retailers
- brand communication through packaging layers
- the use of packaging design
- a successful packaging and organisational management

Each category will be elaborated below.

Role and Function of Packaging Design

Packaging design can play three different roles in the organisation. It can be simply considered a cost.

*Many companies see packaging as a necessary evil and don't want to invest in it.
(PhD Jesper Clement, Copenhagen Business School)*

*Packaging is still considered too much a cost, a necessary evil.
(Patrick Verhelst, European Marketing Director, SCA Packaging)*

As such packaging design has a limited function in the overall branding strategy of a business. It is used mainly to secure the product during transportation and to protect it from its immediate environment.

This role of packaging design, however, is becoming obsolete as companies start realising the potential of applying it as a communication tool at point-of-sale. Beiersdorf explains how the role of their packaging design gains recognition:

With the development of the product from us, the producers, till the point it is on the shelf or in somebody's bathroom, packaging becomes more important. At the end, it has to communicate our ideas and our concepts and our NIVEA values to the consumer.

(Elisabeth Vorwerk, Senior Brand Advisor, Beiersdorf)

Thus, it can be argued that the role of packaging design becomes more crucial the farther it goes in the supply chain process. At the end, when it is in contact with the consumer, first, it has to fulfil certain functionality criteria as the NIVEA products are used in a wet environment, so it has to be convenient and easy to use. Second, it has to remind the consumer of the brand values and advantages of the brand.

It has to be attractive and it must fit the brand image. Just think about the time in the morning when you wake up, we call it a transformation process, when you wake up and you want to be refreshed for the day so it is a very special intimate moment for you.

(Martin Wulle, Global Marketing Manager, NIVEA Bath Care, Beiersdorf)

... the shower gel has to be inspiring, dynamic, which leads you to the mood of the wildness of a great morning, and of course all the colour and the shape and the tactile impression of the bottle has to transmit this feeling.

(Elisabeth Vorwerk, Senior Brand Advisor, Beiersdorf)

Used in the final part of the supply chain process, packaging design receives a new role – a marketing communication tool. However its function within the whole branding process remains a supplementary one. As it was already stated, most of our respondents do not consider packaging design to be an independent marketing tool but see it as a communication channel that supports more traditional types of promotion.

From packaging supplier and academic point of view, the third role packaging design can play in an organisation is as a brand-building tool. Both Patrick Verhelst and Jesper Clement expressed a strong belief that packaging design can communicate the desired brand identity and brand values to the consumer at both the initial as well as the later stages of the brand-building process. Examples of both Scandinavian and global brands were provided to support this statement. Through the example of the Danish family-run dairy business it was illustrated that companies can generate brand awareness and recognition of an unfamiliar product through the creative combination of shape, material and graphics. The example with Heinz ketchup products, the pet food company, and the beer brewery indicated that packaging design can create buzz around the brand and can strengthen its market position by adding an augmented feature in the packaging design.

Brand Communication through Packaging Layers

Depending on whether the manufacturer perceives packaging design as an element in the marketing mix or as a brand-building tool, a tendency towards utilising all layers of packaging to communicate is observed. As Patrick Verhelst commented, if companies consider packaging as a brand communicator, then they only think of the primary layer of packaging and not of how the whole category will look on the shelf. Therefore, the businesses that perceived packaging as a marketing tool with a supplementary function to the overall communication strategy also use only the primary layer of packaging to communicate their brand message, which should just reinforce the other promotional channels. On the other hand, companies which assign a brand-building role to their packaging design and treat it as integrated in the overall branding strategy might also use all layers of packaging to make a difference on the shelf. Patrick Verhelst mentions that it is not only the primary packaging that creates attention but also the secondary and the tertiary packaging. This is because most of the products on the shelf are kept in their secondary packaging, sometimes even tertiary. For example, the toilet papers in the supermarket are never carefully arranged one by one, they are just piled on top of each other in packs of twelve or more and wrapped in plastic. Another example is the perfume bottles which we never see when we buy the product, we only see their boxes, which is their secondary packaging indeed. Patrick Verhelst recommends that to make the whole product category more attractive, companies can use all packaging layers to communicate their brand identity and to make it more pleasing to the eye.

Use of Packaging design

As a result packaging can also be used either reactively or proactively. Our respondents report that most of the FMCG companies today use their packaging reactively. Yet, there are some examples in the history of branding that demonstrate how managers can promote their products and sustain their brands by using packaging design proactively. The Coca-Cola example discussed above illustrates that by constant innovation and small changes in the packaging design, FMCG companies can keep consumers' interest in the brand.

The above mentioned three categories tried to give an account of the way packaging design is used in the FMCG companies today from the perspectives of the different stakeholders.

The next four categories refer to the process of designing a product packaging.

The Process of Designing a Package

The discussion above also raised some questions about how the product packaging has to be designed. It became clear that for those companies that treat packaging as a cost and use it simply for distribution and protection purposes, designing a package is a one-step process, where simply choices about materials, functionality and suppliers are made. In contrast, the businesses that have integrated their packaging design into the marketing mix go through a sequential design process, where the steps follow the design process as described above: it starts with a decision to launch or re-launch a product, which is followed by a consumer and industry research and a cross-check with the branding platform. Afterwards, marketing and brand management, R&D and engineers discuss the new design, and then they give a briefing to a design agency, which creates several prototypes. The prototypes are tested for consumer approval, the package is re-designed if necessary and finally, it is produced. However, Jesper Clement and Patrick Verhelst acknowledge that this is not the most effective way of approaching the issue and suggest that the design process needs to be simultaneous.

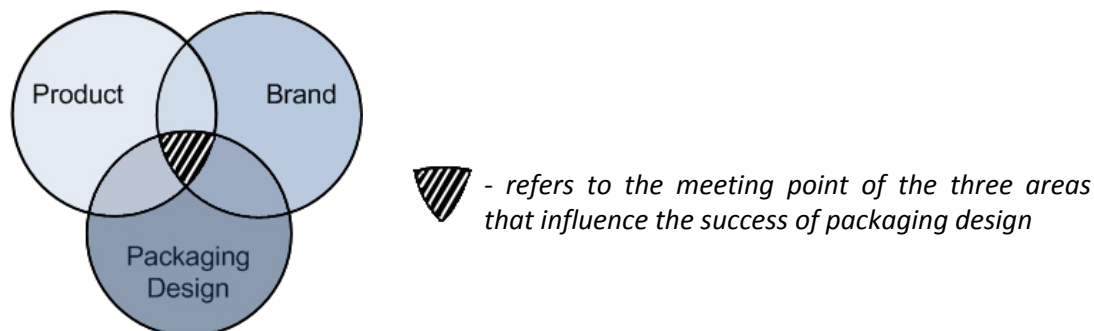
An effective design team would be the cross-functional team: a holistic, multi-disciplinary approach is vital to design the best-fit packaging solution.

(Patrick Verhelst, European Marketing Director, SCA Packaging)

Package Design Decisions

All our respondents agreed that once the concept for the new package is developed, the task is handed over to the design agency. While most of them noted that it is a common case to hire an external agency to produce the packaging design, Jesper Clement advised that a wiser choice would be to internalise the design process completely. In that way companies can make sure that there is alignment between product, packaging and the brand platform and that the communication sent to the consumer at point-of-sale is consistent as illustrated in Figure 7: Successful Packaging Design: *Successful Packaging Design*.

Figure 7: Successful Packaging Design



Source: Brodersen & Manolova

The model visualises that for a packaging design to be successful, product, branding platform and packaging design elements need to resonate with each other and shape each other. Therefore only

when product, the brand it symbolises and its packaging design communicate the same brand identity can companies create a strong brand through packaging design.

Key Stakeholders

As far as the parties that influence the whole design process are concerned, we managed to observe that the most common organisations considered are the manufacturer, the retailer and the consumer. It is their requirements that companies try to fulfil when producing a new packaging design. As Jesper Clement and Martin Moström explained earlier, the manufacturer wants the package to fit in the pallet, to be easy to transport; the retailer wants it to be easy to handle in the store and to fit with the shelf requirements while the consumer wants it to be easy to open and to use at home. However, there are more parties, whose requirements need to be considered when designing a product packaging, if one wants to make as effective packaging as possible. Jesper Clement mentions the non-government organisations (environmentalists) and the ethical specialists as two of them.

Strategic Cooperation with Retailers

Since any manufacturer needs to sell their products in the store, one of the most important influencers of the packaging design process is the retailer. According to Martin Moström many producers negotiate the terms of the way their products will be sold in the store with the retailer. However, to make sure that their products are positioned attractively on the shelves, manufacturers have to:

...start their own category management work. They have to participate and negotiate and invite the central retailer for a joint programme called the category management programme and there are two participants in a program like that – a manufacturer and a retailer and they decide how the planogramme should look like inside the different stores.

(Martin Moström, Account manager, Retail House)

Thus a joint category management program is suggested as a solution for managers who want to maximise their profits from the way their products are positioned in the store in comparison to the other products of the same product category.

Organisational Management

As a result of the issues our respondents discussed with us we managed to identify differences in the way a company is organised and managed when it comes to the extent they use packaging design as a brand-building tool. As Patrick Verhelst noted, many companies lack integrated communication flow internally. The miscommunication between the different departments makes it difficult to integrate packaging design elements with the brand identity message and even more disappointing, it keeps top management blind to the increased interest in packaging design as a marketing tool, so that they remain negligent towards innovations and upcoming trends.

Jesper Clement talks about the same limited knowledge of the organisation and lack of integrated marketing communication. Several times he underlines that most of his colleagues still focus on market communication, which according to him equals advertising.

They are not using in-store advertising through packaging at all...

(PhD Jesper Clement, Copenhagen Business School)

Yet, as it was pointed out in the discussion above, some manufacturers such as Beiersdorf and SCA do realise how important it is that their packaging design resonates with the branding platform of the products they sell in the supermarkets so that consumers get in touch with their brand identity and brand values at point-of-sale. This suggests that companies like these are more open to innovations and experimenting with the look of their packaging.

What is important is that it is only through innovation that you come up with new and original product packages.

(Patrick Verhelst, European Marketing Director, SCA Packaging)

What makes a company succeed though is their ability to learn from the environment. Therefore, only those manufacturers who use proactively the knowledge they have gained from the experimenting and innovating with their product packaging will manage to improve their packaging design and make their brand communication more effective.

Table 2: Industry Stakeholders' Categories illustrates and summarises the points discussed above. The top row of the table visualises the categories identified from analysing the data from the interviews. The first column to the left describes the three roles a packaging design can play in an organisations' branding strategy. Each column that follows the three types of roles relates to the respective role and posits what is typical in this category.

Table 2: Industry Stakeholders' Categories

Role of Packaging Design	Function of Packaging Design	Brand Communication through Packaging Layers	Use of Packaging Design	The Process of Designing a Package	Package Design Decisions	Key Influencers	Strategic Cooperation with Retailers	A Successful Packaging	Organisational Management
Cost	Distribution & Protective Function	–	–	One-step Design Process	External Agency	Manufacturer & Retailer	None or Limited	Protect the Product & Support Distribution	Conservative
Marketing Tool	Supplementary Function	Primary or Secondary	Reactive	Sequential Design Process	Co-operation with External Agency	Manufacturer, Retailer & Consumers	Limited Negotiation	Support the Brand Identity	Traditional
Brand Building Tool	Integrated in Overall Branding Strategy	Primary, Secondary & Tertiary	Proactive	Matrix/Simultaneous Design Process	Internal or Close Co-operation with External Agency	Manufacturer, Retailer, Consumers, Designers Non-government Organisations, & Academicians	Joint Category Management	Create Strong Brand Identity	Learning Organisation

Source: Brodersen & Manolova

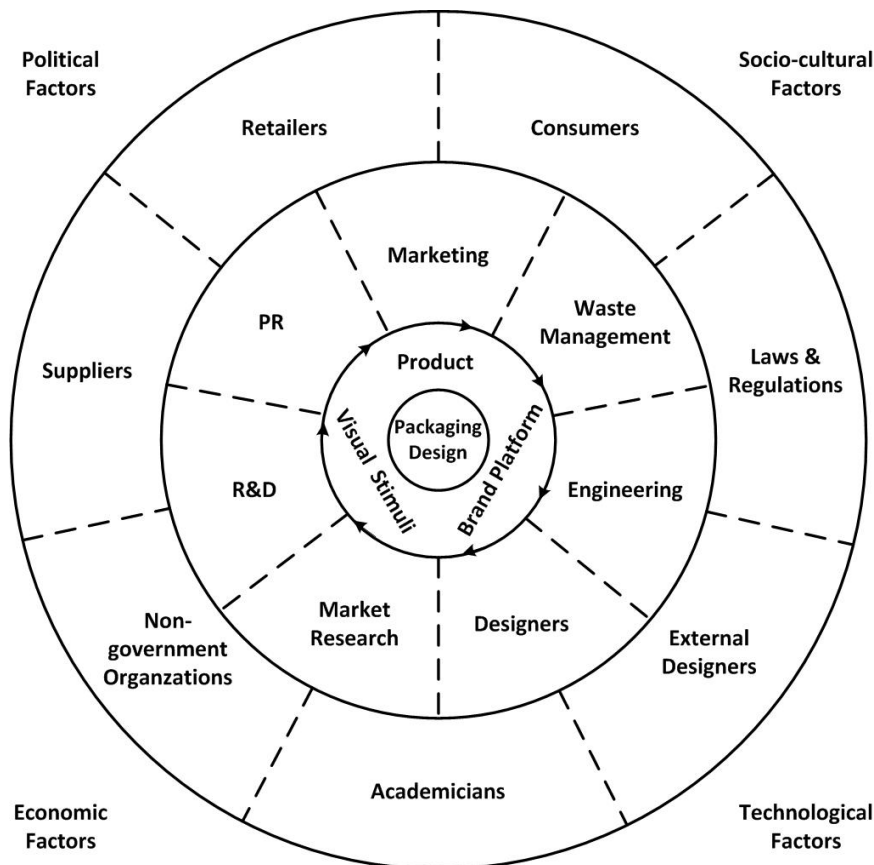
It is the last row of the table we should pay more close attention to. According to our findings, using packaging design as a brand-building tool means that packaging is integrated into the overall branding strategy of a company, all its layers (primary, secondary and tertiary) are used to communicate the brand identity and brand values and it is used proactively to create and sustain strong brands. To be integrated into the brand-building process of an organisation, however, packaging is dependent on its design process. The process should be performed simultaneously like in a matrix organisation, the requirements of all stakeholders should be considered and the company needs to work in a joint category management programme with the retailer to secure their products are attractively positioned on the shelves in relation to the other products of the same product category. An organisation which is capable of implementing such changes in their management style is the learning organisation. This term, introduced by Morgan (1997), suggests that companies learn from their external environment and correct mistakes in their operating systems so that they can perform more efficiently.

Since it is the design process of a product package that determines internally whether packaging will be used as a brand-building tool in an organisation, the stakeholders' analysis will end with a working framework that visualises how the design process of a packaging should be.

6.1.2 Working Framework

The framework in *Figure 8: Packaging Design Process* is considered an important factor that any FMCG company needs to consider if they want to use their packaging design proactively.

Figure 8: Packaging Design Process



Source: Brodersen & Manolova

The model resembles the idea of the onion, meaning that there are many layers that comprise and lead to the core. The core is the packaging design, and its immediate surroundings are the three elements it is dependent on to be successful at communicating the identity of a brand. The relation between the three elements was visualised in *Figure 7: Successful Packaging Design* above. The next layer represents the matrix organisational design of the cross-functional team that designs the product packaging. It is an internal process, entirely controlled by the organisation and involves specialists from all departments related to the planning, execution and evaluation of a marketing campaign. The last layer of the onion is the immediate external environment of the organisation, where the company has limited control. The communication with these stakeholders resembles negotiation but all their requirements need to be considered to ensure the success of the packaging as a branding tool. The factors illustrated outside the onion are the macro-elements of the organisational environment, over which the company has no control but which nevertheless have

impact on the design process of a package and the way it is used in the brand-building process. For example, technological advancement, as mentioned by Beiersdorf, opens up opportunities to use packaging design more proactively as now companies have the facilities to easily change colour or size of the package, and have the technology to measure its success in the store.

The next part of the analysis process focuses on consumers. The data from the focus groups will be analysed and the findings described below.

6.2 Consumer perspective

To make it easier to follow which of the focus group participants are saying what, they have been given a code consisting of a number referring to the focus group they participated in (1, 2 or 3) and a letter referring to their location in that focus group (A, B, C, D, E, F). The third person in group two for instance will thus be referred to as 2C (See *Table 1: Consumer Respondents Profile*). At the bottom of every other page a visual aid will be presented to help the reader follow the discussion of the different products.

This section will follow the flow of discussion in the focus group and accordingly also what is presented in *Appendix G - Interview Guide: Focus Groups*. Like the focus group interviews this analysis is divided into nine parts, part 1-5 is about shampoos, part 6-8 about toilet paper, and part 9 about both:

Shampoo

- Part 1 - Draw a Shampoo (Expectations)
- Part 2 - Video (Visual attention)
- Part 3 - Poster Shapes (Shapes)
- Part 4 - Poster Photos (Shapes, colours, graphics, associations)
- Part 5 - Individual Photos (Brand Prism)

Toilet Paper

- Part 6 - Draw a Toilet Paper packaging (Expectations)
- Part 7 - Video (Visual attention)
- Part 8 - Poster Photos (Shapes, colours, graphics, associations)
- Part 9 - Individual Photos (Brand Prism)

Both

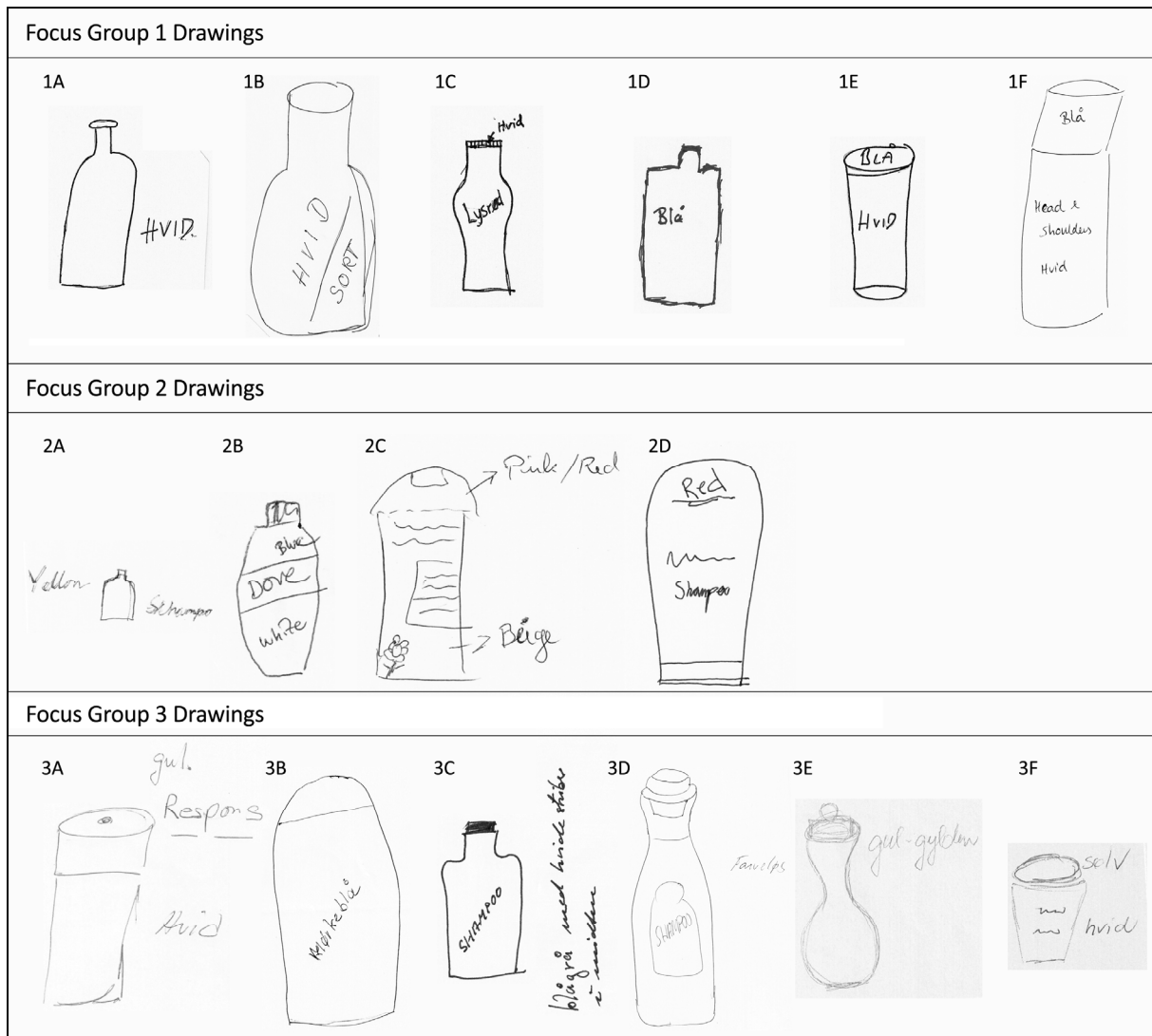
- Part 10 - Questionnaire (Other factors)

By presenting and analysing the participants' comments and observations and looking for similarities and differences as well as interesting opinions, this section is meant to help identify common themes that will be analysed further in depth in the next section and ultimately be used in the consumer perspective working framework. The findings should help identify how packaging is perceived by consumers and to what extent they receive brand messages and how these are linked with their expectations and of course what they perceive as a successful packaging design and a bad packaging design.

Part 1 - Draw a Shampoo

At the beginning of each focus group the respondents were asked to draw a shampoo the way it looked in their eyes in terms of shape, colour and even brand name if they felt like it. By doing that we could get clues to how consumers expect a shampoo bottle to look and what it should look like in their eyes. This can also be used as a basis for comparison between consumers' expectations and their actual behaviour. The drawings are presented in *Figure 9 - Consumer Shampoo Bottle Drawings* below.

Figure 9: Consumer Shampoo Bottle Drawings



Source: Brodersen & Manolova

Though the size and detail of the drawings differ greatly, there seem to be some common themes. In terms of shape, 15 of the 16 bottles look like they should be opened at the top, only 2D has the opening at the bottom of the bottle, and only 1D has a rectangular shape with sharp edges whereas the rest have rounded edges and/or soft curves. This is a clear indicator that when consumers see a shampoo bottle they expect it to be with soft curves and with a lid at the top. Further, most of the bottles are shaped with a neck, like a beer or wine bottle, and most have a clear indicated lid or opening mechanism. This suggests that consumers want to be able to see how to handle and open the bottle from simply looking at it.

In terms of colours it seems that white and blue are the most popular and are represented on respectively nine (white) and six (blue) of the drawings as well as in coding together on four bottles. Other colours used were yellow/golden (three), pink/red (three), silver, black and beige (each one). Only 1F and 2B wrote brand names on their bottles but both coloured them with a blue top and white body, while four found it necessary to write that it was a shampoo.

As such it could be summarized that most consumers would expect and like a shampoo bottle to be with round curves and a bottleneck, in blue and/or white, with an easy to see lid at the top.

Part 2 – Shampoo Video

The video was shown next to see what brands, colours and shapes the participants actually noticed when walking down the aisle with shampoos.

Participants in all groups saw and named Gliss, Dove, Elvital and one of the green shampoos (Response, Fructis, Herbal Essences). When asked what shapes they saw the overall impression of all three groups can be expressed by 3E's comment:

3E: Yeah they were chubby... female forms...yes that's what they have... they also have to attract women.

This match well with their expectations based on the drawings. However, as they pointed, because there were so many of the same shapes, they did not notice a particular bottle, just a blend of round, curved shapes. The ones that noticed other shapes linked them directly to the brand suggesting a strong linkage between shape and brand:

1C: Yes I thought about the Gliss one, don't they have such a triangular shape?

...

1A: Also those Herbal something they look kind of like whiskey bottles.

When it comes to colours, what they noticed was even more similar across the three groups than with the shapes. Pink, red, white and yellow/golden were the only colours mentioned and they were mentioned by all three groups.

It seems however odd that none of the participants noticed blue as it was one of the most dominating colours on the drawings. This could mean that though consumers expect to see blue on the shampoo shelf, it does not attract attention when placed between pink, red, yellow and white colours. Also green was not mentioned regardless that all three groups, as explained, noticed brands with green bottles, Herbal Essence, Fructis and Response. Unlike with the shapes this implies that there is weak linkage between these brands and their green bottle colour. It also shows that they were noticed because of something else than colour.

When asked what specifically stood out the most from all the elements C1 and D1 said *the two red ones* and B1 *the white one with pink top*, implying colour, and they all agree that colour is the thing they notice the most. Although colours are the most effective attention-catchers, their effect depends very much on the surrounding colours. Yellow and golden were among the most noticed colours but they were not connected to any specific bottles or brands and as such these colours might be noticed but it is like a general background colour because there are so many of them. Exactly like with the round shapes. The colour of the package should thus be different from its immediate environment, meaning the shelf, but it should also be a colour that draws attention in the given category. It could be argued that blue in particular is a redundant colour for shampoos as people expect to see blue but don't notice bottles with blue colours.

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Where the video was supposed to give us insight into what the consumers notice when walking down the aisles in a supermarket skimming the shelves, the posters allow us explore in detail their preferences, and help us understand what visual stimuli they experience.

Part 3 - Shampoo Poster Shapes (only group 2 & 3)

The poster with shapes was meant to let the participants discuss the impact of shape without being influenced by the other visual elements.

The respondents were first asked whether they recognised any of the brands behind the shapes to see which shapes had strong linkage to brands. Despite plenty of guesses in both groups only Dove, Head & Shoulders, Response and Fructis were recognised. Fructis was immediately recognised in both groups through a quite interesting process:

3C: Well yeah the green one down there is that fruit thingy.

3A: The green one??? They are all black!

3C: Yes but it's green in real life... (laugh)

3E: Garnier Fructis!

3B: Yes.

3C: Yes.

...

2A: And the one there at the bottom is the green one.

2B: Yes Fructis.

It is striking that the shape makes the respondents recall the colour before the brand name, suggesting that they mainly recognise this bottle based on shape and colour and not so much on graphics. The same was the case in group two when they recognised Herbal Essences.

When asked what gave these bottles away it became clear that it was the distinct lids:

2B: The little nipple on the Fructis.

2C: Yes, and the old school shape of the Herbal Essences.

...

3E: It's that little dot on the top that gives it [Fructis] away.

Although the respondents mostly agreed on what was noticeable, it was quite a different result when it came to deciding which images they were most attracted to. In group two they were split between Fructis and Herbal Essences and could not quite agree with themselves whether they liked the GDH. However they could agree that it was either a very expensive or a very cheap shampoo with its tall square shape. In group three the discussion went to another level and the participants had stronger opinions:

3B: ...that one I think looks the nicest [Head and Shoulders].

3A: Yes that's right.

3F: That half banana there?

3B: Yes

3E: No it doesn't reach me.

3C: Me neither... I think number two [Respons].

3E: Me too.

3F: Yes me too... because it is chubby and easy to handle.

3D: No, I really don't like that one! It is too round.

As the last two remarks illustrate, the participants rated the ease of use of the bottles first according to how easy to hold and squeeze they looked, and agreed that a round shape would be preferred. Only 2B, thought that the more square Gliss looked the easiest to use. Second, they were rated in relation to how easy they looked to open:

2C: Ahr the Herbal Essence thing... I mean that looks like a proper bottle... you kinda don't have to study it to open it while on the top left [Dove] it looks like a freaking egg or something where you don't know where to open it.

...

3E: but there is a difference between the ones that you can just pop open and the ones you have to turn the lid with two hands and take it off... it is so much more difficult (for instance Herbal Essences).

The drawings also indicated a clear focus on being able to see where to open the bottles. And as illustrated here it was clear that consumers liked Herbal Essences because one can see how to open it but not the Dove bottle. On the other hand, whether the participants liked the lid of the Herbal Essence was more individual.

Part 4 - Shampoo Poster Photos

After revealing the colour photos, the participants had almost the same perceptions about ease of use. The shampoos that had a clear opening mechanism were agreed to be the best ones, but they also noticed other features that made use easier:

3A: ... I like the ones that can stand upside-down... that is very smart 'cuz then it is ready for use and the shampoo comes right out.

3F: Yeah that's true you don't have to push or anything.

3E: It is smart with the upside-down!

...

3A: and if they could please make differences between the shampoo and the balsam bottles so you don't mistake them in the shower... I can't see what it says on the bottles... I don't bring my glasses to the shower.

This last point is actually a real problem and can be further backed with the fact that the Wella bottle used on the poster was a balsam and not a shampoo. However nobody noticed. 3F even referred to "the Wella balsam shampoo". This phenomenon leads back to Nordfäldt's (2008) comment about the eyes do not want to see and the example with the visual resemblance between the letter B and the number 13. The respondents expect to see shampoos and thus see shampoos.

When it came to discussion of colours the red and green colours got the most attention. However, the participants could not agree on whether they were good or bad. For the red they got the associations of *interesting, awful, funny, poisonous cake frosting, crazy, likable, girlish* and

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bullfighting, and the green was *poison, natural, attractive, expensive, powerful, unnatural, disgusting* and *a good colour for a shampoo*. It was also noticed that different greens send different signals. While the green used on Herbal Essences and Respons was perceived mostly as natural the green on Fructis was constantly referred to as *poison green* and as 2A points:

2A: Naturelle and Fructis don't look very natural... they're like plastic fantastic.

Though they could not agree on whether red and green were good or bad, everybody seemed to agree that blue was a bad colour. Initially, all three groups agreed that the blue on Finesse was *misplaced, neutral, unnoticeable* and *tacky*, but they quickly came to the conclusion that it had to be for men. This is pretty interesting as five of the 12 women chose blue for the bottles they drew in the beginning, and none of the men seemed to associate themselves with the blue Finesse bottle.

As clearly shown with the green colour, it is not only about picking the right colours but also the right shade of the colour in regards to the message you want to send. The following quotes show how the participants decoded the messages that were communicated through colours:

Green:

1B: It's a nature product.... Nature... it is something natural and transparent (Response).

...

3E: It's the nature one down there without toxic colour additives... the pretty one down there (Herbal essence).

...

3C: ... [Herbal Essence] has to be good for the environment with that green colour.

Blue:

1E: Yes it looks like a real male shampoo (Finesse).

...

3B: Yes it is for a man.

Red:

2A: Elvital is for coloured hair... cuz they have a strong red colour.

Golden:

2C: Dove looks like it makes your hair shiny... the gold... Dove is shine.

...

3F: I think that that golden Dove... both in the shape and the colour and bronze like... it's sunshine and relaxation.

However it was not only colouring that gave associations to different things. The shape of GDH was associated with a *hairspray* by all three groups. The graphics and shape of Naturelle reminded them of *fabric softeners* and group one and three felt the same for Herbal Essences. Herbal Essences was also associated with a *natural medicine bottle* because of its shape and graphics. Also Head & Shoulders was sending a message of *medicine* based on colour and shape, but here they all agreed that this was on purpose because it actually was a form of medicine for dandruff. Group two linked Finesse with a *sun block* and a *deodorant*, Enden with a *beer* and Respons with a *washing-up liquid*. Finally the Gliss and Enden names projected some rather interesting association that the marketers probably were not looking for:

3F: With possibility to be misunderstood I have to say that Gliss makes me think of lubricate... the name just shouts lubricate.

- 3A: *Well maybe it can be used like that.*
 3C: *I hope it doesn't foam afterwards (laugh).*
 ...
 3D: *Yes Enden is bad and it's a stupid name.*
 3A: *I think about "enden" [in Danish – the bum or end].*
 3C: *No it's the end for your hair.*
 3D: *Yeah... if you use that one you will have no hair left.*

The different visual elements also clearly projected some associations of price and quality. Wella was perceived as low quality and low price by the majority. 2A noted that Wella looked cheapest *because it has that oval shape that is very traditional and very much associated with low quality and low price* but also the yellow colour was perceived as boring and cheap. For Enden, the negative perceptions were mainly based on the name and the graphics:

- 2B: *I don't like the name.*
 2D: *And the lettering... the font.... and the picture.*
 2A: *The typography looks like something that you print out in Word or something.*
 2D: *Yeah.*

In group one and three Respons and Herbal Essences were found to send a message of healthy and expensive, because of their colours, use of flower and transparent bottles that made them stand out compared to the other *cheap plastic bottles that [kids] play with in the kindergarten (3C)*. However, 1C noted that they were almost showing too much for her to be able to believe in it. In group two there was only scepticism towards the Respons bottle from the two. They argued that the big cap and the powerful green colour were the problem and made it look unnatural and cheap. Further they agreed that Herbal Essences looked very expensive, with its aesthetic design in terms of shape, colour and graphics, and argued that Respons was trying to send the same message but failed.

2A further noted that only Gliss and Herbal Essences sent the signal that they were higher quality than the rest and that they looked like they would be sold in another setting than a supermarket. As he explained *they had another feel to them*.

All three groups agreed that Naturelle was the cheapest and worst quality shampoo together with Enden based on the sum of all their visual stimuli. And participants from all groups also agreed that GDH looked intriguing and expensive and as something you could buy at a beauty parlour.

While the participants were discussing which shampoos they liked and which they did not, it was clear that the shampoos' packaging design ignited many feelings in them. For instance some of the participants felt attracted by specific visual stimuli:

- 1C: *I'm still drawn to that Gliss... I don't know why but I am.*
 ...
 3F: *I must admit that the Dove bottle attracts me with its curves all the way down.*
 ...

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3E: *The Respons looks very inviting in that one.*

...

3E: *The transparent one (Respons) it's more soft and round... and romantic somehow...with the palms... it has some wellbeing over it... it attracts me a lot more.*

3C: *Me too.*

3B: *I also think it has something to do with the colours.*

3E: *Yes those golden yellowish greenish colours attract me...*

The red Elvital made 2C feel good and comfortable and Gliss made E3 feel powerful while the golden Dove made 3F feel like relaxing in the sun. Other shampoos, however, evoked feelings that were expressed with less positive adjectives. For instance to explain what they felt about Finesse adjectives such as horrible, annoying and disgusting were used, and finally, Naturelle was sickening and made 2B feel like a 80 year old woman.

Part 5 - Individual Photos

The discussion about shampoos was rounded off with questions about the most discussed shampoos and how well they communicated the identity of the respective brands. For this purpose the brand identity prism, introduced in the theoretical framework was used. Kapferer (2007: 112) argues that a good identity prism is one where there are few words attached to each aspect of the prism, the words are not the same for the different aspects, and they are sharp and memorable.

Dove, Naturelle, Gliss and Response were the shampoos discussed in focus group one; Naturelle, Herbal Essence and Elvital in focus group two; and Dove, Response, Naturelle and Herbal Essence in group three. Having in mind that the shampoos which were discussed individually were the ones the groups had talked about the most in the previous parts of the focus groups, it was striking to see that all three groups chose to talk about more or less the same shampoo brands. The respondents were asked to describe each of the chosen brands as a person. Here only the shampoos discussed by all three focus groups will be commented. Therefore, we will elaborate on the perceived brand image of Dove, Naturelle and Response.

Concerning Dove, both groups defined the shampoo as a *female* or *neutral* gender, who physically resembles a *small fat and soft woman*, who originates from *some Nordic country*. In terms of character, both groups (focus group one and focus group three) thought that such person would *lack vivid personality*. The associations the product elicited from them were connected to *healthiness*, and *women with low self-esteem*. They all remembered Dove's commercials and expressed unwillingness to have a shampoo that stands for the average woman in their bathrooms.

1B: *Well Dove is representing the healthy.*

1D: *Following the average...*

1A: *Well it is for Real women.*

1C: *... they use these women in all sizes in their commercials.*

1A: *I don't know what people would think but I would mind having it in my bathroom.*

Although the respondents did not like what the shampoo stands for they identified the brand idea that Dove tries to communicate to the consumer. Their description of the person who Dove would be fits with the image that Dove tries to communicate to the public. Their slogan "all women, all beautiful, all welcome" (Dove, 2008) also resonates with the associations our respondents had about the product. This suggests that the elements of the packaging design manage to transcend Dove's brand identity to the consumer and have a strong brand personality enhanced by the whole branding strategy of the company. It is also obvious that the opinion of the respondents was influenced by their past experiences with the product (watching print ads and Dove TV commercials) which

emphasises that when consumers form their views on a certain brand it is not only the product but also the brand communication that shapes their opinions.

All three groups discussed Naturelle. The common impression among the three focus groups was that it is a *grandma-like shampoo*. The person they imagined when they thought of the brand was a *very old woman* who could be your *neighbour* or a *distant family*. Some would think of her as *boring*, others as *cheerful*. All, however, associated the brand with *healthiness* because of the brand name. In addition, most confused it with other products such as *fertiliser* and *fabric softener* and strongly disliked the visual appearance of the product:

3C: *It looks like puke.*

3B: *yes, it is true, it is so disgusting.*

3F: *there is way too much information on the bottle...too many inputs...you simply don't know what to think about it...you just have to move on....you can't take it all in.*

...

2C: *...and the colour as well that old white eggshell... reminds me of a grandma furniture.*

It is interesting to see how all groups saw the same image of an old woman. However, the image that Naturelle wants to communicate to the consumers is quite different. According to their corporate website, the brand should be perceived as one that offers affordable hygiene- and hair products with good quality and modern design (Hardford, 2008). Only the brand name could communicate the idea of hygiene and health to the respondents. The rest of the design choices – the colour, the shape, the graphics, and the overall impression were perceived as *boring*, *misplaced* and *very old fashioned* - not modern. Thus it can be concluded that the brand identity of Naturelle, and the perceived image by the consumers are misaligned, and Naturelle thus fail to build their brand in the desired way in the consumers mind.

Another interesting discussion was about the Respons shampoo. The two focus groups with female participants described the way they imagine the shampoo as a person with very vivid and expressive words. Some thought of it as a man, because of the lid, which reminded them of a priest with a big head and a big cap on. Most agreed that the colour of the shampoo was not very feminine either but the shape of the bottle resembled a female because it was nicely rounded. The respondents summarised that whether a man or a woman, that person would be a sporty type and full of energy. Focus group three gave the hypothetical person very distinct physical characteristics:

3B: *young and fresh*

3C: *somebody that takes care of their looks*

3E: *I am thinking a bit round [showing with a hand gesture]*

3D: *I would say well-balanced*

Defining Respons' personal qualities seemed an even easier task. All women agreed that this person would be *happy*, *fresh* and *outgoing*, *radiant*, *sporty*, and *natural*, somebody *who cares how they*

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treat their hair: A healthy person. One of the respondents even exclaimed that if Respons was a person, he or she would be exactly like she is. The level of identification with such low involvement products suggests that even for FMCG products consumers can identify with the brand and develop a personal relationship. From all shampoos that were discussed the respondents said that it was only Respons they think they might have had a friendship-kind of relationship with the imaginative person.

None of the participants could agree about a specific geographical place the 'person' would come from. The suggestions varied from *Austria, Holland, Ireland, maybe Greece* to the *southern part of Europe*. They described the place it originates from as green, with a lot of water around it, some nice clean place. The yellow and lemon on the graphics suggested to them that it had to be some southern tropical island.

After such intense discussion it was easy to visualise the brand image of Respons the way our respondents saw it: a person who takes care of themselves and somebody they want to identify with. Having in mind that the brand identity Garnier Respons tries to communicate to the market is of a brand that takes care of you (Garnier, 2008), it seems that the identity and the image reinforce each other, which results in a strong brand presence in the minds of the consumers. Some of the women even claimed it to be the prettiest of all shampoos they saw during the focus groups.

What was also very interesting was the discussion that was triggered afterwards in focus group three. Two of the respondents commented that the bottle looked seducing and that they had bought the product many times based on its looks.

3E: well yes it seduces me...that transparent with the yellow is just yummi.

3B: yes me too, I have bought it many times because of the way it looks.

3A was sceptical towards her friends' comments as she thought that price is one of the factors that might influence your decision of whether to buy a product or not and C2 pointed that it is risky to buy something based on how it looks without reading the back of the bottle, where the ingredients are enlisted. 3B responded that she never looks at the price or the back of the bottle and always buys what she find interesting.

This discussion brings several issues to the surface. On the one hand, to some consumers, packaging design is enough to lure them to not only pay closer attention to the shampoo, but also pick it up and buy it. On the other hand, price checking and investigating the contents of the shampoo are critical factors that have an impact on the final buying-decision for some shoppers.

After analysing the general observations we had from our empirical data concerning the shampoos, now we will focus on the toilet paper sector. The same sequential process, which was used for the shampoos, will be followed.

Part 7 - Draw a Toilet Paper Packaging

It was found unnecessary to visually present the drawings of the toilet paper packages as they were extremely similar. They all presented rectangular shapes with a large brand name in the middle. All packages were coloured blue with expectations of 3D who coloured hers green. This suggests that consumers have clearcut expectations of how a toilet paper packaging should look.

Part 8 – Toilet Paper Video

The first thing both focus group two and three noticed was that there were so many packages of toilet paper in the store that they didn't know where to look. Nevertheless, both groups thought that Lambi and Kleenex stood out from the rest. Group three further mentioned Edet and Green Comfort (which in reality is Grøn Linie) as brands they saw during the video. Group two decided that Kleenex is the one that stands out the most in comparison to the rest of the images because of its different colours and its logo. Group three thought that Grøn Linie and Lambi stand out the most.

The interesting thing to observe though is the way they referred to these brands. Grøn Linie was called “*the green one*” while Lambi was identified as “*the one with the lamb*”. This suggests that brands are easier to recall or think about in terms of their brand colours or brand character. When asked what colours they noticed, our respondents responded with red, blue, green, black and white. Group two associated the red colour with higher price:

2A: *Dark red sort of at the end tries to look more expensive.*

They all agreed blue and white are typical colours for toilet paper while black looks exclusive. Actually the black colours our respondent talked about were dark blue. Nevertheless, the association between the dark colour and exclusivity could be sustained as most of the respondents connected dark (blue or red, or black) with a premium aspect of the product.

Part 9 - Toilet Paper Poster Photos

After the video, the two groups were shown the poster with toilet paper rolls. Our male respondents (group two) commented that Extra and Lambi are the ones that look the best when compared to the rest of the products in the category: Lambi because *it is soft* and Extra because *it is cheap*. Focus group three identified Lambi Satin, Kleenex and Lambi as the most attractive ones as well. Curious enough, both groups thought that Lambi Satin resembles *female sanitary towels* while Luxuspapir looks like *beer cans*. They all agreed that the reason why they are so attracted to these two main brands is because they associate them with softness and with the little lamb on Lambi's package and the little puppy on the Kleenex package. Once again, it is emphasized that a brand can be strengthened by communicating the brand identity through colours or embedded associations in the brand image that evoke desired associations or rely on consumers' creating relationships with the brand characters.

It seems that the criteria of price and quality are the most important when it comes to such low-end low-involvement product as toilet paper. All consumer decisions would be based on their perceptions of the quality and price of the toilet paper. They further treat the two as dependent on each other. Thus the males perceive Kleenex, Edet Long & Soft, and Lambi as the toilet papers with the highest quality, and later they say these are also the ones that look most expensive. The same relation can be found when discussing low quality and low price. The respondents remarked that extra and 40 Kæmpekøb look the cheapest and with the lowest quality respectively. However, even though these two were classified as being among the products with lowest quality, some of the respondents remarked that they would probably still buy it because it is cheap or because it is a good deal. Thus we can summarise that for toilet paper, quality and price are the leading determinants of a good toilet paper brand, but price seems to overtake the role of quality when consumers are faced with the decision-making question “should I buy it or not?”.

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One interesting discussion we observed concerns the way consumers interpret brand messages and the way they feel misled by the package. Focus group two argued a lot about the image that Elegance sends to the consumer:

2B: Yeah but Lambi looks like quality and Extra and Elegance looks cheap, it screams: low quality.

2A: Yeah Elegance has a strange message and it is cheap crap! Elegance that looks cheap.

...

2A: But do you know that they are cheap? Because for me it looks like they are trying to give the impression that they are in fact expensive.

2B: Exactly, they are trying to make it look nice but it ended up looking really tacky.

2C: What about 40 Kæmpekøb? It looks cheap too!

2B: Yes, but at least they are showing it, they are not trying to make it look expensive.

2A: Yeah, they show exactly what it is...Like Extra...it lasts for a long time and it is cheap...Elegance sends mixed signals, it tries to look expensive but it is not.

This conversation among our male respondents makes it important to consider the alignment between the nature of the product, its packaging and its branding efforts, as described in *Figure 7: Successful Packaging Design* and its effects when failing to meet consumer expectations. It could be argued that consumers often have some expectations of the product they are looking at and if the product, the packaging and the brand do not reinforce each other, many manufacturers will have disappointed and disloyal customers, as Jesper Clement mentions several times.

Colours

In terms of colour preferences and colour associations both male and female respondents classified purple as a female colour, which brings the memories of something really nice and soft (Lambi Satin). The whole image of softness is further reinforced by the brand character (a lamb) which the interviewees describe as *cute* and *cuddly*.

All of them also like the dark blue for toilet paper colour as it makes it look more expensive and luxurious. Our respondents even associated the dark blue with royalty. The light blue, on the other hand, is considered boring and too trivial. All products that had light blue packages on the poster were said to be of low quality and cheap in price. The green colour they associated with nature and green environment. They compared the green packaging of the toilet paper to recycling paper, just because the colour triggers such associations. Although they realise that the toilet paper is not actually environmentally friendly, they confirmed to like the idea of such packaging colour. Unlike the green, all respondents had negative comments about the red. Even though it was in general approved for a distinctive colour for shampoos, all rejected the idea of a red toilet paper packaging.

3F: No for shampoo I like it's full of energy...I don't want energy for my toilet paper!

3E: No, the red is so bad.

3D: Yeah it makes me feel bad.

3E: And the red just doesn't look like toilet paper.

...

2ABCD: It looks like kitchen roll, not toilet paper.

Logo and graphics

Concerning the logo of the packaging, both groups agreed that Lambi is the one with nicest logo and graphics. The moment they see the little lamb, they associate it with Lambi products. This shows once again the strong link between brand identity and brand personality. Specifically when it comes to graphics, Lambi Satin was praised by our respondents for its font type. They said it makes them think of something nice and soft. Further they acknowledged it was the whole combination of all these elements: what was written on the package (logo), the way it was written (typeface) and the colours that elicited such associations from them. According to our interviewees, the italic font type in Elegance and the way Elegance is written makes the product itself looks elegant.

ICA's own label toilet paper was mentioned as well as one of the packages with nicest graphics:

2D: ... because it says what it is and that's all I need to know from a toilet paper...

Part 10 - Toilet Paper Individual Photos (Brand Identity Prism)

Two of the toilet paper packages Extra and Lambi Satin were discussed the most during the two group interviews therefore they were selected for the focus of the individual photo-elicitation.

There is a surprising similarity in the way the two groups, both male and female, perceived the brand image of the Extra toilet paper. Both women and men defined it as a big buff man from Eastern Europe, more like a construction worker, or a truck driver, maybe a bit overweight. It was a person none felt like associating or socialising with and they felt that only student or poor people would buy that brand of toilet paper.

The striking resemblance in the answers of the two groups and the way they perceived the brand indicates that Extra communicates quite clearly to the shoppers in the store what it is about, what it signifies and what its value is. No one was confused about the brand message, and it was transparent to all that Extra is a hard-discount product and all the packaging elements supported that message – the light blue colour, which makes it look plain, the big “see-me” letters that scream “discount”, and the harsh and cheap-looking typeface.

The way our respondents saw the Lambi Satin brand was quite consistent throughout the two groups as well. Both males and females saw the brand as a female person. The men thought of it as a middle-aged woman while the women described it as a baby or a little girl. According to the male interviewees the Lambi Satin person would be warm and shy, but still elegant, trying to look sophisticated. They saw a possible mother-child relationship with that person, more specifically somebody who takes care of you. The female respondents saw a motherly relationship with the imaginative person as well only that here they were the mothers and the little kid was the Lambi person. All agreed that this would be a product which people with money would buy as they wouldn't care about the price but will care about how the product looks.

Part 10 - Questionnaire

The questionnaires were handed out at the end of each focus group not only to categorise the respondents but also to help us understand what products the consumers actually buy and how often they change their products.

VISUAL AID



The results from the questionnaires actually presented some rather interesting issues. Only three out of the 16 participants bought their shampoo from a place different than where they do their groceries and all three were from the higher economic class, i.e. group three. Further it was found that the only three participants who switch shampoo and toilet paper brands often were from group one: the lower-middle economic class. This can be explained with the reasons for their choice of brands. All members of group one wrote that they choose both toilet paper and shampoo solely based on price and accordingly they are more flexible when it comes to a specific product, several directly wrote that they buy whatever is on discount or what lasts the longest.

In group two, the students, choices for toilet paper were also made solely based on price but not when it came to shampoo. All members of group two were very brand loyal and bought their specific brands based on the environment, health, dandruff and 2C even said he bought it (Herbal Essences) because of its nice packaging design. For group three it was clear that money was no factor, hence, for the shampoos, most of them simply wrote that they buy what is best for their hair, and accordingly the three before-mentioned found it necessary to go to either a health shop or a hairdresser to find shampoos that lived up to their requirements. When it came to toilet paper choices were based on softness, quality and/or habit.

No matter whether talking about shampoos or toilet paper, it is obvious that the participants in our focus groups had plentiful of interesting, strong and at times disturbing opinions about packaging design. However, it was clear that although their comments came promptly and without any hesitation which products they, for instance, liked or disliked, they found it in general a bit harder to explain why they felt like they did. This clearly suggest that all these emotions and opinions about packaging design are deeply buried in their sub-consciousness, which makes sense since we are talking about low-involvement products and consumers generally make mostly subconscious decisions about such products. Though some felt it a bit weird to talk about personality for a shampoo or a toilet paper package it was clear that they instantly formed impressions about the messages the product packaging was sending. There is no doubt that consumers receive the messages that are sent through packaging design. What is however doubtful is how they perceive them. Some packaging designs clearly reinforce brand messages where others fail and in some cases not only keep the consumer from noticing the package but actually repel the consumer. It becomes clear from the above that there are many opinions to consider and companies need to intimately know their target market to make sure their brand messages are perceived in the way they are intended.

Summary

This section revealed that consumers have certain expectations about the way different products should look like. Yet, when standing with several choices in front of them, they often select a product that differs considerably from their expectations. This suggested that factors such as packaging design, price and in-store environment can influence the buying decision of a consumer. In terms of colours, it was found that almost any colour is easy to see and functions as an attention-catcher. However, when a product is placed in its product category, its colour might get lost among the other nuances. Thus it is important to consider the whole product category to be able to make an educated decision about colour combinations of your brands. Concerning shape, we discovered that there is a strong linkage between the shape, colour and the brand name. A strong connection and immediate recognition is also enhanced by a brand animated character. Graphics can further reinforce the intended meaning of a brand with a well-crafted logo and typography. Lastly, we concluded that the way consumers perceive packaging is a result of combination of the visual elements of packaging design and that when they are communicating consistently the same brand idea, consumers perceive the brand as desired by the brand owner.

6.2.1 Categories

From the discussion above several factors that influence how and to what extent brand messages are transmitted in the eyes of the consumer are identified. These factors have been divided into seven categories which at the end of this section will serve as the building blocks of a working framework that presents the brand meaning creation process and illustrates how visual stimuli from packaging design affect consumers' perceptions of the brand and how this influences their actions. The seven categories are:

- expectations
- visual attention
- brand values
- associations
- salience
- visual combination
- brand image creation and consequent action

Expectations and Visual Attention

It becomes clear from the analysis above that consumers' expectations influence what they see and that expectations are closely linked to both visual attention and associations.

Where the expectations for toilet paper were as similar and vague as to a square plastic bag with large print logos, the expectations of shampoos presented more elaborate suggestions. It was found, however, that for these low-involvement goods consumers have generally the same expectations for the products. This did not mean that product packaging, delivering exactly what the consumer expected, was favoured in front of more daring and innovative designs. It was actually closer to the opposite.

The participants seemed to agree for both shampoo and especially for toilet paper it was the colours that caused the most visual attraction. However, for the shampoos, it was found that the expectations consumers had of the product colours actually made them blind to these colours. Although most had expected to see blue and white bottles these did not catch their attention, and because there were so many yellowish/golden colours, these laid the general colour impression but did not make a single brand stand out. The colour of the package should thus be different from its immediate environment, meaning the shelf, but it should also be a colour that draws attention in the given category. It could be argued that blue is a redundant colour for shampoos as people expect to see blue but don't notice bottles with blue colours. The same was the problem for shape as it was pointed that because there were so many shapes with soft curves, consumers did not notice a particular bottle, just a blend of round, curved shapes. The ones that noticed other shapes linked them directly to the brand like Gliss' considerably different triangular shape. This fits well with Bloch's (1995) notion that a distinctive shape or colour can make one brand stand out from the visual clutter.

For the toilet paper, the general colour matched the respondents' expectations of blue. However, it was clear that the packages with the largest logos and with furry animals were the ones that were noticed the most.

In certain cases, using an unexpected colour proved to be a good way to make a statement about a brand, like using green colour for the Respons shampoo or the purple colour for Lambi Satin toilet paper.

An interesting observation from the focus groups concerned the amount of stimuli our participants noticed at a time. As explained in chapter 4, people can only process 7 ± 2 visual stimuli at a time, and

this phenomenon appeared when the consumers were discussing the photos on the posters. It was clear that they could not evaluate all photos at the same time and accordingly when they, for instance, expressed which ones they liked the most or the least, they tended to say one brand right away and then after a few seconds, mention several more, as if they could not see them all at the same time. This demonstrated how consumers in fact see the visual stimuli to the extent where they are minimised so that their mind can process the information (the spotlight metaphor), as Clement argued in chapter 4.

Considering that the participants had such problems evaluating the relatively limited assortment presented in our photo-elicitations, it is clear that gaining visual attention in an actual store is far more difficult and critical. To get through the visual clutter companies need to design packaging that stands out from its immediate environment and screams for attention, but at the same time keep it within limits so consumers recognise it as part of the product category and think it belongs there. Although very original and expressive shapes or colours will attract consumers' attention, it will result in non-buying behaviour because their minimum expectations will not be met. This also resonates with the Bell Curve that Jesper Clement talks about during his interview.

From the discussions in the focus groups it can be summarized that packaging design has to fulfil three different functions in terms of visual attention: attractiveness, differentiation and recognition. By these is meant that the packaging design should attract the eyes of the consumer, differentiate the product from its competitors and make it stand out from its environment and create recognition. If the package design fails to perform any of these three functions it is likely to fail as a package, as zero attention equals zero communication and most likely zero sales.

These three functions are closely connected to the functions of brands and the last function, recognition leads us to the next category: associations.

Associations

As explained earlier we put a photo of a balsam on the poster with shampoos to see if the participants would notice it. But they recognised it as a shampoo because they were expecting to see shampoos. The immediate association they made for all the products on the poster was shampoos as we told them that this was a shampoo shelf. It is thus important for the packaging design to create associations to its own group so it is not associated with something else. This however seemed to be an issue for Naturelle, GHD and Respons shampoos, for instance, as they were associated with many other product categories such as fertilisers, washing detergents and hair spray. Also Edet Maxi and Lambi Satin which were associated with products from close categories: respectively kitchen role and sanitary towels.

When it comes to gender, the only differences that we observed from our male and female respondents relates to whether a product is perceived as too masculine from a female point of view or too feminine from a male point of view. Examples could be that the women strongly associated the blue Finesse with a male shampoo and Extra as a masculine toilet paper although the men did not find them attractive and, in turn, associated Naturelle shampoo and Satin toilet paper with very feminine products which they would never buy. Most of the products were seen as neutral or unisex and could be bought by both male and female. Accordingly, companies have two ways to handle the gender differences. First they can try and communicate male stimuli like blue or bold lettering if they want to be perceived as a male product and aim at the male segment. Or second, they can try and make a neutral packaging design that communicates to both genders. However as it seems that most products in the two categories tend to use this last option, choosing a distinct gender based packaging design could lead to a competitive advantage in such segment.

In terms of colours, our respondents had many expressive associations that linked colour to concepts like nature, quality, appearance and taste. As already mentioned, red was associated with funny, crazy and likeable appearance while green was associated with natural/unnatural, powerful, attractive, poisonous and expensive.

Shapes also triggered different associations in the participants of the focus groups. It was interesting to observe that most of their associations came from their immediate home surroundings. We often heard that several of the shampoo bottle shapes resembled fabric softeners, or washing-up liquids or medicine bottles, which are all objects used in every household. The packs of toilet paper, on the other hand, were compared to beer cases, which is also an integral part of the life of a Scandinavian consumer.

It could be summarised that through colours, shape and graphics packaging design can create vivid associations about the product and its brand values and enhance the brand-building. The associations, related to brand values, will be explained in the next category.

Stimuli Perceptions: Functional, Emotional & Self-expressive

The idea behind a brand is to add value in the eyes of the consumer and to create an emotional link with the right kind of target audience. Through the presentation and discussion of the findings in this chapter it became evident that packaging design for shampoos and toilet paper is an effective tool to communicate such values to the consumers that they perceive functional, emotional and self-expressive benefits.

Functional:

During the analysis we found that the colour of the package facilitates recognition of different categories and creates associations within these categories, as indicated in chapter 2. For instance, as discussed above, blue was associated with the toilet paper category and red with the kitchen role category. When it comes to shampoos, red was linked to coloured hair while golden meant shine. Blue and white were signifiers for medicine and for toilet paper the purple indicated softness and the green was perceived as recycling. Some colour codes were even directly associated with a brand, like the green of Fructis and the blue and white of Head and Shoulders. Accordingly, by using the right colour combination, consumers will find it easier to identify the category, product and brand they are looking for, and thus provide the consumer with a functional value. By using too extravagant combinations or combinations that are associated with other categories, consumers might get confused and find it difficult to figure out what exactly this FMCG brand is trying to tell them as was the case with the Naturelle shampoo. Also specific shapes like Herbal Essence shampoo or graphics like the lamb of Lambi toilet paper intensify memorability and make it easier for the consumer to identify his or her brand.

As most participants agreed that one of the most important things when choosing a shampoo was how easy it is to use it becomes clear that the packaging design also has to communicate convenience or ease of use. As *Figure 9: Consumer Shampoo Bottle Drawings* indicated, consumers like to see how to open the bottle from first glance. Therefore, the shape of the bottle should communicate to the consumer how to use it. We found that our respondents prefer shampoos that are easy to open, preferably stand upside-down and are nice to hold. Many also noticed that when the bottles have a sophisticated look, they do not send a clear message to the consumer how this shampoo bottle is to be used. Hence, consumers consider such bottles too complex and with a product like a shampoo, no one wants to read an instruction manual for how to open the bottle when you are in the shower. This is probably also why some of the participants praise the Dove

bottle, which has managed to combine sophisticated look and functionality, for its simplicity and aesthetic streamlined look.

Price and Quality

During our analysis, we realised that packaging design could create impressions about the product's price and quality. These perceptions are accordingly also referred to as functional as in this way consumers do not have to read every single price tag, but only those they consider interesting or fitting their price sensitivity based on the packaging design.

Here our examples could be the yellow colour and shape of Wella and the graphics and logo/name of Enden. According to our respondents, these visual elements were the reason why the two shampoos look cheap and of poor quality. Good quality was linked with transparent bottles where the consumer could see the content of the shampoo. For toilet paper, font and colours were the decisive factors in price perception. For example, Lambi Satin was considered high quality because of its italic text and purple colours. However, it was found that for the participants in group 1 with lower-middle economic status, price was the single most important factor in their choice of toilet paper and as such, a cheap looking packaging design would better fulfil their needs than an expensive looking one. It could be concluded that price and quality perceptions varied across the three groups. Respons shampoo and Elegance toilet paper, for example, were considered high quality and high price based on their packaging design in both group 1 and 3 while group 2 found that they were trying to send those signals of high price/high quality, but failed.

Emotional and Self-Expressive

Not only did the packaging design communicate and reinforce brand values of functionality but it most certainly also created both positive and negative moods. Certain shampoos gave the participants feelings of attraction and well being (Respons) while others repelled them and even made them feel sick (Naturelle). Emotional and self-expressive benefits do not refer only to the way it makes consumers feel when looking at the product packaging, but also to the extent it makes them feel comfortable with the product and the associations it triggers in them. For example, most of the respondents commented that they would feel comfortable having a friend such as Respons and Lambi Satin but would mind having a Dove shampoo in their bathrooms and being associated with the average women the brand communicates to.

When it comes to self-expressive benefits in particular, we found out that the focus group participants could say relatively easily which product packaging fitted their personality and their lifestyle solely based on its visual design. The packaging with shiny gold and cursive italic font communicated to our respondents prestige, elegance and luxury (Dove from the shampoos and Elegance from the toilet paper). Focus group three especially could relate to such lifestyle identifiers as their social position (upper-middle class) requires it from them. They were also the ones who pointed out that they could buy a product if they find its packaging interesting and intriguing, regardless of its price, as long as it says something about their social position.

Coherence, Visual Combination, Brand Image Creation and Actions

By coherence is meant that there has to be consistency between the brand messages, the perceived value (functional, emotional and self-expressive), the product inside the package and the consumer's expectations, tastes and needs.

It was found that based on how much coherence there is, the visual combination will be either successful or unsuccessful. A successful example from the shampoo category is Herbal Essences which managed to create the intended image of something natural and healthy and easy to use, which at the same time fitted well with the tastes and needs of their target market (Herbal Essences, 2008), which is mainly represented by group two in our focus groups. The other two groups seemed

to enjoy the same positive perceptions of the packaging design but also felt that Herbal Essences' packaging created visual attention because of its shape which made it stand out from its environment. From the toilet paper category a successful example could be Lambi Satin which managed to transmit brand messages with the intended perceptions of premium quality and silk softness, and at the same time fitted nicely with the female respondents' tastes, who is also their target audience. However as half of our female respondents (the ones from group one) bought toilet paper based solely on price, Lambi Satin's packaging will lead to stronger brand image creation but not a purchase action. The same was the problem with GrønLinie. Although all the participants found its packaging design to infer positive perceptions such as natural and environmentally friendly, only one of the participants would actually buy the product, as the rest found it too hard or rough. This illustrates that despite the fact that some companies actually manage to transmit the intended brand values to the consumers, they also have to fulfil their target audience' needs if they pursue to establish a more active relationship with the consumer.

On the other end of the scale we have the packaging designs that did not possess a successful visual combination. Naturelle, for instance, was found to be too complicated so that consumers felt confused about the image the product was trying to send and as a result felt discontent with the brand. Another example could be the blue Finesse, which was perceived as misleading by all participants. Even though the women from focus group 1 agreed that it was sending a signal of being for males, none of the male participants seemed to experience the same associations, and with a brand promise that says: Real women have finesse (Finesse, 2008), it becomes obvious that the visual combination has failed in communicating the intended brand messages.

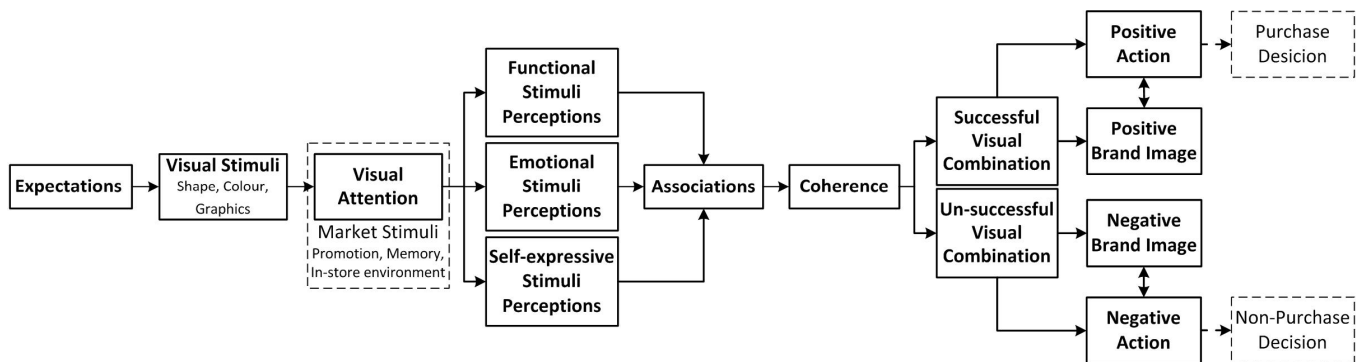
Summary

To sum up, it was found that it was definitely possible to create strong linkage between the visual elements of a package and the brand (e.g. Fructis and the green colour; Herbal Essences and their old school shape; Lambi and their graphics with the little lamb; Kleenex and font style in the logo; etc.). Furthermore we discovered that companies are able to create, maintain and modify brand images in the consumers' minds through packaging design (e.g. Satin and Softness; Elegance and elegance; Kømpekøb 40 and value for money; Head and Shoulders and medicine; Herbal Essences and nature; etc). Whether these brand images would lead to a buying decision is found to be dependent on the need, tastes and price sensitivity of the consumers. Nevertheless it can be concluded that packaging design holds the possibility of becoming a living expression of what a brand stands for and a reminder of the brand both at the point of sale and in the consumer's home.

6.2.2 Working Framework

Based on the categories and the discussion above the following working framework has been produced to illustrate not only the influence of packaging design stimuli on consumers, but also the process in which meaning creation takes place and its consequences. This model is not intended to be a guideline to companies of which colours, graphics or shapes to choose for their packaging design, as it is very much dependent on the brand values they want to communicate; the audience they are trying to reach; the environment of the product; the product category; and a million other factors. Instead it should merely function as a guide to brand managers to understand how packaging design stimuli can influence consumers' perceptions of a brand and consequently, their actions.

Figure 10: Brand Meaning Creation through Packaging Design



Source: Brodersen & Manolova

The first box, expectations, represents the expectations consumers have before entering the store or before standing in front of the shelf line of the given product category of how product packaging should look like. The visual stimuli (colours, shape, and graphics) communicated through the packaging design then draw consumers' visual attention. The level of intensity of the attention depends on the expectations of the consumer. It also depends on external market stimuli which can come from a number of sources: if the consumer has seen a promotion of the product, it is more likely that he or she will notice the given product; if the consumers habitually buy a certain product (refers to memory), they are more likely to search for and notice this specific product; and if the product stimuli significantly differs from its immediate environment, it is more likely to be noticed. These external stimuli, however, are beyond the scope of this paper and are accordingly marked with a punctuated line.

Catching consumers' visual attention is only the first step in the brand meaning creation through packaging design. Once consumers notice the product packaging, they form certain opinion about the package, the product inside, its quality and price. The decoding of the brand message is dependent on the marketing, social and individual environment of the consumer as explained in chapter 2. This is the reason why consumers interpret the same visual stimuli differently. The functional, emotional and self-expressive benefits that consumers perceive add value to their lives and allow FMCG companies to communicate their brand values in a way relevant to their target audience. The way consumers perceive these benefits determines what they associate the brand with based on memory and expectations. The brand associations should reflect the brand message the company is trying to convey. Here it is vital that the packaging does not stand out from its category to an extent where it is associated with other product categories and is thus not considered or linked to the actual product. In general, the task of the company is to create coherence between their brand message, their product, the consumers' needs, tastes and expectations and the perceived

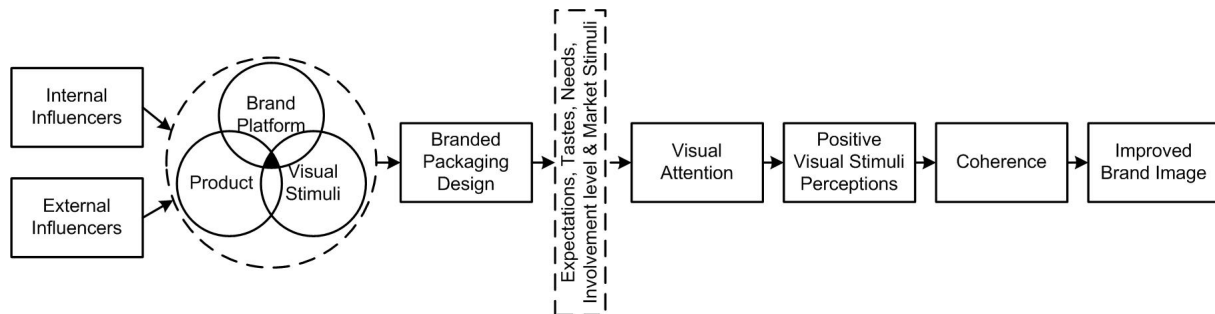
benefits in the consumers' eyes. Depending on whether the visual combination of shape, colour and graphics has been perceived to be successful or unsuccessful it will lead to a change in behaviour and/or perception of the brand. If the visual combination has been successful, it is likely to lead to a successful outcome where the visual stimuli are positively received and linked to positive associations. In the end, this results in a positive action and/or reinforces a positive brand image. On the other hand, an unsuccessful visual combination could lead to an unsuccessful outcome that results in a non-purchase behaviour, but even worse, have a negative impact on the brand image. In turn, this could hurt or destroy the relationship between the company and the consumer. Yet, as our consumer research demonstrates, sometimes price is one of the determinants of whether one will buy the product or not. In such cases, even if consumers' overall impression of the packaging design is positive and the perceived image is positive, they might still buy another product, which is cheaper, hence resulting in a non-purchase behaviour for the successful packaging design. Because of quality sensitivity or self-image perceptions consumers might also avoid buying a product which communicates successfully its brand identity but has positioned itself, for example, in the hard-discount sector.

Packaging design is without a doubt a communication tool which can project many and loud messages. The trick is to make it project the right messages. The next chapter presents a conceptual model based on the two working frameworks presented in this chapter (*Figure 8: Packaging Design Process* and *Figure 10: Brand Meaning Creation through Packaging Design*). It incorporates all the factors that FMCG companies need to consider when building brands through packaging design and is meant to help and guide brand managers through the packaging design process.

Chapter 7 - Results & Contributions

As a result of our analysis and the two working frameworks, we present the model Packaging Design as a brand-building tool:

Figure 11: Packaging Design as a Brand-building Tool: The Sword



Source: Brodersen & Manolova

The figure resembles a sword with a handle and a blade. We believe that our model and the notion of a sword share some important similarities and therefore the Sword could be an illustrative metaphor for explaining how packaging design can be used as a brand-building tool.

The conceptual model integrates the three models presented in the Analysis & Findings chapter of this paper: *Figure 7: Successful Packaging Design*; *Figure 8: Packaging Design Process* and *Figure 10: Brand Meaning Creation through Packaging Design*.

The handle of the sword represents the industry stakeholder perspective and consist of the parts the FMCG company has some control over. The handle represents the design process of product packaging. Just like the handle is the base of the sword, the place from the blade draws its strength and control, the design process is the base for a successfully integrated brand identity into the packaging design. Both internal and external factors and stakeholders have to be taken into consideration in the design process. Internal and External Influencers refer to the internal and external stakeholders that have an impact on the process of designing a package, as illustrated in *Figure 8: Packaging Design Process*. The internal ones are all organisational departments engaged in the process of the planning, execution and evaluation of a marketing campaign (R&D, Marketing, Product Development, and Waste Management, etc.). The external ones are parties that do not influence the process directly, but nevertheless need to be considered (on micro-level: consumers, non-government organisations, laws and regulations, retailers, suppliers and on macro-level: political, economic, social and technological factors). The three elements of brand platform, product and visual stimuli have to overlap and only when they all communicate the same brand message a successfully branded packaging design can be produced as explained in *Figure 8: Packaging Design Process*.

The handle and the blade are separated by a guard, which represents the factors that will have an impact on the consumers' attention to and acceptance of the communicated brand messages. Companies accordingly have to find a way to connect their branded packaging design with consumer expectations, tastes, needs and involvement level as well as consider other market stimuli that will have an effect on how well the communicated brand identity (the handle) is connected to the perceived brand image (the blade).

On the other side of the guard is the blade representing the consumer perspective. The blade therefore reflects the findings from *Figure 10: Brand Meaning Creation through Packaging Design*. At

the basis of the blade we have visual attention. The visual elements of the packaging design need to grab consumers' attention in order for the product to be noticed and the brand messages to be transmitted. As on a real sword, to make it stronger, this end of the blade should go inside the handle and as such symbolises the reciprocal relationship between the consumer and the company. It is through this company-consumer connection that businesses can gather consumer feedback to design a product packaging that reflects their needs and expectations. Once visual attention has been acquired the consumer will perceive visual stimuli. They should leave the consumer with positive perceptions of the brand in terms of functional, emotional and if possible even self-expressive benefits. For the brand identity to be strong, the perceived brand benefits need to be coherent with the rest of the sword, meaning the brand message and brand values that are being communicated, the needs, tastes and expectations of the consumer. If the company manage to create a sword like this the tip of the blade will be sharper than could be imagined.

At the tip of the blade is the improved brand image which is the point that is designed to hurt competitors by establishing a strong and lasting connection with the consumer through the packaging design. A strong brand relationship also means a sustainable competitive advantage and a secured market share. Like the tip of Zorro's sword leaves an easily recognizable mark, this packaging design sword could leave an easily recognisable mark in the mind of the consumer, creating strong relation between the package and the brand.

The stronger the connection is at each of the points presented in the model, the stronger the brand message will be received and the stronger the brand will become. A sword is no stronger than its weakest point and if any of these linking points are weak there is a chance the sword will break and the construction of a new sword of packaging design should start over, beginning from the handle.

By using the guidelines in this sword framework, FMCG companies will have a better chance at cutting through the competition clutter and leave a mark on the consumer.

It is obvious that each consumer has their own perceptions and tastes but commonalities can be found and instead of reaching for everybody companies should tailor their packaging communication to the intended audience. Though there are many obstacles to overcome, it is no different than with other brand communication tools. It is about reaching your target audience in a way that lets them see your brand values and lets them connect to the brand. This at times overseen medium has yet to reach its potential. From what was found through this analysis, it is evident that packaging is a powerful communication tool like a sword is a powerful weapon and like a swordsman can learn to master the art of crafting a sword so can FMCG companies learn to master the art of building brands through carefully crafted packaging design. All it takes is an open heart, a strong will and plenty of practice.

Chapter 8 - Managerial Recommendations

As with almost everything from products and services, sports stars and movie heroes to cities and even countries, creating a strong brand has become what every business is striving for as it can lead to the ultimate competitive advantage (Ragas & Bueno, 2002). A strong brand built around values that the consumer can connect to and a quality product, will allow a company to create a relationship with a consumer that competitors will find hard to break. Even in the FMCG sector. And with traditional brand communication losing its effectiveness, companies have to look to new communication channels to reach the consumer with their messages.

Our research presented in this paper and the consequent results suggest that packaging design has the potential to become this new communication channel to advocate brands in the FMCG sector.

It could thus be recommended that managers start treating packaging design as more than just a necessary cost, but as an investment in their brand equity. Accordingly, FMCG companies should provide packaging design with the arena it needs to develop as a central branding tool.

As our findings demonstrate, for packaging design to communicate clearly the brand values, all stakeholders' opinions need to be considered and integrated in the design process. Creating the product package in a linear design process will result in a package that is not true to the companies' brand image. Many companies design aesthetic or very functional packaging designs but forget to make them coherent with their brand messages. This leads to inconsistent brand communication, incongruence between brand identity and brand image, even sometimes, misleading brand messages, as explained by Jesper Clement.

Furthermore, not all product categories have the same ability to generate sales from the improved brand image. As we observed with toilet paper, some consumer groups bought toilet paper only based on price. Therefore, managers need to research the product packaging of which product categories is more likely to create visual attention. In addition, as our stakeholders' interviews revealed, the impact of packaging design was stronger in some product categories compared to others, depending on the target group and the decision-making process. Our interviewees remarked that for some personal care products, such as bath care, consumers decide in front of the shelf and therefore, packaging has the potential to make a difference at point-of-sale. For other products, such as facial care, consumers are mostly influenced by TV and print communication, hence packaging design has less effect on the buying decision itself, even if it manages to attract consumer attention. Thus FMCG managers should invest in researching the effects of packaging design on consumers and how they perceive different visual stimuli.

Further companies that use external designers need to work in very close contact with the designers and make them truly understand the brand message they are trying to send or as some of our interviewees recommended, companies should make the design process internal.

To get through the visual clutter in the store FMCG companies need to design packaging that stands out from the immediate environment and screams for attention but at the same time fits with the product category. As it was found out from the stakeholders' interviews, the way to do this is by finding the balance between too original and too traditional design. It was discussed that constantly innovating your product and introducing small design changes in the product packaging to the market keeps consumers interest, stands out from the surroundings and simultaneously does not distinguish the product too much to be perceived as belonging to a different product category.

Based on the discussions in the focus groups, we could advise managers that packaging design has to fulfil three different functions in terms of visual attention: attractiveness, differentiation and

recognition. By these is meant that the packaging design should attract the eyes of the consumer, differentiate the product from its competitors and make it stand out from its environment and create recognition. If the package design fails to perform any of these three functions it is likely to fail as a package, as zero attention equals zero communication and most likely zero sales.

In terms of gender differences, FMCG companies have two ways to handle them. They can either try to make a neutral packaging design that communicates to both genders or select a gender they want to be associated with. As it seems that most products from our photo-elicitation tend to communicate to both genders without focusing on one, choosing a distinct gender based packaging design could lead to a competitive advantage in the personal care segment.

Keeping in mind the three models presented in *Figures 8, 10 and 11* managers should be better equipped to understand the process of designing an effective product packaging as well as the brand meaning creation process it goes through when presented to the consumer. To create a successful visual impression of the brand each FMCG company has to make the necessary research in their product category and consumer segment. It is not an easy task but neither is creating a successful poster ad or TV commercial. However, we argue that the successful packaging design will have a stronger impact on more consumers simple because it is present where the consumer makes his or her choices - at the point-of-sale.

Creating an effective packaging design is without a doubt an art but when the company manages to incorporate their brand messages and values into the packaging design, the result will be a physical expression of the brand and a brand ambassador that provides the FMCG company with a strong competitive advantage.

Chapter 9 - Conclusions

The aim of the thesis was to provide practitioners and academicians alike with a better understanding of *how packaging design can be used to create strong brands* in the fast moving consumer goods sector (FMCG) in the Scandinavian market.

To reach this aim, we applied theories within the fields of packaging, branding, communication, consumer behaviour and visual theory. To provide a strong basis for the analysis of how packaging design could function as a brand-building tool, we first presented the general theory behind packaging design and its role in the marketing mix as well as discussing how a strong brand is built. It was found that packaging design consists of two sets of elements, visual and structural, and that it was the visual elements that would be the best brand message carriers and have the most effect on consumer perceptions and attention. It was further found that packaging design could and should be integrated into all elements of the marketing mix. When it came to brand-building Kapferer's (2007) brand identity prism and communication model proved to be the guiding light in understanding the process and the importance of having a strong brand identity that reflects the same brand values received by the consumer as a brand image. It was argued that the key to a strong brand is to add brand value to the consumer and in this way establish a relationship between the consumer and the brand. It was also found that packaging design theoretically had the possibility of becoming the carrier of such brand messages.

To understand how and which brand values and visual stimuli the consumer would perceive we applied the theories within in-store consumer behavior and visual theory. It was indicated that when shopping for FMCG products the consumer had low-involvement and thus made mainly subconscious decisions or decisions that were based on very limited research and consideration. Like an impulse. It was further argued that consumers based their decisions mainly on extrinsic cues or visual stimuli. In fact it was found that many FCMCG goods are bought, based on decisions made at the point-of-sale and consequently visual stimuli at the point-of-sale are vital to the decision making process for FMCG goods.

However, which of these visual stimuli consumers see was found to be influenced by a number of different factors, among which our limited short-term memory, our visual selectivity and our individual differences. Two people that are exposed to the same visual stimuli at the same point of time will perceive different things depending on their involvement, interests, tastes, needs and memory. Accordingly how we perceive the brand messages sent through the packaging design is not only dependent on the visual stimuli but also on the consumer and his or her 'background'.

A qualitative research strategy was applied to search for answers of the three research questions we had produced to help reach our aim:

4. How do Scandinavian FMCG companies use packaging design and what role does it play in their branding campaigns?
5. How do consultants, retailers, suppliers and academicians perceive the role of packaging design in the branding process?
6. How is the brand represented through the packaging design to the consumer?

To answer the first and the second research question we conducted in-depth interviews with representatives of the stakeholders' groups related to packaging design.

It was found that although brand managers emphasised that the design of the package had to be closely linked to the brand platform, they generally did not believe that packaging design could be

used as a brand-building tool and rather used it as a support to other means of marketing communication. The other stakeholders, however, disagreed and pointed that using packaging design proactively at the point-of-sale can create differentiation, arouse interest, and generate buzz around and interaction with the brand, which in the end will lead to brand recognition and brand sustainability.

However, it was further found that it is important that all three layers of the package are used to communicate brand values and brand identity and for a packaging design to be used as a brand-building tool, it has to be integrated into the overall branding strategy of a company. This means that the design process should be performed simultaneously like in a matrix organisation, where considerations of all stakeholders are required. To illustrate this we proposed an onion diagram showing how visual stimuli, product and brand platform evolve around the core which is the packaging design, suggesting that the packaging design has to resonate with all three elements. Around this layer we recommended that all the internal specialists from all departments related to the planning, execution and evaluation of a marketing campaign came together in a borderless group to make sure that the two inner layers matched. These internal stakeholders however also have to consider external influences as well as macro level influences depicted in the last two layers. If an organisation can learn from their external environment and correct mistakes in their operating systems they can perform more efficiently.

Based on this part of the analysis we can conclude that packaging design is not being used to its full potential in FMCG companies, but we argue that by moulding the packaging design after all stakeholders' requirements and staying true to the brand and the product in an ethical way, companies could use packaging design proactively to create and sustain brands.

The third and last research questions was answered by conducting three focus group interviews with three different consumer segments that were all considered to buy FMCG products on a regular basis. The aim of the focus groups was to find similarities and differences as well as interesting opinions which could help us identify how packaging design is perceived by consumers and consumers can perceive the brand values incorporated into the packaging design. We chose to apply the technique of photo-elicitation during the focus groups, where photographs of products from our chosen categories were functioning as visual reminder of the real packaging designs. This was done to help the participants give richer descriptions of different concepts supported by stories rather than listing several abstract concepts.

The vast amount of information gathered from the focus groups led us to identifying common themes which helped guide our analysis.

The findings were summarised in a model that was meant to illustrate how consumers evaluate the visual stimuli they are presented with. It was clear that consumers have certain expectations about the way different products should look, and these expectations together with visual stimuli and other market stimuli (e.g. promotion and in-store environment) dictates which products the consumer notices in the first place.

It was noticed that colour is a strong attention-catcher, though most often as a blend from the overall impression of the category. The same was the problem for shapes. Packaging that stood out from their immediate environment in terms of colours and/or shape and/or graphics accordingly had better chances of making a strong linkage between the given stimuli and the brand making it easier for the consumer to notice and identify the brand. To get through the visual clutter companies need to design packaging that stands out from the immediate environment and screams for attention but at the same time keep it within limits so the consumer still recognises it as part of the category. Though very original and expressive shapes or colours will attract consumers' attention it will result in non-buying behaviour because their minimum expectations will not be met. Thus it is important to

consider the whole product category to be able to make an educated decision about colour, shapes and graphic combinations for the packaging design. It was summarised that packaging design has to fulfil three different functions in terms of visual attention: attractiveness, differentiation and recognition.

Once the packaging has caught the attention of the consumer, the brand meaning creation and negotiation begins. To find out to what extent consumers actually perceived brand messages we asked the participants questions about brand associations, feelings and values. It was suggested that through the different visual stimuli packaging communicated functional, emotional and self-expressive benefits. It was observed that the participants associated what they saw with their previous experiences and self-image. It was here found that though shampoos and toilet paper are FMCG goods, their packaging designs evoked strong associations in the minds of the consumers and it became clear that some of the packaging designs managed to communicate a brand image that was an exact fit with their brand identity. Others managed to create a strong brand image, but which was not reflected by the brand identity. Others again were found to send mixed signals that confused the consumers. Accordingly we concluded that a crucial step in the establishment of brand meaning is creating coherence between the brand messages, the perceived values (functional, emotional and self-expressive), the product inside the package and the consumer's expectations, tastes and needs. From this consumer research we could conclude that by creating such coherence, it is possible to communicate a brand identity that matches the image the consumer has of the brand, which will lead to stronger brand equity.

Our empirical research led us to develop three models. Two working frameworks, as explained above, representing on the one hand, the process of designing a successful packaging and on the other, the process of consumer meaning creation and the influences that shape how consumers perceive communicated brand messages and how these can result in a stronger brand image. The third model presents a simplified conceptual framework based on the two working frameworks. This model represents the result of our research and is meant to help FMCG companies and academicians understand the process of creating and nurturing a strong brand through packaging design.

Research Limitations and Future Research

Although we have tried to research the area of packaging design as thoroughly as possible within the time limit of two months, we should acknowledge some of the research limitations.

First, gender might have influenced the way we gathered and analysed our data. On the one hand, all our stakeholders' respondents except for one were male. Therefore, we might have missed to capture the female view from a stakeholders' perspective on the process of designing a product packaging. On the other hand, we are also subjected to our own gender differences. Therefore, the way we have formulated the research aim, the interview questions and the way we have structured our analysis might reflect at times typical gender thinking.

Another point that is important to consider by other researchers when reading this paper is that the way we have analysed our data is shaped by our *situated knowledge* (Haraway, 1988). As marketing students, our professional background predetermines the way we "see", interpret and analyse the gathered data. If students within sociology or psychology conducted the same study, the whole thesis would have been approached in a different manner, which would have led to reaching conclusions from a different perspective.

We should also consider the methodological choices. Had the consumer respondents not been aware that they are participating in the research, their behaviour in general might have been different thus

generating different data. The mere fact that they consciously took part in such research implies that their responses are tailored according to what they think the researchers want to hear, which might not reflect the whole truth.

Therefore, a suggestion for future research that will avoid the limitation of this thesis is to conduct an in-store observation (consumer perspective) and an ethnographic study in a business environment (stakeholders' perspective). These methods will keep the researcher unknown to the parties under observation thus allowing him or her to examine human behaviour in its pure form.

Since, this research reflects the view of packaging design as a brand-building tool at a single point of time, a longitudinal research could be performed to determine how the view of packaging design changes through time and whether it develops with the advancement of the retail technology and upcoming consumer trends. Furthermore, a longitudinal study could inform us whether packaging design actually gains a role in the brand-building process in real time.

Finally, as this thesis presents several conceptual frameworks based on qualitative analysis, quantitative empirical research needs to be conducted to verify the applicability of the proposed models for using packaging design as a brand-building tool. The quantitative research should further find out whether the conceptual frameworks of this paper can be used in practice in a geographical area outside Scandinavia and whether they can be applied to industry sectors apart from the personal care sector.

Appendix A - Respondents Profile: Industry Stakeholders

Stakeholder	Representative	Interviewee	Profession	Department	Field of Expertise	Contact
Manufacturer	BDF Beiersdorf AG	Elisabeth Vorwerk	Senior Brand Advisor	Consumer Market Intelligence	Market Research; Marketing Research; Consumer intelligence; Sales	We met with Karl Helmer from Beiersdorf Nordic after a conference at Lund University, who directed our research proposal to the co-ordinator for internships and theses, Rolf Carsten. Mr. Carsten then arranged interviews with several key experts within Beiersdorf.
		Martin Wulle	Global Marketing Manager	Brand Leadership Unit	Marketing; Branding	
		Oliver Sperber	Innovation Manager & Material Expert	Packaging Development	Innovation Processes; Innovation Management; Raw Material; Polymer Chemistry	
Packaging Supplier	SCA Packaging	Patrick Verhelst	Marketing Director Europe	Business Intelligence	Marketing; Packaging; Business Intelligence	We sent our proposal to SCA Packaging directly via e-mail, and received reply from Marta Claravalls who put us in contact with Mr. Verhelst.
Retail Consultant	Retail House	Martin Moström	Co-founder & Account Director	Board of Directors	Retail Consulting; Shopper In-store Behaviour	We met Mr. Moström after a conference at Lund University, and later corresponded with him via e-mail.
Academia	PhD Copenhagen Business School	Jesper Clement	Professor in Marketing	Department of Marketing	Industrial Design; Graphic Design; Packaging Design	We contacted Mr. Clement directly through e-mail

Source: Brodersen & Manolova

Appendix B - Interview Guide: Interviews

- Could you please first introduce yourself, your position, your professional background etc.?
- What is/should be the process of designing a package? What parties are/should be involved in that process?
- What kind of research has [Company] conducted to find out what consumers perceive as an attractive packaging?
- Can you please describe some of your findings and how these have been implemented in the packaging design?
- What do Beiersdorf consumers (within personal care products) want in terms of packaging design (shape/ colours/ text)?
 - What are they attracted to and what do they pay attention to?
 - What colours/ shapes/ text do consumers expect/prefer in the packaging design?
 - What is the basis for choosing the brand colours of the different products (for example Nivea)? Do Beiersdorf consider every colour for its meaning and cultural associations?
- What is a successful/ effective/ attractive packaging?
- What makes a packaging a failure?
- Good and bad examples?
- How is the success of packaging measured?
- To what extent do [company] experiment with the different elements of the packaging (shape/ colours/ text)?
 - Can you think of any successful or any disastrous examples?
 - How often are new innovative designs implemented?
- Can you explain us the role of packaging design within your marketing mix?
- What is then the role of packaging design within your overall branding strategy?
- How are the different [company] brands values incorporated into the package design?
- Does packaging create competitive advantage for the brands? If yes, in what way?
- What are the trends among your business competitors or partners in terms of packaging design?

-
- Have you observed an increase in investment in packaging design in the personal care industry in the recent years?
 - Have any products been introduced to the market solely through the use of packaging design at the point of sale? Examples?
 - Can you think of any risks, taboos or limits to implementing packaging on a more strategic level (as a main promotional tool)?
 - Are there any specific products more likely to become strong brands through the use of packaging than others?
 - Can packaging design replace traditional advertising to create a strong brand?
 - Future predictions about packaging?
 - Is there anything else that you would have liked to talk about and we failed to pay attention to?
 - Thank you for your time and attention!!!
 - If you are interested, we will of course send you a digital copy of our thesis once it is done.
 - What were your expectations of this meeting?
 - Do you feel satisfied with the discussion we had, or would you have preferred a different approach?

Appendix C – Poster: Shampoo Photos



Source: Brodersen & Manolova (2008) (Real size: H60cm x W90cm)

-Blank Page-

Appendix D – Poster: Toilet Paper Photos



Source: Brodersen & Manolova (2008) (Real size: H60cm x W90cm)

Appendix E - Respondents Profiles: Consumers

Stakeholder	Representative	Code	Gender	Age	Education	Occupation	Economic Class	Contact
Consumers	Focus Group 1 - Housewives	1A	Female	45	Higher	Logistic Coordinator	Lower-middle Class	B3's Work Friends
		1B	Female	50	Primary	Secretary		
		1C	Female	46	Primary	Receptionist		
		1D	Female	45	Primary	Sales Assistant		
		1E	Female	52	Primary	Purchaser Assistant		
		1F	Female	46	Higher	Operation Manager		
	Focus Group 2 - Students	2A	Male	27	Higher	Master Student	Lower Class	Classmates
		2B	Male	26	Higher	Master Student		
		2C	Male	25	Higher	Master Student		
		2D	Male	24	Higher	Master Student		
	Focus Group 3 - Housewives	3A	Female	54	Primary	Self-employed	Higher-middle Class	Neighbours
		3B	Female	50	Higher	Shipping Agent		
		3C	Female	47	Higher	Bio Analyst		
		3D	Female	49	Higher	Psychologist		
		3E	Female	51	Higher	Nursery Pedagogue		
		3F	Female	52	Higher	Chief Secretary (Retired)		

Source: Brodersen & Manolova

Appendix F - Questionnaire

Age: _____

Occupation: _____

How often do you shop for groceries?: _____

Where do you usually shop (e.g. ICA, Coop, Hemköp, Netto):

Do you buy your **shampoo** the same place you do your groceries? (Mark box)

YES

NO ; Where: _____

Do you always buy the same **shampoo** brand? (Mark box)

YES ; What brand: _____

NO ; Which brands: _____

How often do you change **shampoo** brand? (Mark box)

Once a month

Once a yeah

More seldom

Is there a specific reason to why you buy this/these brand(s)? (E.g. habit, price, brand, environment)

Do you always buy the same **toilet paper** brand? (Mark box)

YES ; What brand: _____

NO ; Which brands: _____

How often do you change **toilet paper** brand? (Mark box)

Once a month

Once a yeah

More seldom

Is there a specific reason to why you buy this/these brand(s)? (E.g. habit, shape, colour, brand, smell)

Thank you for your help!

Source: Brodersen & Manolova

Appendix G – Interview Guider: Focus Groups

Focus Group - Points for discussion

Introduce briefly our purpose – “we are doing a research for our master thesis within packaging, and we would like you to help us gather some information about packaging by participating in this focus group and discussing some aspects of packaging with us.”

We will start with **Shampoos** and then move into talking about **Toilet paper**.

PART 1 – DRAW A SHAMPOO

Can you please **draw a shampoo** bottle the way you expect it to look and **write the colour** next to?

“Now imagine you are in the store, doing your weekly grocery. Now you are walking down the aisle with shampoos, they are on your left.”

PART 2 – SHAMPOO VIDEO

Show the video – now we are in the store.

What **brands did you see**?

Walking down this aisle, which brand you think you will **pick up first**.

What **shapes or colours** did you see?

Did any particular bottle draw your attention? Why?

Did anyone **stand out** from the rest?

What do the rest think? Does everybody agree? What do you think (pointing at the different people)

PART 3 – POSTER SHAPE

Tell me from the poster which bottle you think has the **most attractive shape** and which has the **least attractive shape**. Discussion

Tell me from the poster which bottles you think **looks the most and least easy to use** (open hold in the hand etc.). Discussion

Can you guess the **brands behind the shapes**?

PART 4 – POSTER PHOTOS

GENERAL

Now look at this poster and pick the 1 or 2 shampoo **bottles you like the most** and the 1 or 2 you **like the least**.

- **Why do you like this bottle?** Colours, shape, picture, attributes, logo, brand
- **What associations did this bring to mind?**
- **What values do you think this package tries to communicate?**

Which one do you think is with the **highest quality** and which one with the lowest? Why?

Which one do you think is the **most expensive** one and which one do you think is the cheapest?

Which of these **slogans** do you think fit to which bottle?

Read slogans

COLOURS

Ask for all bottles

Do any of the colours of the bottles on the poster give you a **specific feeling or association**?

What is the extra feature of the product in particular (volume, shine, anti-dandruff, etc.)

What feelings do they elicit from you (freshness, cleanliness, fruitiness, etc)

LOGO

From poster which of the bottles have the **most and least attractive logo**? What do you like/dislike about them?

GRAPHICS

From the poster which have the **nicest graphics and the worst**? Why?

PART 5 – INDIVIDUAL

Ok so from the ones we have discussed it seems that you like these two the most and these two the least.

Show now individual pictures

Hand them out

Now I will ask you some questions that you might find a bit odd. **Brand Prism:**

- If this bottle was a person what **gender** would it have?
- How would he/she **physically look**?
- What kind of person would he/she be? **Personality**, friendly, helpful, sporty
- **Nationality**?
- What would the **relationship** to him or her be? Intimate, friend, professional
- What will **other people think about you** if you use this product?
- **Who would typically buy** this product?

PART 6 – VIDEO TOILET PAPER

“Now imagine you are in the store, doing your weekly grocery. Now you are walking down the aisle with toilet paper, they are on your left.”

Show the video – now we are in the store.

What **brands did you see**?

Walking down this aisle, which brand you think you will **pick up first**.

What **shapes or colours** did you see?

Did any particular package draw your attention? Why?

Did anyone **stand out** from the rest?

What do the rest think? Does everybody agree? What do you think (pointing to the different people)

PART 7 – POSTER PHOTOS

GENERAL

Now look at this poster and pick the 1 or 2 toilet paper packages you **like the most** and the 1 or 2 you like the least.

- **Why** do you like this package? Colours, shape, picture, attributes, logo, brand
- **What associations did this bring to mind?** (economical, environmental, cheap)
- What **values** do you think this package tries to communicate?

Which one do you think is with the **highest quality** and which one with the lowest? Why?

Which one do you think is the **most expensive** one and which one do you think is the cheapest?

COLOURS

Do any of the colours of the packages on the poster give you a **specific feeling or association**?

What is the extra feature of the product in particular (volume, shine, anti-dandruff, etc.)

What feelings do they elicit from you (freshness, cleanliness, fruitiness, etc.)

LOGO

From poster which of the packages have the **most and least attractive logo**? What do you like/dislike about them?

GRAPHICS

From the poster which has the **nicest graphics and the worst**? Why?

PART 8 – INDIVIDUAL

Ok so from the ones we have discussed it seems that you like these two the most and these two the least.

Hand them out

Now I will ask you some questions that you might find a bit odd. **Brand Prism:**

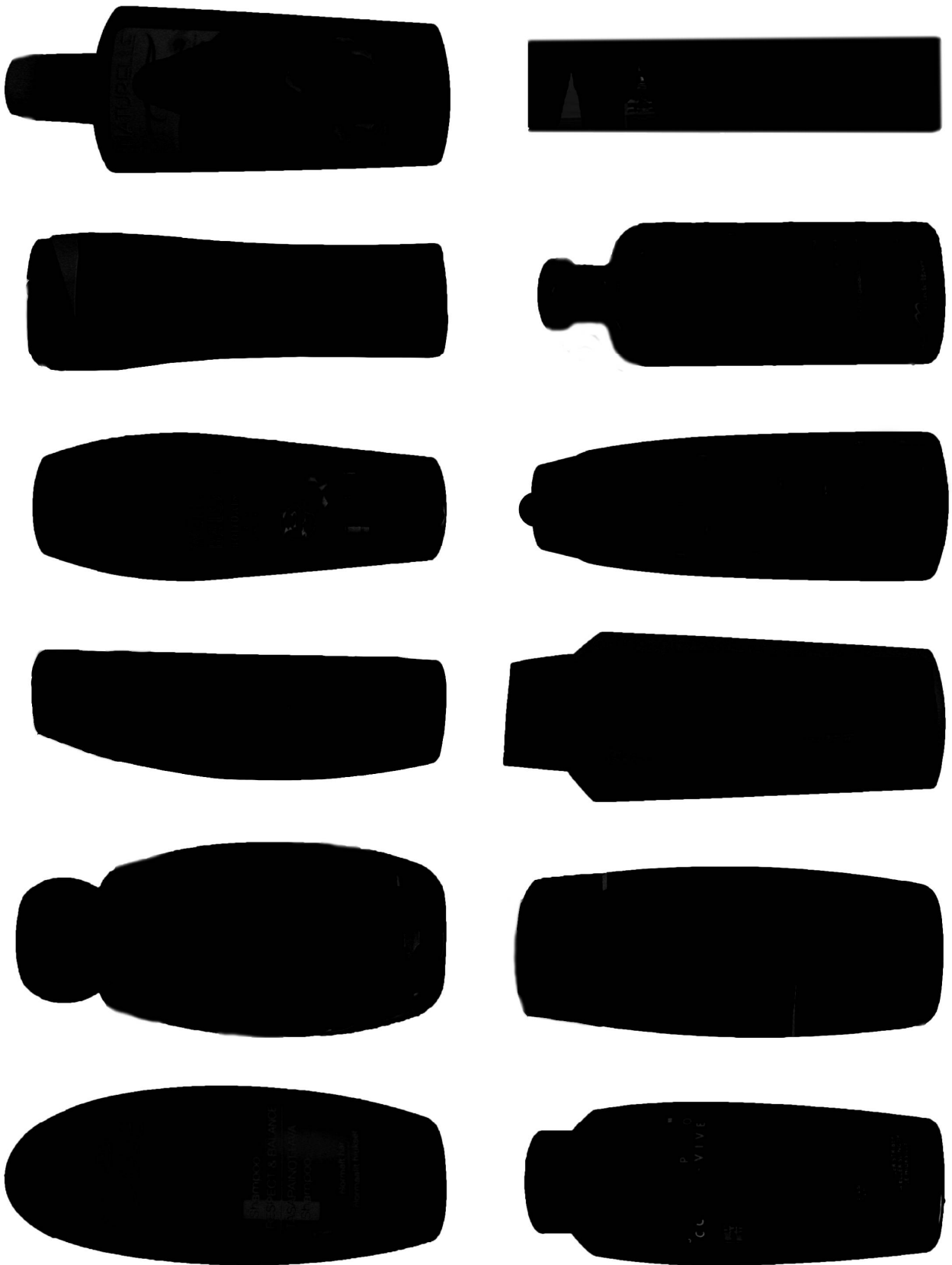
- If this package was a person what **gender** would it have?
- How would he/she **physically look**?
- What kind of person would he/she be? **Personality**, friendly, helpful, sporty
- **Nationality**?
- What would the **relationship** to him or her be? Intimate, friend, professional
- What will **other people think about you** if you use this product?
- **Who would typically buy** this product?

PART 9 – QUESTIONNAIRES

Distribute short questionnaires

Thank you thank you thank you...

Appendix H – Poster: Shampoo Shapes



Source: Brodersen & Manolova (Real size: H60cm x W90cm)

Appendix I – Interview Transcripts

Contents:

- Transcript of Interview 1 – Packaging Supplier (SCA: Patrick Verhelst)
 - Transcript of Interview 2 – Academia (PhD: Jesper Clement)
 - Transcript of Interview 3 – Retail Consultant (Retail House: Martin Moström)
 - Transcript of Interview 4 – Manufacturer (Beiersdorf: Elizabeth Vorwerk)
 - Transcript of Interview 5 – Manufacturer (Beiersdorf: Martin Wulle)
 - Transcript of Interview 6 – Manufacturer (Beiersdorf: Oliver Sperber)
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Transcript of Interview 1 – Packaging Supplier

Interviewee: Patrick Verhelst

Profession: European Marketing Director, SCA Packaging

Date: April 8th 2008

Type of Interview: Face-to-face

Location: Conference room, SCA innovation centre, Brussels

Length: 1 hour, 30 minutes

Packaging for SCA's own brands

The process of designing a SCA package?

Sometimes a client comes with a vague idea of what they want, a very basic idea, and then it is up to us to design a package. Other times, the client comes with a very specific idea of what the package should look like, in terms of colours, shapes, text, dimensions or with almost done conceptual model, with little possibility to change. Normally, the client comes with a brief idea of what they want, who the target group is, possible design solutions, brand values, graphic design and then SCA packaging has to make it manufacturable.

In the first stages of the product development, a marketing representative of the client company is invited to a simulation. Through a software program a pre-calculated environment in terms of lighting, shadows, light reflections, shelf arrangements is created and the product design is placed among other products in the relevant product category. Another feature of the real retail setting is chaos on the shelves (some products laying around, some missing, this was a feedback provided by consumers) This process is done in order to screen which designs work and which do not. The marketing representative decides if the suggested product package is suitable with what the client wants and if it is attractive enough on the shelf, when placed among other products with relatively the same physical and visual characteristics.

When it comes to SCA's own brands, it is the brand management team that defines the brand identity that has to be reflected in the package colours, shapes, etc and then SCA packaging deals with how to make the packaging visible on the shelf.

What kind of research have SCA conducted to find out what consumers perceive as an attractive packaging?

Sometimes they invite clients (customers) to their innovation lab to screen the possible product designs but it is a lab experiment which is quite different than a real in-store situation. Sometimes SCA uses peripheral measures (camera in –store). For that they need a permission of the store manager, if it goes as far as the head office, usually they get a “no”.

How is the success of a packaging measured at SCA?

SCA usually asks customers about the success of the products whose packaging has been designed by SCA but they rarely answer because on the one hand, you could use this information to your own benefit, and on the other hand, you might charge a higher price because the customer's product sales increased.

SCA do not measure the success of packaging on their own, they also purchase the available data on sales from other parties.

To what extent does SCA experiment with the different elements of the packaging? (shape/colours/text)

The Innovation Centre in Brussels is just one of altogether 12 innovation labs all around Europe. The whole purpose of these labs is to come up with new, extravagant designs. The engineers and product development technicians there have the freedom to create anything their imagination dictates. They are completely free to choose among all different kinds of materials, shapes, sizes, colours, etc. Since the Innovation Centre is recently created, SCA doesn't know how many of the designed packages will be actually implemented but SCA's European Marketing Director, Patrick Verhelst says, that this is not the important thing. What is important is that it is only through innovation that you come up with new and different product packages and this is what the company is trying to provide in the market.

Packaging for client's Brands

What are the trends among SCA's business partners (e.g. P&G, Unilever and Nestle) in terms of packaging design?

Placing easy ads at the stores' parking lots; a growing trend is towards smaller format of retail stores

Packaging for both SCA's brands and client's brands

Problems with using packaging design as a main promotional tool?

Companies don't think of packaging as a brand communicator, if they do, they only think of the primary packaging. Not of how the whole category will look on the shelf. Packaging is considered a cost, a necessary evil.

Another problem is the lack of communication within a company. The product development department doesn't talk to the marketing department and so on.

An effective design team would be the cross-functional team: a marketer, a product development guy and an engineer working together!

Another drawback is the way packaging is perceived by the different parties involved in the process of designing the visual features of a product. Companies/Manufacturers think in a box, they only perceive packaging as a cost. Retailers, consultants and other practitioners see packaging as a flagship, as one of the elements of the communication mix that talks to the consumer; that expresses the brand identity of the product.

Furthermore, there aren't many experts in shopper behaviour, and little research has been conducted in that field. There aren't that many books on the topic either. So it is difficult to even educate yourself about shopping experience when there is nowhere you can find information about it.

Can packaging design replace traditional advertising to create a strong brand?

Yes, but it is dependent on using all the elements you have and in the right way you can do it. It further requires different thinking. For example Fanta use all promotional tools in store to create a different image: bottles, flavour, playing with packaging. You can create interaction by adding new features on the package such as pet food where the can contain a portion measure depending on the age of the pet, this resulted in huge WOM and forum discussions online. The overall effect is a brand

with wide recognition due to an augmented feature in the packaging design. Another example is a beer brand that used cool blue colour on the package of the beer bottles that indicated when the beers were cold enough. This was perceived as intriguing and effective by the target group.

Is there potential for packaging design to function as a strategic branding tool?

You can definitely communicate through packaging. The three layers of packaging: primary (focus in the marketing department), secondary or shelf-ready (focus in the logistic department) and tertiary or display (focus of trade marketing need to be coordinated and there must be constant communication between the different departments. Right now this space between the different departments and their responsibility in the parts of the packaging design is a grey zone. That's the point of sale. Between the structural design and marketing – lack of communication and higher objectives there should be constructive gradation from on packaging hype to another. First there was transportation next was easy-opening, handling and now it is display and system (to always make the product visible on the shelf and in the right position).

In general there is a gap between the academic research and business implementation – power relations, communication gap, bureaucracy. SCA themselves are experts in logistics, transportation, safety BUT they are still learning about the full use of display!

Other point from summit

Packaging is no longer considered 'just a container for the product', but a key component of marketing activities at retail. At SCA Packaging, in cooperation with our customers we translate their brand objectives and messaging into packaging that strengthens their products' brand positioning" says Mr Verhelst. "Good packaging has to work at every touch point along the supply chain. It has to be seen on the shelf, be moved from production unit to retail outlet and make our customers be secure that it will run seamlessly through a complex supply chain," he adds.

Transcript of Interview 2 – Academia

Interviewee: Jesper Clement

Profession: PhD, Copenhagen Business School, professor in design and consultant in packaging design solutions

Date: April 23rd 2008

Type of Interview: Face-to-face

Location: Mr. Clement's office on Copenhagen Business School

Length: 1 hour, 30 minutes

Name and profession

I am Jesper Clement, I am an assistant professor here at the marketing department of CBS. My experience in packaging goes back to my former education as an industrial designer, combined with interest in graphic design – packaging was the perfect fit as it related to both the shape and production of material, form industrial design point of view, and the graphic design field relates to typography, colour, use of logo and brands etc. Furthermore, I found it more interesting to do design in relation to common people, as people get in touch with these everyday products. And it is not very famous to be a specialist in the packaging design field. It's very easy for people to relate to my work.

Shopper behaviour (not a question, but story within the story)

People are very impulsive, unplanned when shopping. When in the store, people get inspired or suddenly they see something which triggers a purchase they haven't planned in advance. Normally people don't accept this academic view; they claim that they are planning all their purchases. When they are interviewed they might be very precise in what they want, but what happens in the store is

totally unplanned. So people often say they intend to do something, and then do something different. So combination of questionnaires and observations is a better way from a research point of view to measure shopper behaviour.

Difference between packaging and a package

That's a good question. Few years ago I used them interchangeably and didn't see a difference, but maybe you should ask a person keen on the English language, but as I see it package is something that you generally wrap around the product, while the packaging is when we talk about the specific shape and size and graphics (showing us a picture). Mads: Packaging as the whole design thing, while package is what you use for protection. Pepi: package is something you receive through post, when you talk about packaging, you know this is product packaging.

The process of designing a package

Interesting question, because there are some general descriptions of how you should proceed – that you should start with some research finding out what the purpose of the design should be – functional (easy to open; protecting the product) or emotional (better to catch the eye of consumers in front of the shelf). So there are different purposes that set up goals for the design process. You start with sketches and coming up with ideas and maybe choose one or three prototypes to test. Then the process goes into more specific production phase where you decide on the shape, the material of the product design, etc.

Is that an internal process?

No, many different people with different professional skills are involved. The graphic designer has the responsibility for the graphic design, and the industrial designer is responsible for the shape, material, surface etc, and some brand managers responsible for the relation to the brand family, then there is a person within logistics, and a waste management is involved.

Is that how it should be or how it is? Is it sequential or simultaneous process?

It should be a group work and I haven't seen academic model that describes how it should be done. Today most companies do it sequentially. Now we are starting a research program starting this autumn where we want advertising agencies, packaging producers and manufacturers to work together so we can find out how they can work most effectively. We want to find out whether they have any checkpoints that they follow. Otherwise, as it happens quite often, we see many package failures. The result is disappointed consumers. The marketing communication has been unfair to the consumer. (Showing a picture) What the packaging design suggests about the product should be the truth, otherwise communication is misleading. This is exactly what we want to find out – where in the process these mistakes happen. It's not mistakes on purpose, but the end-result might be disastrous. So in the process of designing the package, there should be a specialist to ethical considerations, or instead of the person, there should be just some general guidelines that everybody is familiar with, and can check across whether they are within the boundaries of the allowed.

There are also many different ways of designing a package, as many as there are design agencies.

It depends a lot on the designer working on the product development, there are no rules saying "this is the design process". Design is also expected to be innovative, you expect the designer to come up with new ideas, and you believe that designer has better aesthetic taste than the engineer.

The extent to which companies experiment with packaging elements?

Some companies are better than others. Coca Cola Company for example is very innovative, and very professional in the way they change their packaging design just a little. It is related to the fact that when we have seen something, general human behaviour, we get used to it, and then we don't pay any attention to it. Like when you go to work everyday, you don't notice anymore what is around you, it is just a routine. The same thing happens in the supermarket where we get used to it. So if a

company like Coca Cola didn't change their packaging relatively often, people would just ignore their products. People can describe the basic features of a Coca Cola bottle, they can't describe it in details. (Showing us a picture and talking about it, even we couldn't remember what the newest Coca Cola bottle design is). And these small changes actually make people notice.

But isn't that due to the fact that people are loyal to the brand?

That as well, but if there were no small changes, it would have been easier for consumers to switch to different brands; they would have been more disloyal. So I would say that keeping your packaging design different from time to time is a way to keep consumers interest in the brand.

Example of a company that doesn't innovate is Arla Foods. They have monopoly status in the milk category in Denmark but this has resulted in low innovation. It is so boring to buy milk in Danish supermarkets. Why not having 20-50 different kinds of milk? I have just been to France; I think it is very interesting to go to the supermarkets when you are travelling abroad. So how many different yoghurt types do we have in Denmark? 10. And there were more than 100 in France, all in small buckets. Such a variety. It was simply an experience to shop there – full of colours, different shapes, and typography, you could easily get lost. It was experience to stand in front of the shelf and choose my type of yoghurt. A disadvantage of this variety is the fact that it could be a bit overwhelming, and people might get frustrated that they don't have enough time to look through all the options, or they might feel they have too many options to choose from. Then even after they have picked up their product, they will feel dissatisfied as they would wonder if there wasn't something they might have liked better or could have been better than the one they chose. With more than 20 choices, too many choices, we get confused. So maybe there is a Bell curve rule that has to be considered. Neither too extreme, nor too standard. Maybe Arla could have used for example their packaging pro-actively in the Mohamed cartoon crisis. Instead of leaning back and hoping that the Arab consumers will just buy what they are used to buy, they could have used the packaging to attract them. I know it is more difficult to change the shape of a product packaging, because of the production facilities, but they could have easily changed their graphics on the packaging. Carlsberg, the Danish brewery, had the same approach to marketing earlier. We have only one beer, you can buy it or choose something else. Later when the local monk micro breweries started producing for the large mass market, the market overall increased. So now you can sell a beer for higher price than wine! Now you pay 100kr for 3-4 special beer bottles. But Carlsberg learned the lesson that they should innovate when they introduced their new beer-Jacobsen, they also invented a new packaging design for the new beer.

Packaging as a main strategic advertising tool?

I certainly do. I used to say it to my colleagues, as most of them as still focused on market communication, which equals advertising. It could be print or digital, but it is very traditional. They are not using in-store advertising through packaging at all...they haven't invited me yet in their team. Especially for fast moving consumer goods, packaging is of great importance. It might have one function for TV set, the way the TV is wrapped when u buy it, and then unwrapped at home, it might restate the experience of your purchase, but when we are talking about short term consumer goods, many marketing textbooks and marketing managers have overseen the potential of packaging design. It is not anything new; it was described as the silent salesman 50 years ago.

Can a brand be created solely through the use of packaging design?

Yeah there are many examples already. I have in mind the Danish jam producer Bang. They don't use any advertising and rely only on their attractiveness on the shelf. "Den gamle fabrik" is the same. Most of the microbreweries that we talked about don't use advertising either, they become well-known once they are in the store. I am also thinking about Osted Mejeri. It is a small family run dairy business in the middle of Sjælland, Denmark, not owned by Arla. They have chosen Ecoline, a Swedish producer of milk packaging, which is made of cardboard (chalk) which is environmentally friendly – if you just leave in on the street, it will dissolve itself and nurture the nature. But I don't think this is what influences the purchase. It is their shape. You have to see it (going on the internet, and showing

us pictures). I have seen their products in Kvickly. And I know they are not using any money in traditional market communication tools because the owner doesn't believe in them, they are just too expensive and they have just too weird ideas. It is him, himself, the one who is making the packaging graphics – they look like they are drawn by hand, or with some simple painting computer program.

The problem is that if I go to the store, I won't notice this one, because it doesn't look like milk.

Maybe if you are in a hurry, but I think that the shape of the packaging will attract your attention because it is different.

It is just a question of whether the consumers will accept it. Just like you write in your PhD that olive oil will be soon produced in carton boxes like milk, but people are not used to that, so it is still doubtful whether it will be successful.

Correct. But the first and most important thing is to get consumers' visual attention. But if you then have experienced that there is miscorrelation between what you see and what you expect this might result in the situation where you don't stretch you hand out to pick up the product. So it can be too extreme, in this situation the Bell curve has to be considered – too traditional and too original will not attract visual attention, very original and expressive shape will attract your attention, but in both cases this will result in non-buying behaviour. You will either pass by it or not notice it or you will notice it, but your expectations won't be met.

Colours?

Pink milk in DK – people will see it but won't buy it. In Sweden milk has different packaging colours. Colours are culturally related so we have to learn the meaning of colour. If you have no previous knowledge for the use of colour then it would make no sense for you, if you go to a Swedish supermarket to buy milk you need to read what it says on the package.

I think in the personal care sector, and more international brands, you have to learn the cultural associations of colours, you have to know that blue is the colour of NIVEA for example. I think that gold is more international colour, you relate gold to higher quality. Often gold is misused in that aspect. The Lidl own brands, biscuits, have gold printed on the package, which suggests high quality but their quality is relatively low. It's all about the perceptions that consumers have with the colours and graphics of the pictures with the actual product.

Risks and limits of packaging as a main promotional tool?

You can oversell the product, you can choose shape and design on the package that do not reflect the quality of the product, there has to be a relation between the product quality, the information on the package, and the interpretation in the consumers mind.

Are companies good at transcending their value through the packaging or do they overlook it as a possible tool?

They are not using it as much as they could. They could use it more. They don't use any storytelling. They should use it more actively, they should change it as Coca Cola just a little, so that consumers might think – I need to see this product, maybe there is something new to it. (He brings in examples of Coca Cola competitions and lotto games – drink the content of the bottle to see your winning number, etc.). So there are many ways to use the package to give consumers experience with the product.

Can packaging create competitive advantage for a brand?

I think you can use it in your competition with others. The question is if it is sustainable, if it can keep you as the preferred brand.

Is that true for all products, or are there any more likely to become brands through packaging than others?

Yeah why not all?! You mentioned toilet paper, very simple product that we don't pay too much attention to. Can you mention your toilet paper brand? I can't, and I don't care. For other products however I do care. Ketchup for example. Heinz. I think they are one of the producers that actually use their packaging proactively. They sell their products in many different forms and designs....upside down bottle, a cap with flip, small packages, big ones, etc. Few years ago they launched some products with no logo information – only the label “please take me home”. We could recognize that it is Heinz due to the shape. It was of course a short event, but they actually used packaging as a marketing communication tool (showing us pictures of a green tomato ketchup). What is that? Is that tomato ketchup? Yeah it is tomato ketchup with a green colour. I think it is disgusting, but it works. The point isn't to be successful but to create attention. Sprite has the same tactic when they introduced the sprite with green and blue colour with the logo “Trust your instinct”. The point was to make people interested and to create a buzz around the product. So this is an example of how companies can use packaging as a promotional tool or in their competition with their competitors. It is related to the functionality but is also related to the experience.

But isn't that possible tactic only for well-known brands, what about companies that are just introducing their newly developed product? Maybe they won't risk using different shape or colour normal for the category as consumers might just think it is misplaced product and ignore it.

Yeah that's the risk, but we have seen many TV commercials where companies use humour to catch people's attention, so why not in the store? This might be the next step. Of course there should be an option, once you have caught consumers' visual attention, to offer your normal products alongside the attention-catcher. So that consumers are offered as well a more secure choice, so that they can satisfy their more traditional needs.

What is a successful packaging design?

Also functional, if you ask the consumer it should be easy to open, to handle, to store in the fridge, and practical things like that, if you ask the producer and people working in logistics, they will have other needs, it should fit the pallet and it should be easy to handle in the supermarket by employees, should be easy to transport, if you ask authorities it should be secure, safe and environmentally friendly, it should be sealed so that the consumer is sure no one has touched in before and so on.

How is the success of packaging design measured?

The best packaging is the one that sells the product! It is difficult to distinguish its effects and ROI from all other communication efforts running at the same time. If you change the packaging, and sales increase, then it was a wise choice. And after it normalizes again, or decreases, it means you have to make changes again, just like Coca Cola did.

Investment or trends in packaging in general?

I have the impression that marketing people are more and more interested in packaging, but on the other hand I don't see much changes in the companies, they still use lots of money on traditional means of advertising and are more conservative in relation to packaging. Maybe it is because it involves some other processes in the production line. Making a decision on advertisement in a newspaper or on TV or on a bus does not involve the whole production line, maybe they should increase the number of products in certain period but that's it, but changing the package each year dramatically means that they need to invest enormously in the production line – machinery needs to be replaced with new ones, so it is rather expensive.

The marketing research is very tiny on this subject. Many companies see packaging as a necessary evil, and don't want to invest in it.

Has anything changed in the field of packaging since you wrote your PhD and future predictions about packaging?

Not yet. I do not find any good research on packaging design. Now and then there are a few articles each year in some of the academic journals, but they relate more to the functional use of packaging - form and shape, but no comprehensive research on packaging from a marketing perspective. Look even at Kotler's bible on marketing for example – 4 pages about packaging, and it only about form and materials and that's it, and then 50 pages about advertising. I still expect him to call me and write a chapter in his book☺. I hope more people will realise the potential of packaging as a marketing tool. I see a growth in the interest in packaging in its marketing potential, not only functional issues or environmental issues. I hope businesses will place more importance on packaging as a strategic marketing tool.

Transcript of Interview 3 – Retail Consultant

Interviewee: Martin Moström

Profession: Co-founder and account director, Retail House

Date: May 5th 2008

Type of Interview: Phone Interview

Length: 25 minutes

Name and profession

Martin Moström. Partner and Account director for the Retail House and I have been working for over a 10 years in the field of retailing consulting and shopper in-store experience.

Trends in packaging design in the retail industry?

I am only talking from the Scandinavian perspective. Packaging is more and more important because it is getting harder to put up point of sale material on the shelves, therefore if you want to communicate something through your product, the easiest way is to do it through the packaging design. It is also gaining more importance because of the promotions on packaging design, like we change for 8 weeks the packaging design to create awareness. For example, we are working with a big paper tissue company, we are working together for 8 weeks, the title called "Over the edge", and we use it for 8 weeks to promote the campaign, and after 8 weeks we go back to normal.

Was it successful?

Yeah I think this a successful way of promoting marketing campaigns through packaging design as it is difficult for promotional material other than the packaging to be placed in the shelves, then packaging design is guaranteed 100 % implementation of your campaign.

How was it measured?

With sales figures

Who is deciding how products are arranged in the store?

It's on two different levels. You have the central level where you do centrally negotiated planogrammes. It's centrally decided the planogrammes for the different departments in the store and then the local store, which is the second local level, has to implement the centrally decided planogramme.

What strategies the manufacturers need to pursue to get maximum benefit from consumers and how can they work with retailers to make sure their products are positioned attractively on the shelves?

They have to start their own category management work. They have to participate and negotiate and invite the central retailer of a common program called the category management program and there

are two participants in a program like that – a manufacturer and a retailer and they decide how the planogramme should look like inside the different stores.

Should the retailer be part of the process of designing a package?

No. Sometimes they could influence the packaging design, if you have a big retailer, and you as a manufacturer are going to sell this product only to this retailer, then you can design a special package for this retailer, but mostly it would be too expensive, it costs a lot to change packaging design. You have to do the design work, you have to change the production work, etc.

What is the process of designing a package?

The designing of package always starts with the brand platform, where you have decided what are the core values of this brand and then you go to a design agency and you ask them to design different examples of packaging material and then you take these examples to some kind of focus group or consumer group to test if it works. You can also do that in the store, trying to see if it works on the shelf. Mostly this is done digitally though.

What do consumers want in terms of packaging design?

Then you have to discuss shopping behaviour which is totally different than consumer behaviour, because consumer is one thing, at home, in the store is the shopper. In most cases, you are blind in the store. If you look at a normal supermarket you have an assortment of more than 40 000 SKU and normally you need about a 100 to survive in your daily life. Therefore you need some products that will have an impact on consumers. That you can do with form or shape, so on.

Any successful examples of packaging design that has attracted consumers in the store?

There are a lot of good examples of good packaging. But it is one thing to attract consumers inside the store, and totally different thing that it has to work with the system of wholesalers and the distribution system. It has to follow some standard format; it has to fit on the shelf. Therefore I can't really give any good examples.

Can packaging design create advantage for a brand? How?

Yes of course. And I mean the packaging design has to fit the brand platform; and you see now, a lot of manufacturers and retailers are launching premium products inside the grocery chains. And all of them have really nice packaging that is communicating that this product is quite exclusive and quite premium, and if you go to see the products launched recently in for example ICA stores or Hemköp, you will see they are all premium. One thing is to communicate through taste and so on, but packaging design is really important to communicate the premium aspect of the product.

Don't such premium products require higher involvement on behalf of the consumer?

When we are talking about the food market, the premium you pay for is maximum 20-25% more than the normal price. You don't buy a Mercedes Benz, so no I don't think you could refer to the premium products in the hypermarket chains as higher involvement goods.

Can you think of any products that have been introduced to the market solely by the use of their packaging design, without the additional help of advertising or in-store promotions?

Yeah, then you have to go to the hard discount products, like the me-too products, like canned corn for example. For example think of Euro-shopper. They haven't invested one coin in marketing. They are only communicating low price and low price is the really simple packaging design. So when you are introducing some kind of hard discount product, the only thing you are communicating is price and then you don't need other advertising than the packaging design itself.

Can strong brands be created in this hard-discount sector?

Yes I think you can create a really strong retailer brand also in the premium sector. But then you need to communicate and advertise this product. We were launching one of ICA's premium brands with focus on healthy brand 2 years ago so we did a lot of advertising on the side. We started with the advertising after we introduced the product on the shelf.

Do you think then that a strong brand can be created only through the use of packaging design (can retailers rely only on their packaging design to build strong brands)?

No. Only if you are competing with price, but if you are trying to create a premium brand you need to use other promotional tools as well.

Risks or limits to implementing packaging as a main promotional tool?

Of course! Just think about what we said before. If there are about 40 000 products in a store and you only need a 100 of them, and if a retailer relies only on the package, the chance that their product will be noticed is not that high. They have to do something really different to make an impact.

Future predictions about packaging and shopper behaviour?

I think it will be more and more important in future because of the problems of getting up PoS promotional materials in the shelves. Therefore packaging design will be a really important way of communicating brand values and also promoting campaigns.

Transcript of Interview 4 – Manufacturer

Interviewee: Elisabeth Vorwerk Martin Moström

Profession: Senior Brand Advisor, International Sales and Marketing, Consumer Market Intelligence department (NIVEA), Beiersdorf.

Date: May 5th 2008

Type of Interview: Phone Interview

Length: 25 minutes

Name and Profession

My name is Elisabeth Vorwerk, I work in the former market research department, now called consumer market intelligence, and I am the brand advisor for the international sales and marketing department. Now I have been working for BSD for 12 years, always in the market research department worldwide, before that I worked for Google. Our mission is we are the voice of the consumer in our company.

The process of designing a package

From my perspective, it started with a re-launch and launch of a product, which means we have a concept, which package has to fit, A team of colleagues, including marketing people, packaging people, market researchers, sometimes designers are doing a briefing for the design agency. Please give me a new design for our new concept idea. We work with external design agencies for that process.

Research that BSD has done to see what consumers see as an attractive packaging?

Our design partners who are developing something for us are doing their own consumer research and they are the ones who know what exactly the new trends are. When we have proposal for a new packaging design we are doing very simple packaging test with consumers to see whether they like it, what about the colour, what about the form. We use focus groups and do a lot of research prior to launching the product in the store as if we do the research in the store, the costs are higher.

Concerning the specific features of the product (colour, shape, images, graphics) it depends a lot on the concept we want to develop. If for example we want to create a shower gel which is very

inspiring or very dynamic or which leads you to the mood of the wildness of a great morning, of course the colour has to transmit this feeling as well as the shape. On the other hand, we have ranges of products of shower gels, and not every shower gel could look totally different than the other one in our range. So we have preliminaries, the packaging has to play this and this role, it has to be in this form, we can only play with the colours and the label. It all depends on the concept.

Cultural considerations of colour? From our experience, in the category we are dealing with, colours are so international and they are always the same.

Examples of bad and good examples of attractive/successful packaging?

Our latest product was successful – it's our DNAge project. Successful was also our latest shower gel, the one you can find in the stores now.

If a product fails, on the other hand, it is not only due to the packaging design. It is also due to the price, concept, distribution, smell, etc.

How do you measure the success of packaging design?

We are comparing the old packaging with the new packaging design, and if the new one is considerably better than the old one, in terms of certain items, such as more cosmetic, more feminine, more attractive, or more colourful in reaching our goals that we have set for us, then the design is successful. That is our measurement.

Another way we measure it is by the recognition of the new design. We track how fast our loyal consumers will find the new package in the store. How long the consumer needs to find their product again. We are doing both qualitative and quantitative research. Before the packaging is in the store, we use simulation, with in-store-like environment, we track the time consumers needs to find the packaging design. We do that both with the old design and with the new design, and then we compare them.

The role of packaging design in NIVEA's marketing mix?

Up until now it has had a role but not a major one. There are a lot of limitations and restrictions we have to follow, internal ones, concerning packaging format, packaging colours, in terms of brand identity and brand equity and so on. The packaging needs to fit the production machines formulas. If we change the packaging design, the form let's say, we need to change the whole production system. So that is one of the limitations of using packaging more strategically. Another one is the brand colour. When we talk about NIVEA, we talk about blue colour, we can't change it to orange or yellow. It is forbidden, it goes outside the brand identity. In that way, the role of the packaging is limited.

Can you explain how NIVEA's brand values are incorporate in its packaging design?

Nivea's brand values are firstly strongly incorporated in the work we do, every one of my colleagues is living the brand values. Round, not edgy, colours that attract family, feminine brand, introverted and extroverted, the textile feeling, should communicate the NIVEA values, it should tell you that it is soft.

Can packaging design create competitive advantage of the brand?

Yes definitely, it is possible. I have to think. With the development of a product from us, the producers, until the point it is on the shelf or at somebody's bathroom, packaging becomes more important. At the end the packaging has to communicate our ideas and our concepts and our NIVEA values. When the packaging is in the store at the shelf it is the only medium to communicate the NIVEA identity.

Trends in the beauty and personal care sector (competitors)?

There are rarely investments from my point of view. If there are any, then they are using the same basic packaging, but they experiment with different elements, such as the labels, or changing the lid

to make it more functional, etc. But they all aim at cost reductions. And environmental discussions are coming again not from the companies' side but the trade. Also, I am observing trend of the outer packaging and environmental friendly materials is coming up again.

Any NIVEA products introduced to the market only through packaging design?

No, you can't create brand associations and brand awareness only through packaging. You need other promotional tools as well. You have to do promotions above the line or below the line and advertising to make a product successful.

I don't think that packaging design can replace traditional advertising in the store.

Future predictions about packaging?

It will gain much more importance for several reasons. First if all, micromarketing sectors are becoming more and more important, the tactics of the packaging or the possibility to change the colour or to change the size of the package. Another point is that now the discussion in the industry is that point of sale becomes more important in the store because we have the technologies to measure what is going on at point of sale and packaging design plays major role there.

Transcript of Interview 5 – Manufacturer

Interviewee: Martin Wulle

Profession: Marketing manager, NIVEA Bath Care, Beiersdorf

Date: May 5th 2008

Type of Interview: Phone Interview

Length: 25 minutes

Name and profession

Global marketing manager for Nivea Bath Care, I have been working for 17 years for BSD now, I have been general manager in Ukraine, have had several sales and marketing positions, and now to this position as a global marketing manager, I started working for Beiersdorf right after graduating the university.

Process of designing a package

When we start to develop a new packaging because we want to re-launch a product or because some of our consumer researches have demonstrated that our packaging is not competitive enough anymore, then we contact a designer, who presents several design options. We set up a briefing together with our affiliates and set up the main criteria the process should fulfil and the designer (external agency) starts the process. Sometimes involve semiologists in this process to discuss the design language of the product we want to change. Then we become aware of all associations the combinations of colours, images, labels (logo) on the package can bring to consumers.

Consumer research

Yes, we do various kinds of research where we test the market. We test the design itself, how it looks, and its functionality, whether it is convenient, whether it is light and so on and so on.

Normally, we start with a focus group to get a rough idea of what it is all about. From that we get an indication in which direction we want to go, whether it should be more female, more cosmetic, more advanced. Then we start a research based on that where we specifically ask the consumers "how do you like the design, the shape, is it easy to use," etc.

What is a successful/attractive packaging?

When the consumer perceives it as superior in his mind and this leading to increased buying intention and he says yes I want this product

What do consumers want in terms of colours, shape and graphics?

It is the combination I think. For example, we pay attention to the shape language, if it reminds you of something, which goes very close in our case to our labelling design.

Good or bad examples of successful packaging design?

Currently we are discussing the functionality of our design bottle in our shower gel category, whether it makes sense to have an upside down bottle. We have introduced recently the bottom up lid. So we started with focus groups and we let them discuss whether they like it, what they use normally, then we go deeper, and brief the designer to make some proposals based on what we have.

How do you measure the success of the packaging design?

First of all, in sales, and secondly, increase in market shares.

Role of packaging design within NIVEA marketing mix and branding strategy?

It depends on the product category really, if we are talking about roll-ons packaging design can play a different role than for facial cream or for sun care products. For us, in the shower gel category, the design or the shape has quite important function, because it is a product you are using every day in the shower, so in a wet environment, so it has to fulfil certain functionality criteria, and it is something you start the day with, or even in the evening when you take a shower before you go out. So it has to be convenient, attractive, it must fit to the brand, to the brand image when it is a female, when it is very sensitive or emotion brand, Just think about the time in the morning when you wake up, we call it a transformation process, when u wake up and you want to be refreshed for the day so it is a very special personal moment.

How NIVEA packaging design manages to communicate NIVEA brand values?

That is what we are trying to find out right now actually in our market research. Does this packaging reflect sensitivity, is it mild, does it have caring properties, does it have round shapes not very edgy for a woman, is it feminine, is like it has connotation that it looks like a baby shape, where you have a positive emotions towards it. This is really tested with an item batterie. At the moment we are developing an example of different options of a new packaging to check whether it is really relevant for the consumer

Can packaging design create competitive advantage for NIVEA products?

It can create when we have a unique feature, or when we have a product that is very easy to use, then normally it leads to an increased purchase intentions – and this is how we measure it.

Trends among your competitors and business partners?

What we have observed in our category is that competitors are trying increasingly the upside down functionality and more and more products of this kind are being launched on the market. The second trend is that they are trying to upgrade their labels, with a special shimmer on it, so that it is perceived as if with higher quality.

Cultural differences?

There are differences. First of all we are trying to develop packaging that works all over the world. However, packaging functionality and the needs of different geographical areas are different. For example, in Asia the shower gel has to have a pump and the bottle size is a bit bigger than in Europe. In Europe the bottle sizes are in general smaller, 250 ml doesn't need a pump, in USA the bottles are much bigger, 500 ml or more. So we are trying to adapt our products as well as the packaging design to the local preferences that we offer bigger sizes in the States and that we offer different shape with extra functionality in Asia.

Any products introduced to the market solely through the use of packaging design?

We are looking into the category first – how consumers approach the products and we try to develop communication according to that. In the shower category, they decide in front of the shelf, therefore we focus our communication in store at point of sale, on the shelf. In other product categories however, such as facial care, consumers are much more influenced by communication. So we are trying to look at the target group and develop communication for this target group. If the target group is older, then we use TV communication, if we target the younger generation, then we use more online advertising. The younger woman for example is on the internet more often and goes to the cinema, so we try to find out the right way to reach that young woman. This really depends on the category and the target group.

Can packaging design replace traditional advertising?

No not 100 % but it is a very big differentiator for consumers. You have different shape, different design, different functionality, it is brand-building. Everyday you look at your shower gel, how it looks like, at your bathroom and that forms your image of the brand NIVEA. So it is of great importance that the packaging design fits with the overall branding strategy.

Risks, limits to packaging design?

Well, sometimes you have to communicate a product that has a new functionality. Several years ago we launched a shower gel with a massage head so we had to communicate to our target group what was this new thing about, how it is used, and we did that with TV commercials. I don't think that packaging design in-store would have been enough. So when you have something very new and unique packaging won't be enough to communicate this newness, you need additional communication and advertising.

Future predictions

I think it will become more and more important because communication is not coming through the clutter anymore. So competition as well is looking for more competitive features. I have monitored several trends. Many want to upgrade their image through packaging, many want to implement additional functions...functionality, and the convenience aspect becomes more important, so more convenient it is for a certain target group, more successful it will be.

Transcript of Interview 6 – Manufacturer

Interviewee: Oliver Sperber

Profession: Innovation Manager & Material Expert, Global Packaging Development Dept., Beiersdorf

Date: May 9th 2008

Type of Interview: Phone Interview

Length: 25 minutes

Could you please first introduce yourself, your position in the company, your professional background?

Dr. Oliver Sperber, Innovation Manager & Material Expert, working for: Global Packaging Development Dept. Beiersdorf AG Headquater, PhD in Polymer Chemistry

What is the process of designing a package? What parties are involved in that process?

#1 Understanding your target group, consumer insights, key understandings, touch points, media consumption, typology differences, lifestyle, shopping behaviour, influencing factors, life turning points, #2 understanding main Mega Trends & consumer sub trends, technology & packaging trends and latest technical innovations, #3 understanding the brand challenge and strategic orientation of

the brand(s) to Launch / Re-launch, #4 creative act (ideation sessions, open innovation approach, agency involvement, marketing-R&D-engineer-combined creative work shops, etc.), #5 clustering and funnelling all ideas to a few favourites, #6 checking technical feasibility, freedom to operate, possible supply chain concepts, supplier portfolio, etc., #7 checking consumer acceptance, building dummies for focus group discussions, etc., #8 hand-over of final packaging ideas (not more than 2-3) to design agency & packaging supplier for deeper development of package, #9 experimental or pilot tool for checking materials, colours, etc, #10 checking first & final pilot tool samples with bulk for any incompatibility issues, #11 producing serial tool

Packaging Development, R&D, Marketing, manufacturing, Agencies (packaging design, trend, market research, technical consultant), Suppliers, material manufacturer, additive & pigment manufacturer,

What kind of research has Beiersdorf conducted to find out what consumers perceive as an attractive packaging?

Internet and key user, home use tests, focus group discussions, observed usage, shopper observation, eye tracking,

Can you please describe some of your findings and how these have been implemented in the packaging design?

The way how a package is been hold & applied, the way how certain mechanism or materials can not be realized.

What do Beiersdorf consumers (within personal care products) want in terms of packaging design (shape/ colours/ text)? What are they attracted to and what do they pay attention to?

Depends a lot on the typology and target group we address to. This can't be answered in general. Example: Teens need an absolute gender specific packaging and are not attracted by the standard.

What colours/ shapes/ text do consumers expect/prefer in the packaging design?

Again – very target group depending. Elder people e.g. are looking for clear colour and shape language and seek packaging elements that are helping them to feel, open and apply the product / package also by special haptic features of a pack ... but without them been told that a pack is specifically for older people. Teenage girls e.g. are looking for individual and unusual packs and do feel more attracted to the non-standard.

What is the basis for choosing the brand colours of the different products (for example Nivea)? Do Beiersdorf consider every colour for its meaning and cultural associations?

The basis for the background colour is mainly the brand identity. Individual colour coding or elements will be identified to meet different target groups or regions or cultural most liked colours. However, for global projects, we look for the best compromise to launch just one package worldwide.

What is a successful/ effective/ attractive packaging?

A packaging addressing or touching all 5 senses

What makes a packaging design a failure?

Miss-leading shape design, miss-leading colour design, malfunctioning packaging, uniform with all other brands in the shelf, no differentiation,

Good and bad examples?

Within the BDF world ? Good: Nivea Deo Pearl & Beauty

How is the success of packaging measured?

That's hard to judge as the consumer always is psychology-wise pre impressed by TV and print ads as well as by parallel changing products. Very good success factors can currently be measured by the cigarette industry that are, in many countries, not allowed to do any ads anymore and can only succeed and attract by its packaging.

Can you think of any successful or any disastrous examples?

For bigger projects we do often go into parallel packaging idea testing with 3-5 ideas (design, shape) in parallel. Colour is defined at a later stage.

How often are new innovative designs implemented?

Almost with any re-launch.

Can you explain us the role of packaging design within Labello and Nivea's marketing mix?

Regional differences.

How are the different Beiersdorf's brands values incorporated into the package design?

Two main factors drive resource spending: emerging and grow brands as well as brand value.

Does packaging create competitive advantage for the Nivea or Labello brands? If yes, in what way?

There is more within the BDF brand world than just Nivea & Labello. However, the answer is no ... the mix is an expression of the different regional focus of both brands.

What are the trends among your business competitors or partners (e.g. L'Oreal) in terms of packaging design?

Higher value appearance, more gender or role model specific design, a more natural approach, a more aggressive or experimental approach.

Have you observed an increase in investment in packaging design in the personal care and beauty industry in the recent years?

Yes.

Are there any specific products more likely to become strong brands through the use of packaging than others?

In general all fast moving consumer goods.

Can packaging design replace traditional advertising to create a strong brand?

To a certain extent.

Future predictions about packaging?

Its importance will increase as packaging is still a growing, fantastic marketing tool.

Thank you for your time and attention!!!

Appendix J – Focus Group Transcripts

Contents:

Focus Group 1 Transcript - Housewives

Focus Group 2 Transcript - Students

Focus Group 3 Transcript – Housewives

Focus Group 1 Transcript Housewives

Nr of participants: 6

Participants from left to right on the video:

1A, 1B, 1C, 1D, 1E, 1F

Interview length: 45 minutes

PART 1 - Draw a shampoo

PART 2 - Watching video

C: Hey that's my brand up there on the top shelf

A: As long as it is on discount it is my brand

B: I like the one in the lime green

D: I would never buy that one... It looks cheap

E: I have this Shampoo in my bathroom right now... I think

B: I like that fruity one (Fructis) down there

Which brands did you see?

A: I didn't look for that

B: Fruity (Fructis)

C: There was Elvital for sure

E: Yes

C: And Gliss

D: And there was the red one up there on the top...

B: and the one with honey

ACE: And Dove

B: Response

CDE: Yes Response was there

Did you notice any colours in particular?

C: Yes, I noticed the pink one

D: I noticed the white one...

B...with the yellow lit

CE: Yes I saw that one

B: Yeah I liked that one

D: And then the red up on the shelf

Did you notice any specific shapes?

C: Yes the white and green one had such a zwuech (chubby round) form

A: There where some chubby ones

But no shapes caught your attention?

ACE: No

B: Nothing

C: Yes I thought about the Gliss one, don't they have such a triangular shape?

D: No

E: I don't know

A: also those Herbal something they look kind of like whiskey bottles

A: those up there I think looks like fertiliser for flowers

E: And then there are those small round ones. Like the crèmes.

Did any specific shampoo stand out if you consider all elements?

D: Well the thing I noticed the most was the red ones on the top shelf

C: yes I was actually thinking about those too

B: those white ones with the yellow top... they are the ones I noticed the most

D: they look cheap in my mind

So it was mainly the colour that stood out?

D: yes definitely

C: Yes

Do you think it is the same when you are walking in the supermarket?

D: yes

A: no the discounts

C: no I could stop at it because of the colour but then I see the price and if it is too high I

move on... and go find the ones on discount

B: but then you are also seeing something that fall out from the rest

C: yes yes, but I can easily be lured by a

product... the first thing I notice is whether I

think the product looks interesting ... but then

I know that they are too expensive... so then I

move on to by the ones I usually buy.

PART 3 - Shapes (Missing)

PART 4 - Poster

B: the one I first notice is the Response one and the Frutie one

C: You mean Fructis?

B: Frutie... That's the one I use and nothing else

A: Yes I like it too, but I can't stand the smell of it

C: I like its smell

E: I use that Elvital one

B: It is funny that one like the blue Finesse there it disappears completely

Which one does you like the most? If this was the shelf, which one would you pick?

E: I think I would take the Elvital

D: I would examine the red one

A: Yes

C: And then I would take that Gliss one

B: I would take the Response

A: no I would take Dove

Is there one you would never pick?

B: the blue one (Finesse)

D: Dove

A: the flower thing in the corner (Naturelle)

BCED: Yeah we don't like that one either

B: The three ones on the right we wouldn't pick (Naturelle, GDH, Finesse)

C: the Finesse looks boring

B: so does the Enden

Yeah you didn't even see that one?

ABCDE: No

Is there any specific reason why you would choose these?

D: Well the Elvital I would spontaneously pick because of the colour (Red)... But I would read the label before I would buy it... But it is interesting enough so you would grab it

C: I would pick it because I think it is good

E: Yeah I also have this one... and it's not that expensive

A: I would probably pick the Dove because of the design, because I really like the design

B: Yes it has a nice design

Which one sticks out if you only consider the shape?

A: Then I would say Dove again

B: yes I would also say Dove and Response

A: Yes I also like Response just not that particular one

B: I actually think their design is incredible nice

C: I'm still drawn to that Gliss... I don't know why but I am

B: But come to think about it, the wella one I have actually bought before, but I think it is very ugly

C: I have that one at home

A: Well yeah I think the shape is quite alright

B: The four on the left are horrible

A: the one in the bottom corner (GDH) looks like hair spray

B: Yes, but I Also think that Head & Shoulders is nice

Do you think some of the colours are nicer than others and do some fit better on a shampoo than other?

B: I think the green fits nice on a shampoo... and I also think that Dove I pretty

B: But I think that blue is completely misplaced (Finesse)

A: No it is just for men

BCDE: Yes yes it is for men

E: But it fits well with my bathroom so I would buy it (Finesse)

A: I also like the red one

D: Yeah I would like the red one

C: Well I think that the Herbal one looks too confusing so that one I would never buy

B: and the other one looks like hairspray (GDH)

A: Yes I am sure that it is like tar shampoo inside

BCDE: yes

C: And it exactly has the shape of that kind of shampoo

B: but I actually also like the shape of the head & shoulders, it looks very easy to use

So which one is the best?

A: well I would say Dove... I like it very simple

C: well yeah it is so simple that I find it boring

D: I would never buy Dove... I hate their commercials

B: Well I think the red one is awful

D: I think it is funny

C: I think it looks interesting

If you look at the green Response, what message do you think Garnie is trying to communicate to you? What kind of attributes?

B: It's a nature product.... Nature... it is something natural and transparent

What about the Herbal then. It is also green and see through

D: Well it looks like anything but a shampoo

B: Yes

C: it's confusing

A: it could be fabric softener or flower fertiliser

What do you base that on?

C: I think it is the shape

ABE: It is every thing

D: And it looks like you have to use two hands to use it

So when it comes to functionality which one do you think is the best?

B: I think it is H&S

A: yes

C: I think that fruits one is easy to open

B: yes

C Also Elvital looks like it is easy to open

D: Yes

B: But the Response isn't that good because then you have to take off the lit first

C: Dove is also just a little flap

A: Yes I think Dove wins again.. It actually has many good qualities.. Can you see that?

C: yes but then those flaps break off

D: yes so you shouldn't bring it in a bag because then they will break off

B: but dove also has a niceehm nemd

Which one do you perceive to have the best quality?

B: I think the Response bottle looks very healthy... exactly that one

D: I think it almost shows too much for you to be able to believe in it

C: I think it looks like a really cheap shampoo

A: I have to repeat myself... I still think the simple Dove looks very exclusive

D: Yes I can partly agree with you on that... even though I would never buy it

A: No but it looks exclusive

D: I also think Wella looks good

C: Well I still like that Gliss one

Which one do you then perceive to have the lowest quality?

ABDE: The one to the right (Naturelle)

C: I think the one to the right at the bottom (GDH)

B: The hairspray one?

A: Yes that looks like a hairspray

C: yes one of those two

B: It could also resemble a deodorant

C: I also think that Finesse looks annoying

B: Yes it really looks disgusting

D: Yes I don't like that one either

E: Yes it looks like a real male shampoo

B: yes a real male shampoo

C: A male dandruff shampoo

AB: ha-ha Yes

B: they have really misunderstood the message they are sending

Which one do you perceive to be the most expensive?

A: it wouldn't surprise me if it was the herbal one

C: no that wouldn't surprise me either

D: only based on how it looks I would think that Dove is the most expensive

B: yes... it is also the prettiest... as you say with the simplicity... but I still really like the Response

C: I think the Gliss one... not in the shape.... But the...???

B: yes but that big red mark up there...

C: yes but that is because it is on discount

ADE: Yes

B: that mark is definitely a mistake... if it wasn't for that it would have been nice

C: Yes

A: but on the other hand that is what makes us buy it as we only buy what is on discount... so in some way it is a good thing

B: but isn't it right that that mark destroys the overall impression?

A: yes

A: they probably put it there so you would notice the bottle

PART 5 – Individual Pictures

Handing out the individual pictures: Dove, Naturelle, Gliss, Response

B: yes it is really ugly the one with all the flowers (Naturelle)... does it have strawberries inside as well?

DOVE

If this bottle was a person what gender would it have?

- A: Female
 B: No it's neutral
 D: yes I was just about to say that it is neutral
 A: But the shape is so round it can only be a woman
 C: I also think it looks very neutral

How would he/she physically look?

- C: a small fat one... a small fat pale one
 D: I imagine a buff person
 E: yes buff
 B: Yes but the person has style
 E: but then I would say a buff man
 A: but it is still a bit soft

What kind of person would he/she be?

Personality, friendly, helpful, sporty

- D: a very calm and silent person
 C: yes calm and silent
 B: someone who rests in him/herself
 D: Yes definitely
 A: it doesn't have that much character
 D: No

Nationality?

- B: English
 A: he could easily be Swedish
 D: She
 C: why English?
 B: it's probably the name
 A: I don't know I just get the feeling of Swedish
 D: yes I would say Nordic
 C: yes I agree with Nordic

What would the relationship to him or her be? Intimate, friend, professional

- CDE: Friendship
 C: superficial friendship
 B: I can't talk about personality when it comes to a shampoo

What would others think about you if you use this product?

- B: well that we buy... isn't it without perfume
 C: No it is not
 D: definitely not
 B: Well Dove is representing the healthy

D: Following the average

A: well it is for Real women...

C: ...they use those women in all sizes in their commercials

A: I don't know what people would think but I would mind having it in my bathroom

B: yes

Who would typically buy this product?

AB: Yes

CD: No

EF: yes

NATURELLE

B: the fabric softener

B: we all agree that we don't like this one

A: I actually have some flower fertilizer that looks exactly like this one... both the bottle, the size yes everything

If this bottle was a person what gender would it have?

ABCDE:F: Female

C: it is something about a warm colour ... the yellowish colour

B: well for me it looks like strawberry ice cream

D: It is definitely female

How would he/she physically look?

A: Someone with bony arms... someone that has worked a lot

B: someone with big hair on sticking out everywhere

D: someone with big curly hair... maybe a bit fat

F: I think she is really healthy

C: very feminine

A: well I would actually say the exact opposite

E: I came to think about Jytte Abildstrøm

BCD: yes
 E: someone that is thin and full of colours and colourful



What kind of person would he/she be? Personality, friendly, helpful, sporty

D: flighty

B: yes

A: cheerful, lively

E: yes

C: leftist

F: healthy

C: yes with that naturelle it must be healthy

Nationality?

B: Swedish with that naturelle

A: it could also be German

F: I would say Italian

C: yes or French

D: yes something from southern Europe

B: nonono

What would the relationship to him or her be? Intimate, friend, professional

ABCDE: I wouldn't have a relationship to such a person

F: I think I could become friends with this person

A: I couldn't

B: I don't like it either

Who would typically buy this product?

ABCDE: No

F: yes... I think it looks so healthy

GLISS

A: it should have been pink

If this bottle was a person what gender would it have?

ADE: neutral

B: I wouldn't say it is feminine... it is more masculine than feminine

CF: yes

C: it a bit edgy

A: yes exactly

How would he/she physically look?

C: edgy

A: yes and also fit... not a bodybuilder though with broad shoulders and tiny waist.

B: well I could see him as a bodybuilder

What kind of person would he/she be?

Personality, friendly, helpful, sporty

F: a firm type with own opinions

BC: yes

Nationality?

AC: German

A: well not because it is Swartzkopf (Schwarzenegger maybe?)

B: No but it is a bit like the German saying Ordnung muss sein

C: German... that can't be why I like this shampoo

Who would typically buy this product?

ABCDEF: yes

ADE: if it is on discount

RESPONSE

B: yes that is a pretty one

C: yes it is nice

F: that is probably the cheapest of all of them

C: no

B: no I don't think so

D: I can't stand that Garnier

A: it is very frutie

C: no I think Fructis is the cheapest

F: well that one I would never buy

B: I never buy anything else

If this bottle was a person what gender would it have?

ABCDE: it's a woman

A: looks a bit like olive oil

F: ahr it's not very feminine is it?

E: Well yes the colour is

B: And notice the nice round shape of the lit... it's definitely a woman

How would he/she physically look?

F: a small round chubby girl

C: I was actually thinking more in terms of baby than male female

What kind of person would he/she be?

Personality, friendly, helpful, sporty

B: like me

A: there is a bit baby girl over it

Nationality?

B: British

CD: no

D: more from southern Europe

A: or Switzerland

B: no you can't be serious

A: can we agree on Austria then?

BCDE: No

A: but there is so much green there

B: yes Ireland

D: then I would say Holland

C: it is very fresh

D: and youthful

B: it has some feeling of island over it

D: there is also a lot of water in Holland
 C: I think it is more southern European

Final Remarks:

F: I think it is a good thing we don't have to use the same bottle of shampoo!
 B: or that we live in the same house

PART 6 – Toilet Paper (Missing)

PART 7 – Individual (Missing)

PART 8 – Questionnaires

Focus Group 2 Transcript - Students

Nr of participants: 4

Participants from left to right on the video:

2A, 2B, 2C, 2D

Interview length: 1 hour

PART 1 - Draw a shampoo

PART 2 - Watching video

Which brands did you see?

B: Palmolive

C: Dove

D: Gliss, Gliss or whatever

C: Herbal Senses (Essence)

B: Dove

Did you notice any colours in particular?

D: Red or pink or what was it?

A: Yellow

B: White

Did you notice any specific shapes?

C: Yeah like oval (Gesture)

B: there are a lot of them

PART 3 - SHAPES

Do you recognize any of the brands behind the shapes?

B: yes that one is Fructis (T)

D: Yeah that's true

B: and then above is Dove I think (F - Wella)

D: and then 3rd one to the left is Clearasil (F- Head and shoulders)... the new bottle

B: yeah

D: or the dandruff

A: isn't that the sport one? Head and shoulders?

B: that one could be the DoubleDush (F – Respons)

A: and the one there at the bottom is the green one

B: yes Fructis

B: and the one next to I'm also thinking a green bottle

A: Herbal Essential

C: did you say it was Herbal Essences?

A: Yeah it's Herbal Essences

C: And the one on the top left could be Dove (T)

B: Or Palmolive (F)

C: No Palmolive I think is shorter

B: more chubby?

C: But I think that Dove even have a couple of different shapes

B: yeah

Why do you recognize these?

B: the little nipple on the Fructis

C: Yes and the old school shape of the Herbal Essences

Do any of you recognize this one (Naturelle)?

A: Yes I think that is that Lektasil

C: the 3rd one top from the left is that the Gliss? (Head and Shoulders)

Are there any of the shapes you are more attracted to than others?

C: I like the nipple one (Fructis)

A: I like the Herbal Essence... I think that's a classic

B: I have no idea what is the one down there at the right (GDH)

C: it's not even like a bottle

B: It's not really a good one though.. looks like a....

C: Or it's a very expensive one

B: yeah

B: I'm still thinking about the one in the left corner

C: it could be Elvital or something (T)

B: yeah maybe

Which one looks the easiest to use?

C: ahr the Herbal Essence thing... I mean that looks like a proper bottle.. you kind of don't have to study it to open it where on the top left (Dove) it looks like a freaking egg or something where you don't know where to open it

Showing them the brands behind

Dove:

B: ahr it's dove

Response:

Nobody knows this one?

B: aaaahr no

C: when you show it we will know

A: it looks a little bit disgusting

Head & Shoulders:

C: ahr that's on MTV all the time

Wella:

A: it could be Palmolive

C: I only buy this stuff so

C: Ze Germans

B: maybe we should have some girls here as well

Finesse:

D: ahr I've never seen that one

Naturelle:

C: Is that Heipeltzin??

GHD:

B: never head about it

D: is it Swedish?

Herbal Essence:

Fructis:

B: those where the easiest ones

A: yeah it's the little dot at the top that gives it away

C: yeah the nipple... it is pretty distinctive

Gliss:

A: that could probably be Willy's one of the really crappy cheap ones

C: yeah it doesn't look very appealing

D: yeah it looks cheap

C: it's too shaped (Gesture) and not round you know

B: yeah

A: ooh that's a really expensive one! You couldn't see the corners... with the black you can't see the corners.

Enden:

D: I have no idea which one that is

C: It looks like a beer or something

Elvital:

B: Could the last one be Nivea or something?

A: that one I recognized actually

A: oh it's that red one that I have.. I mean that my mom has

A: I have to say though, that Gliss one you can't see the corners on the black shape which changes a lot the appearance. So it gets a completely different shape when you look at it like this. Then I think you can see that it is an expensive one

PART 4 - Poster

So which one of the bottles does you like the most for a shampoo?

A: I like the Herbal Essence still

C: yeah me too! And that's what I'm buying anyways

B: yeah and Head and shoulders I think

C: I think the packaging of the Herbal Essence is nice because you can see the colour of the product and still there is some aesthetic background there with some nice flowers and stuff

B: I really think that the one up there on the top right (Naturelle) is really not that good, well it looks like it's really more like an old woman shampoo

C: But even the Wella looks very cheap... the yellow one

A: most of them looks like they are something you buy from a supermarket which they are now... But the Herbal Essence and maybe the Gliss looks like something you can buy at

another store... they have a different look and feel to them.

B: the one on the right looks expensive at lest (GDH)... and Enden looks really cheap

C: And I'm not really turned on by the Head and Shoulders either

D: no it's true the old one was better

C: I think it looks very basic... like very discounter... blue and white that's...

A: but it does have a really fast looking packaging... it looks like it is going quick.. it looks like movement

B: some of them are more feminine than others

Which one looks the easiest to use.

D: the square one (GLiss)

C: Herbal Essence for me

B: herbal essence yes

D: And then the Fructis is really easy because then you can just flip the little nipple

B: but it looks really hard the one in the right corner (GDH)

C: yes because it doesn't have an obvious like opening

C: even the GLiss because it is so edgy

B: yeah it should be easy to use

C: no, you think?

B: and Response looks like wash something

C: oh detergent

B: yeah.. with that top it looks like you pore it in and then put it in the washer

A: yeah it looks like detergent

B: or actually it could look like any dishwasher

C. but the good thing about the Wella and the Dove is that you can easily see where you are supposed to open them whereas in the other ones it is kind of difficult to see

Which one do you think is the most / least expensive?

C: top right most expensive (Naturelle), least expensive...

B: top right is the cheapest.

C: no I mean bottom right (GDH)

B: yeah bottom right ok.

A: I think the Gliss is the most expensive

BD: yeah that's a good one

D: Enden looks pretty cheap

B: it feels like the theme that the expensive ones are in the corners (Elvital, GDH, Naturell & Dove)

C: It could be the cheapest ones as well

B: I've never seen GHD before so I don't know

B: the cheapest... Naturelle... it looks really cheap

C: Enden cheapest..

B: Enden... Naturelle cheapest

A: I think Wella looks the cheapest cuz it has that oval shape that you have seen always... if you where to think of a cheap and crappy product that's the easy traditional bottle you would think of.

Why don't you like the Enden one?

B: I don't like the name

D: and the lettering... the font.... and the picture

B: yeah the picture... I think about a cheap German copy of something else

A: the typography looks like something that you print out in Word or something

D: yeah

13.00

Can you recognise or guess which brands are behind these slogans?

Garnier

Take care of yourself

B: Dove

D: yeah that could be Dove

B: it's something about moisturiser and such

A: I think it could be Elvital... Dove or Elvital

A: I've heard it before

B: yeah

L'oreal

Provides affordable luxury for people who demand excellence.

C: that's the one down there.. what is it called... GDH...

B: or Herbal Essence

Enden

A reliable and affordable shampoo that effectively reduces dandruff.

ABD: that must be Head & Shoulders

D: It has to be

C: Or it could be Enden

Naturelle

Affordable hygiene- and hair products with good quality and a modern design.

C: Finesse
B: No idea
(people tend to give up)

Wella

Hair comes alive in our hands
C: Elvital
D: yeah it could be Elvital
B: or Wella maybe

Dove

All woman, all beautiful, all welcome
B: Naturelle
A: No that must be Dove
B: No it's Naturelle
D: It could be Dove
C: Dove
D: All the commercials with a lot of women

Do any of the colours used give a specific feeling to you?

B: the red is maybe a little bit like crazy
D: and it is more girlish... women like
A: I think the type of yellow on the Wella makes it look cheap
C: the green looks natural
B: yeah
C: and the red makes me feel good... I like the red colour... it makes me comfortable
A: Gliss gives us the wrong feeling I think... Like something you see at the hairdresser
C: and the Dove is... I'm not into gold so... it's too girly for me I think
B: Response feels like you are poring Yes Ultra (Detergent) in your hair
B: and Naturelle we shouldn't even get started on that one... I feel 80 years old when I look at that bottle
A: Naturelle and Fructis don't look very natural... they're like plastic fantastic

Do any of the colours elicit any features from the products?

A: Elvital is for coloured hair... cuz they have a strong red colour
C: Dove is shine
B: I have no idea
C: Dove looks like it makes your hair shiny.. the gold

What about the Finesse for instance, nobody has really talked about that one

B: it's kinda neutral up there
C: It's fresh
D: it looks like a sun block or something
B: yeah maybe.. or deodorant

Which one is the most shampoo bottle like?

D: Gliss or Herbal Essence
C: yeah Dove could be a body lotion
D: so could the Wella
B: and Naturelle could be laundry detergent
C: yeah exactly
A: and Fructis as well
C: that's actually what we talked about before that it has a shower gel shape
A: Finesse actually has a crappy shape

Which logos do you like the most and the least?

B: Naturelle I least like.. Very much
A: I think Elvital is ok... and I think Dove is ok
B: I think Wella Loreal and Swartzkopf are all really well know... of course it says Loreal but it is very distinct
A: Yeah L'Oreal I think looks good as well... And Swartzkopf too... they have a nice feeling to them
B: Swartzkopf is like a good old brand... it's quality... and L'Oreal is luxury ... modern maybe

Which one has the nicest graphics?

C: Herbal Essence

But it is kinda the same theme as the Response?

C: But with the Response it's the cap that kinda makes it... wrong
A: and also the powerful green it looks...
C: it looks unnatural
A: yeah exactly.. Herbal Essence looks more expensive, but the Response looks like they tried to make it in the same way but they failed
C: yeah

You didn't like Naturelle but which ones can we agree on that you liked?

C: Herbal Essence
B: Loreal
C: Gliss... and Fructis

PART 5 – Individual Pictures

Picked out Naturelle, Herbal Essence, Elvital

20.15 min

Naturelle

If this bottle was a person what gender would it have?

ABCD: Female

C: old female

B: Yeah

D: With all that flowers or whatever it is

C: and the colour as well that old white eggshell.. And the furniture of grandparents

A: and even if you go to you grandparents you would think grand ma and not grandpa

C: maybe if it was black

How would he/she physically look?

B: OLD

C: yeah an old woman

B: it's a grandma

C: yeah like stereotype... grey curly hair

What kind of person would he/she be?

Personality, friendly, helpful, sporty

C: gentle

A: cheap

B: no... but she cares about her hair cuz she wants to keep it

C: loyal person

B: yeah loyal old woman

Nationality?

D: northern European... American maybe...

White... Caucasian

C: yeah... western

What do you base that on?

D: it's just how it feels

What would the relationship to him or her be? Intimate, friend, professional

C: we would like to spend time with them but not too much time...

B: like to a grandma

A: not very intimate

DB: like distant family

C: not too much hugging

What would others think about you if you use this product?

C: you live with your grandma

B: or that you have grandma visiting

C: that you are very old-fashioned... traditional

A: yeah if you always buy this product... you have a grey personality

A: If it is a younger person I would say traditional yes

B: or one that only cares about price

Who would typically buy this product?

ABC: the grandma

Herbal Essence

If this bottle was a person what gender would it have?

ABC: Female

D: yeah

How would he/she physically look?

D: younger than the first one... a lot younger... our age.. maybe 30

B: yeah I'm thinking 30-35

A: yeah or older

C: no 30's

D: I'm just thinking about the commercials where she screams

A: yeah I like that one.

What kind of person would he/she be?

Personality, friendly, helpful, sporty

C: outgoing

D: woman our age with a sexy... that is what they are trying to communicate

C: but she still has some natural aspect... like she is ecological or something...

A: I think that this one is a lot more environmental than the first one if I only think about the bottle

B: But it has some aesthetics over it... they look for nice things

Nationality?

A: Italian

B: I would say western countries... U.S., Europe

A: I don't see a relation between US and Europe

What would the relationship to him or her be? Intimate, friend, professional

B: Sexy time... girlfriend... girl that is a friend

AC: yeah

What would others think about you if you use this product?

D: wouldn't care

C: they would think I have taste

B: and that you care about how his hair is maintained

Who would typically buy this product?

D: I know their target group

A: 25

D: even older... women that want to look 25 again

Elvital

If this bottle was a person what gender would it have?

A: Female

C: yeah it's red

D: and for dyed hair

How would he/she physically look?

A: I'm thinking 55 year old hairdresser lady

B: I would say younger

B: Well I would say old and sloppy

A: no I'm thinking more like the 55 really outgoing still caring a lot about how she looks

D: 30 years old

Nationality?

B: southern European

C: no I'm thinking German.... Cuz they are world champions in colouring hair

PART 6 – Toilet Paper

VIDEO

C: Can I touch it?

B: Can I wipe myself ?

A: Can I get a sample?

Don't look at the prices, just the products

A: This is in Denmark?

N: Yeah, in Bilka

A: This is a big store

C: Is that the toilet paper national archive?

What brands did you see this time?

B: Lambi and Kleenex and some really cheap ones I haven't seen before

C: I miss my Willies

A: Yeah Lambi and Kleenex

Which one would you pick up first?

C: The cheapest

Any shapes or colours that drew your attention

BCAD: Round and white

A: Dark red sort of at the end that tries to look more expensive

B: I think Lambi looks more expensive

C: I saw blue and green

A: yeah, red, blue and green

Is there any that stood out from the rest?

C: Kleenex because it has different colours

A: But it is also because of the logo they have

B: Parent wise, they would think Lambi looks the nicest

C: Is Lambi Swedish?

A: I don't know

B: I am not sure either

POSTER

From these packages of toilet paper which one do you like the most?

A: Extra or Lambi

B: Extra?

B: I would say Lambi

A: Lambi because it is soft; Extra because it is cheap

N: But did you notice that Extra is actually Edet?

A: Yeah of course, not at first though

B: Yeah but Lambi looks like quality and Extra and Elegance look cheap, it screams: low quality

A: Yeah Elegance, they have a strange message and it is cheap crap? Elegance that looks cheap.

D: what is that Luxus is that toilet paper as well?

34.06

Which one do you like the least?

A: I like Elegance the least

B: yeah I would say that as well... I would still maybe buy it because of the low price but it looks really tacky

C: what about the 40 role one then?

A: but do you know that they are cheap?... cuz for the name it looks like they are trying to

give the impression that they are in fact expensive

B: exactly ... they are trying to make it look nice but it ended up looking really tacky.

C: what about the 40 one (Kæmpekøb)? It looks cheap too

B: Yeah but at least they are showing it... they are not trying to make it look expensive

A: yeah they show exactly what it is... Like extra... it lasts for a long time and it is cheap... Elegance sends mixed signals... it looks cheap but I think it is not...

C: but the satin looks like women's hygiene towels

B: yeah it is strange... it doesn't look like toilet paper

A: yeah it looks like those disgusting women things

Which one looks to have the highest quality?

C: Kleenex

B: Edet long and Soft and Lambi

C: I would have to go with Kleenex

A: I have to say Lambi then

Which one looks to have the lowest quality?

D: the one up to the left... Toiletpaper..

B: or the 40 thing

C: or the Extra

A: I'm a bit tired of that elegance... or extra... one of those

Which one looks the most expensive?

D: Lambi

B: Kleenex doesn't look expensive

A: but Lambi Satin does

BC: yes you are right

A: with the name... and how it is written and what it says on it... and the colours... Elegance could probably do the same if they were a bit better at designing the package... I think they go for the same look though

Which one looks the cheapest?

ABCD: 40

B: or maybe the 20 one

Are there any colours that are more towards toilet paper than other?

C: Blue

B: yeah blue is apparently very popular

C: blue and water

A: and maybe light blue so you don't think about shit and piss

What about the red then?

ABCD: It looks like kitchen role not toilet paper!

Do any of the colours bring forward any kind of associations?

B: the green would be for the nature... good environment

D: which one is green?

C: green line!

C: and satin is for women... with the purple colour

B: and elegance would be older women

A: and with the Lambi.. Softness.. and the light blue on Extra also has some lightness to it

Which one has the most attractive log?

C: Probably Lambi

B: yeah that's the most distinct

A: yeah it's the only one that really pops out

B: and when you see the sheep you know its Lambi

C: and it looks like that they put a lot of effort into it... with the nice picture of the lamb and everything

Which one has the overall nicest graphics?

A: I think it is Lambi

C: yeah Lambi

D: I like ICA's

Why?

D: Because it says what it is and that's all I need from a toilet paper... and then I have tried it before... it's soft too

PART 7 – Individual Extra, Elegance, Satin

40:49

EXTRA

If this package was a person what gender would it have?

B: both

A: yeah both... you could maybe even say couple

C: it's neutral

How would he/she physically look?

A: I'm thinking like a couple in the forties maybe 45

D: stupid

C: a big person.. Extra... someone strong... like a construction worker

What kind of person would he/she be?

Personality, friendly, helpful, sporty

A: not so much fun

D: white trash.. with a good trucker hat... wife beater

C: yeah?.. a big guy... a truck driver

D: maybe even bigger... obese

A: I'm afraid I see the opposite... I thinking an old guy just plain and boring

Nationality?

B: German

C: it looks eastern European to me.. no brand.. just like... value

D: a polish trucker

What would the relationship to him or her be? Intimate, friend, professional

C: Avoid... avoid

D: yeah

A: dislike

What would others think about you if you use this product?

C: he craps a lot!... because it lasts longer

C: maybe a cheap...

A: one that makes planed disdions

Who would typically buy this product?

D: students

C: families

B: white trash students

C: people would buy it at then take it out of the package and put it in a nicer package

A: I'm thinking price conscious ... some that just quickly just the cheapest

Elegance

If this package was a person what gender would it have?

B: woman

AC: yeah female

B: old

How would he/she physically look?

A: here I see an obese person

D: old

B: like in a retirement home... they would pile these up in a retirement home

B: old women aged 70-80

C: with money... not price conscious

A: I'm thinking someone who doesn't make money but buys this because it is "elegance"

B: wants to act as if they have money... It is probably cheaper than Lambi... but they would think it looks nice in the bathroom

C: they are trying to reward themselves... by buying the best they can find...

B: but cheap

B: I'm thinking it's an older woman who wants to buy something that looks nice rather than is... cuz they don't want to pay too much money

A: like the crap ice cream that is called Premium but is crap

Nationality?

C: Russian

A: yeah Russian... kinda eastern European

C: trying to show off or something with the gold

What would the relationship to him or her be? Intimate, friend, professional

C: very distant

B: Avoid

C: I would like to try the paper though just to see how it is

What would others think about you if you use this product?

C: that you are trying to show of

A: that you shop in Netto

B: that you just bought it for fun

C: no... that you don't care how much it costs

Satin

If this package was a person what gender would it have?

CB: Woman

How would he/she physically look?

C: Skinny

B: yeah

C: almost unhealthy skinny
 ABC: around 50
 D: no more around 30
 BC: 40...
 C: I would have to go with a bit older... not modern though

What kind of person would he/she be?

Personality, friendly, helpful, sporty

A: warm
 B: shy
 A: outgoing
 C: yeah I would say shy
 B: but elegant
 C: trying to look sophisticated
 A: but still warm

Nationality?

D: maybe a Russian in America... like a mail order bride
 B: okay I would go with west Europe
 C: I would also go for Eastern Europe... maybe they want to buy satin sheets but they can't afford it so they buy satin toilet paper instead

What would the relationship to him or her be? Intimate, friend, professional

C: this colour is not a friend of me

B: I would say mother or relative
 A: someone who cares about you
 C: then I would say stepmother...
 B: do you see evil in it
 C: yeah a bit of evil

What would others think about you if you use this product?

B: he's an older female
 D: who has something wrong with his... vagina
 B: maybe his ass is really tender
 B: I would say "do you really wanna put that much money into your toilet paper"

Who would typically buy this product?

C: people that spend a lot of money on themselves
 A: 45-50 that has a high disposable income so they don't have to care that much... they just think this looks really nice and then buys it
 B: the kids are not at home anymore
 C: they buy what they think is best
 A: I small portions
 C: to treat their asses
 B: true

PART 8 – Questionnaires

Focus Group 3 Transcript - Housewives

Nr of participants: 6

Participants from left to right on the video:

3A, 3B, 3C, 3D, 3E, 3F

Interview length: 1 hour, 15 minutes

PART 1 - Draw a shampoo

PART 2 - Watching video

Which brands did you see?

F: I saw Gliss
 C: I saw Dove
 D: I didn't at all think about that
 E: yeah I also looked the most at the colours.. that was what caught my attention... but there was those that we know... Elvital.. and that golden one that I use myself... and there was the other one... the one you know with the bird on it...

C: Respons?
 BEF: Yes Respons
 E: Yes I use one of those two

Did you notice any colours in particular?

E: Yellow and Golden
 C: And pink
 A: Yellow
 C: yes yellow and Pink

Did you notice any specific shapes?

C: yes like oval like (Gesture)
 E: yeah they where chubby... female forms.. yes that's what they have... they also have to attract women

PART 3 - SHAPES

Do you recognize any of the brands behind the shapes?

D: not at all
C: yes a little
B: yes Response (t)
C: well yeah the green one down there is that fruit thingy
A: the green one??? They are all black
C: yes but it is green in real life... hahaha
E: Garnie Fructis (t)
B: yes
C: yes
E: it's that little dot on the top that gives it away
D: the problem is I really don't care about the brand or the colours
B: but you still choose the shampoo from that
D: well yeah that's a bit funny
F: I never ever buy shampoo in a supermarket
C: no I buy a big "tank" at the hairdresser
F: yes me too
E: yeah or Matas
F: so I can't really relate to these products... when I look at that poster then I see some what same height somewhat same breadth... and those kind of soft curves.. but then again there is that square stick at the end (Gdh)
E: Isn't the top left Rexona or what is it's name Palmolive? (F – Dove)
C: is't it Dove?
B: yes the first one is Dove.
F: but the square one down there isn't that the one SP from the hairdresser? (f- gdh)
C: no idea

Are there any of the shapes you are more attracted to than others?

B: yes that one (Head and Shoulders) I think looks the nicest
A: yes that's right
F: that half banana there?
B: yes
E: no it doesn't reach me
C: me neither... I think number 2 (Response)
E: yes me too
F: yes, because it is chubby and easy to handle
D: no, I really don't like that one! It is too round.

Which one looks the easiest to use?

D: I think the first one (Dove)
F: that depends on how the lit is
C: no I would say the other one there
(Response) it looks like it is easy to squeeze
D: is it upside down?
BC: no
A: third last (Herbal Essences)
E: but there is a difference between the ones that you can just pop open and the ones you have to turn the lit with two hand and take it off... it is much more difficult

Showing them the brands behind

Dove:

F: there we agreed

Response:

F: ahr and that's response.. that's what we said
B: what is the next one is that the one against dandruff?
E: it looks like a B&O hands free phone?
B: no what is it called.. Head and Shoulders.. (t)

Head & Shoulders:

E: I have never bought that one...
C: do you remember when they talked about that you loose your hair from it?
B: the next is Elvital (F – Wella)
C: I have no idea
B: cuz that one I also have

Wella:

B: ahr yeah Wella
CEF: ahr Wella yes
A: the next one could be Go... Go... Wash and Go (F –Finesse)

Finesse:

A. the next one is a really old time bottle

Naturelle:

F: that one I have never seen before... what does it say on it?

CEF: never seen it never head about it

B: Next Nivea

F: or Elvital

Elvital:

E: the next is a funny one where you have to unscrew the whole lit...(F)

Enden:

BC: I don't know that one either

B: Next Gliss (T)

C: no idea

Gliss:

BC: never heard of it

B: Next is Fructis!!!

CF: Yes Fructis Garnier

E: It's that Apple shampoo

Fructis:

E: yak

C: I never shop that is probably why I don't know any of them

F: next is that keratin or what is it called? (F)

Herbal Essence:

F: that one we don't know either

F: the last one is SP

E: I might buy that one because of it's shape.. it looks cheek

GHD:

C: that's the hairdressers

B: it looks like hair spray

PART 4 - Poster**So which one of the bottles does you like the most for a shampoo?**

C: X (Herbal Essence)

D: Exactly

C: It looks the most attractive

A: nooo.. head and shoulders is nice

B: yes I like that one too.. but I Like Response the most

C: yes I would say Response or X (herbal Essence) if I could choose

F: I must admit that the Dove bottle attracts me with its curves all the way down

B: yes it is very simple

F: yes aesthetical

E: the one down there (GDH) I could buy just because it looks different and then think for myself that it was superior

C: and then it just has to be a bit more expensive as well then it is sold...

F: like they say in Germany "wie dumm can man sein ganz alain" (How stupid can you be just you"

E: Yeah but that is how we consumers are sometimes

A: No I like the ones that can stand up side down.. that is very smart cuz then it is ready for use and the shampoo comes right out.

F: yeah that's true you don't have to push or anything

E: Dove for sure can't do that

F: no true

B: finesse can

E: it is smart with the upside down

A: I also think head and shoulders can

F: it can it is flat

C: is that the half one that has been cut

B: it has a nice grip... it is easy to handle

A: and if they could please make differences between the shampoo and the balsam bottles so you don't mistake them in the shower... I can't see what it says in the bottles... I don't bring my glasses to the shower.

BCEF: Agree

C: they could use blind typing

12.05

Which do you think looks to have the best quality?

C: the last one (gdh)

E: I think so too

F: yeah me too... because it looks so exclusive... even though it's pretty stupid

E: and also that one X (herbal Essence)

D: yes I think that one too

E: and maybe that one (Naturelle)

B: no that is so ugly... I would never buy that one

C: it is so sickening to look at

A: yes it looks like flower fertiliser

BF: exactly

F: but maybe I should try and buy that one for my husband then (he is bald)

B: but the other one (gdh) looks like hairspray

Worst quality?

B: the flower fertiliser

C: I think Gliss or Finesse

B: yes finesse looks bad too

F: I don't like the name Finesse

C: I don't like the name Gliss

F: no and Enden

C: Enden bad

D: Yes Enden is bad and it's a stupid name

F: yes it makes me think of a German very cheap and crappy product

A: I think about "enden" [in Danish – the bum or end]

C: no it's the end for your hair

D: Yeah... if you use that one you will have no hair left

Which one do you think is the most /least expensive?

CEF: the two at the bottom right (Gdh and Herbal Essence) looks the most expensive
B: Enden looks cheapest... and the flower fertiliser
CE: and finesse
E: and head and shoulders look cheap too
C: and fructis

Why don't you like the Enden one?

E: the blue colours
C: stupid name.. it reminds me of Aldi (german discount market)
B: maybe it is those who sell it

E: the Respons looks very inviting in that one

Can you recognise or guess which brands are behind these slogans?

Garnier

Take care of yourself
E: Dove
F: No head and shoulders
E: or it's the nature one down there with out toxic colour additives... the pretty one down there (Herbal essence)

L'oreal

Provides affordable luxury for people who demand excellence.
F: fuck... that can only be Gliss or Elvital
D: what a pile of bullshit
C: yeah it makes me want to puke.. we would never fall for that right!?
A: well it is clear that they are targeting women... because they are the ones who shop
D: Not In my family
B: but it could be elvital
C: or Wella
F: or Swartzkopf Gliss

Naturelle

Affordable hygiene- and hair products with good quality and a modern design.
C. the last one on the right (Gdh)
F: Dove maybe.. if isn't that one (Gdh)

Dove

All woman, all beautiful, all welcome
B: that must be Dove then
F: or Gliss... or Wella.. ahr what else can we guess for

Which one of the colours used do you find most attractive

BCEF: Response
C: or that one (Herbal Essence)
F: why do you say the ones that are transparent? Why do you find those attractive?
C: cuz then they don't look so cheap... the others looks like some cheap plastic that they play with in the kindergarten.
E: yes it looks more expensive
C: yes more exclusive
F: I think I fall outside the norm... these thoughts I have never had
D: because then you can see what is inside.. that could be lumps in the ones you can't see through
C: that was a German argument... hahaha... I have never had a shampoo with lumps in it
E: but when they are transparent they send a different signal

Do any of the colours used give a specific feeling to you?

F: if I am just sitting unconsciously looking at the bottles in is clear that the Elvital jumps in my head and says BANG! (gesture) because it is red and I'm thinking bullfighting.... It's fucking noticeable

What about the shining green on the Fructis then?

F: I can't stand that one
D: it looks like poison
C: I would never by that one
E: and it had that disgusting smell of apple.. Yeack
F: that green colour is pure poison
B: hhahaha...I only buy that one... it's the only thing that works for my hair.. or else it gets completely impossible
E: The white and Blue what is it called... Head and Shoulders... it looks like a medicine bottle
C: yes Medicine Shampoo
B: But it kinda is
F: I think that that golden Dove... both in the shape and the colour and bronze like... it's sunshine and relaxation
A: and silk softness
CEF: yes
E: the transparent one (Respons) its more soft and round... and romantic somehow...with the

palms... it has some wellbeing over it... they attract me a lot more

C: me too

B: I also think it has something to do with the colours

E: yes those golden yellowish greenish colours attract me... but I could also buy the red elvital but it would look hideous on my bathroom

D: It has to match the tiles?

Do any of the colours elicit any features from the products?

A: yes as they said the Head and shoulders is medicine.. it helps dandruff

What about the blue Finesse?

C: it's tacky

E: yes kind of tacky

C: its for a tacky man

B: yes it is for a man

D: but I think it is handy

C: yes easy to use

E: that one X (Herbal Essence) makes me think of the environment, and health

F: yes it looks like one of those old Pharmacy bottles

B. Natural Medicine

A: health diet

C: that last one (gdh) is some expensive hairdresser shampoo

F: yes

F: with possibility to be miss understood I have to say that Gliss makes me think of lubricate.. the name just shouts Lubricate.

A: well maybe it can be used like that

C: I hope it doesn't foam afterwards

E: Dove it is very soft and polite where Gliss is more powerful

F: and German.. also Fructis

C: well yeah it is clear that you really notice Gliss... we saw the name right away on the video

F: yes and I got the association (to lubricate) right away

C: I didn't but I wouldn't buy the shampoo

F. no me neither

Which one has the nicest graphics?

C: The response or that one down there (Herbal Essence)

F: Well Respons have been genius there by using the little delicate humming-bird on the

bottle.. that brings forward the association of cleanliness.. and if you use the shampoo then you damage nothing and you wont damage your hair either... I mean it's like it's the nectar that the humming bird drinks is what is in the bottle... I really think that is genius

E: yes it is nature

C: yes and the other one (Herbal Essence) is too, it has to be good for the environment

F: those curves that they use on the Elvital bottle makes me think, okay if that shampoo can really make my hair sit like that then I have to try it.

C. I think it looks like poisoned frosting you put on a cake

F: I think those curves symbolises something about making your hair dynamic

D: before you wash your hair it is straight, afterwards it is nicely curved

But both Response and Herbal Essence use flowers... but what about Naturelle they also use flowers?

B: but it looks so boring

E: it is too old woman/girly like

F: it looks like a jelly cake with cheese

E: isn't it a flower

C: but I can't relate to it, it is just too boring

F: If herbal essence is trying to make you think about the nature then I guess it is okay that they use those flowers but I don't know how many would actually get the association.

CE: I would

D: they have had the money to make a decent bottle

PART 5 – Individual Pictures

Picked out Dove, Response, Naturelle & Herbal Essence

27:15 min

Dove

If this bottle was a person what gender would it have?

C: Female

E: what no.. it's neutral

B: yes

F: it's also a woman for me... because it is round soft and nice

D: no it has no shapes.. it is completely neutral

E: yes

How would he/she physically look?

C: a pregnant woman

B: a barrage balloon

E: yes a little fat woman without any shapes

D: a midget woman

E: maybe a Russian

What kind of person would he/she be?

Personality, friendly, helpful, sporty

D: boring

E: Soothing (someone without opinions?)

Smoothing

D: neutral

E: someone who is self controlling... but a soft person

F. yes easygoing

Nationality?

A: German

E: yes

C: I think Danish

F: Russian

D: then I would say polish

What would the relationship to him or her be? Intimate, friend, professional

D: avoid

F. I wouldn't mind talking to her or him

E: no me neither

What would others think about you if you use this product?

D: I don't care about what other people think

Who would typically buy this product?

E: somebody with low self-esteem

C: a little fat housemother

E: I just think the name is sooo bad... I would never by it

C: I won't buy it because I don't like their commercials

B. but the commercials also help to sell the product

Response

If this bottle was a person what gender would it have?

D: I think a man, cuz he looks like a priest with a head and a big cape

B: I think both man and woman

C: yes me too

E: but it looks more like a person than the other one

C. it's sportier

B: yes full of energy

How would he/she physically look?

B: young and fresh

C: somebody that takes care of their looks

E: I'm thinking a bit round (gesture)

D: I would ay well balanced

What kind of person would he/she be?

Personality, friendly, helpful, sporty

B: happy

C: fresh and ongoing... sports trained

D: natural

Nationality?

E: southern Europe

D. yes that's true... maybe Greek

B: I would say Irish

F: the green island

B: well yes it is green

E: but with the lemon and the yellow it's just more tropical.. Southern

What would the relationship to him or her be? Intimate, friend, professional

E. friendship

A: yes you wouldn't mind being friends with this person

What would others think about you if you use this product?

D: they wouldn't care

E: somebody who cares what they put in their hair... with the oliveoil and lemon.. it's about healthyness... and then with the little hummingbird living a nice clean place

C: yes somebody that takes care of health

Who would typically buy this product?

C: somebody that is very natural and that likes taking care of him/her self .. and what they radiate

D: or somebody that lets themselves seduce by the bottle

E: well yes it seduces me... that transparent with the yellow it's just yummy

B: yes me too I have bought it many times because I like how it looks

A: but hey seriously... do you buy your shampoo simple because of the way the package looks?
 E: well this one I also buy because I like it
 A: what about price... doesn't that matter at all?
 B: no I never look at the price
 D: I'm thinking aren't any of you critical consumers... don't you turn the bottle and look at what is inside before you buy it? I would never buy something based on how it looks... I would turn the bottles and see if it has parahben or other bad additives inside. That's why I buy my shampoo in a Health shop. And my hair is very special so I buy my shampoo at Matas where the shampoos don't have that much perfume and stuff.

Naturelle

C: it looks like puke
 B: yes its true it is so disgusting
 A: I don't think they sell that in Denmark... cuz I don't think they can
 B: you would never see it on the shelf if you walked past it.
 E: no I would never buy it
 C: it would look like seriously puke on the shelf

If this bottle was a person what gender would it have?

C: Female.. cuz there is flowers
 B: no cuz you can't see the flowers
 F: there are way too much stuff on the bottle... too many inputs... you simply don't know what to think about it.. you just have to move on... you can't take it all in
 B: Neutral

How would he/she physically look?

E: old and bonelike
 C: yes haha grandma like
 D: Ugly

What kind of person would he/she be?

Personality, friendly, helpful, sporty

B: boring... uninteresting
 A: a little stupid
 C: a hippie

Nationality?

E: no idea
 F: Swedish maybe

What would the relationship to him or her be? Intimate, friend, professional

B: no relationship
 C: no one we want to know
 A: absent
 F: non-existing relationship

What would others think about you if you use this product?

B: tasteless
 C: yes completely tasteless
 E: sentimental

Who would typically buy this product?

A: the neighbour
 DE: an old woman
 D: poor
 F: but you don't know what it costs so you can't say that
 B: but it is signalling that
 E: but it could be found at an old woman's place and I am sure she will think it is a nice shampoo
 A: well yeah and maybe it is

Herbal Essence

If this bottle was a person what gender would it have?

C: both
 B: yes indecisive
 F: I think it is very masculine
 E: I would say woman
 C: well the shape makes it masculine and the flowes makes it feminine... that is why I say both
 D: a soft man

How would he/she physically look?

ACDEF: Fit... fit for fight... somebody who really cares about what they put in and on top of their head

What kind of person would he/she be?

Personality, friendly, helpful, sporty

F: a strong personality who has control of his/her life
 E: yes and who can easily sort the rest of the shampoos out when in supermarket

D. or somebody trendy.. that know what is good and what he or she wants or at least that is the impression they are trying to give

E: it is very appealing

Nationality?

D: a German from the alps... with fresh grass and blue skies

E: yes

C: or Austria

ACDEF: Tyroler

E: just needs the purple cow on it...

F: hahaha that's Milka Chocolate

What would the relationship to him or her be? Intimate, friend, professional

C: I would go hiking with the person right away

F: curious

CD: friendly

E: maybe he is a bit to boring

C: maybe a bit too fresh and sporty

C: but this kind of person can brew al kinds of stuff from herbs and I really think that is nice

E: he has a lot of nice stuff in the kitchen and the bathroom..

C: and nice smells

What would others think about you if you use this product?

CF: that we are in control of our lives

C: and we think a lot about the environment, and also what is healthy for ourselves

F: but I bet if we read on the back of the bottle we would be disappointed

Who would typically buy this product?

D: people like us

A: yes middle aged women

Would you buy it yourself?

BCDEF: Yes

C: but I always buy the same

PART 6 - TOILETPAPER

C: there's so many I can't take it

What brands did you see?

CF: Lambi

F: and Kleenex, and Green... what is it called... green comfort I think

A: Edet... isn't that a brand?

Which colours did you see?

E: Green

F: in the beginning it was all blue... then it became green... and the white

C: and then there where some black.. that looks exclusive

A: black?

C: yes in the end

E: you never see toilet paper in yellow or red do you?

Did anyone stand out from the rest?

D: the green one

F: the one with the Lamb.. Lambi

A: well it is a cute little lamb

C: you have seen too many commercials

F: no it just makes me think of something soft

Poster REAL

General

Which Toilet paper packages do you like the most?

A: the one with the lamb (Lambi)

D: but we have to try it before we know what we like

E: the Satin one

A: but it looks like female sanitary towels

D: you are actually right

F: I like Lambi and Satin

B: I like Kleenex and Lambi

What do you like about those two?

A: it's the little soft lamb

F: it's the associations to the softness

C: yes both the lamb and the Satin

E: and isn't it a little puppy on the Kleenex?

What associations do you get from the packaging designs?

A: Softness

What about Kæmpekøb

A: discount

CDEF: yes pure discount!

And EXTRA

ABEF: also discount

F: but doesn't it say Edet in the corner?

E: yes it is just Extra long

A: It lasts longer

B: For me it is a bit offending.. I mean that you need extra toilet paper
 E: Elegance that's nice
 B: yes I like it too
 D: I can't believe you can call toilet paper Elegance
 F: well you said hygiene towels before A... this sounds like that to me
 C: long and soft...
 D: and the one down there (Luxuspapir) it looks like beer cans
 BE: Yes you are right

Do any of them communicate some specific values

B: yes people with money buy Lambi
 A: and this one is discount (Kæmpekøb)
 C: yes and extra is also discount
 E: Satin is luxury and Elegance in also luxury
 C: and Lambi
 E: and Kleenex
 C: Bad&Toilet also looks a bit cheap
 B: and Grønlinie looks like recycling paper
 C: but that is also what it is trying to communicate... that you are thinking about the environment
 D: yes and I really like that
 A: But you will get splinters in your bum from it

Which one do you think has the best quality?

B: Lambi
 BF: Kleenex
 DE: Satin or Kleenex
 C: I think it could also be Elegance
 B: But the Extra looks very bad quality and also the Kæmpekøb.

Which one do you think is the most expensive one and which one do you think is the cheapest?

B: Lambi and Kleenex
 E: Satin or Kleenex... maybe Elegance
 A: the Cheapest must be kæmpekøb... or Extra
 F: but extra is still Edet so I don't think so

COLOURS

Do any of the colours of the packages on the poster give you a specific feeling or association?

E: Yeah the purple on the Satin makes me think of something really soft

F: Yes it has a very soft feeling to it
 C: I like the dark blue of the Kleenex it makes it look expensive
 F: yes but the lamb is just so cute and cuddly

What about the dark blue of the Luxus then?

DE: No I don't like it because it is too dark... and then because it has too many roles
 C: The light blues are just so boring
 B: Yeah and looks cheap
 C: Especially the Extra
 D: The green of course makes me think about the environment

F you liked the red colour on the Shampoo, What about the Red colour on the toilet paper?

F: No for the shampoo I like its full of energy.. I don't want energy for my toilet paper
 E: No the red is so bad
 D: Yeah it makes me feel bad

What feelings do they elicit from you (freshness, cleanliness, fruitiness, etc.)

D: Green environment
 E: Purple softness quality
 B: The dark blue has some royalty to it
 A: Light blue especially Extra elicit cheapness
 E: And the red just doesn't look like toilet paper

LOGO

Most and least attractive logo?

B: I really like the Lambi, that little lamb is just so cute and cuddly
 E: And the satin also the font makes it look nice and soft
 C: The same for Kleenex
 F: And Kleenex also has a sweet little puppy
 D: I don't really wanna think about those animals when I go to the toilet
 E: The font in the elegance though is harder though it is also italic... but the way elegance is written makes it look elegant
 A: Toilet paper is just plain boring
 C: EXTRA is just horrible

GRAPHICS

From the poster which has the nicest graphics and the worst? Why?
 D: Luxus looks like beer
 B: Bad&Toilet shows what it is nice and simple

C: 2 lags is very boring you don't see it at all

PART 7 - Individual

Satin, EXTRA, GrønLinie

Now I will ask you some questions that you might find a bit odd. Brand Prism:

GRØN LINIE

If this package was a person what gender would it have?

AC: Neutral

E: could be male maybe

C: yeah I see a gardener

F: or a woodchopper

D: I don't see a gender but more an animal that eats grass

How would he/she physically look?

F: He would be a big guy

C: I was more thinking small and thin like a gardener

D: and he thinks about the environment... he is a nature person

What kind of person would he/she be? Personality, friendly, helpful, sporty

C: He is strong

D: but he thinks about the environment

Nationality?

B: Swedish

C: Yes

D: I would say German like me

F: Scandinavian definitely Scandinavian

What would the relationship to him or her be? Intimate, friend, professional

C: Not much relationship he would maybe come and fix my garden... hahaha...

F: And then out

D: Nah i wouldn't mind having a friendly relationship to this person

What would others think about you if you use this product?

B: That you think about the environment

C: That you are a social worker

E: You don't have much money

Who would typically buy this product?

F: he is a firm guy with his opinions

C: maybe a bit rude.

D: someone who cares about the environment and wants to show it

SATIN

If this package was a person what gender would it have?

D: I see a baby

A: Feminine

E: Yeah maybe a little girl

How would he/she physically look?

D: She would be a little girl with ponytails

E: And a little pink ballerina dress

F: And with those white small shoes with lace

What kind of person would he/she be?

Personality, friendly, helpful, sporty

F: Caring

C: and gentle

Nationality?

D: French

F: Or Italian

BC: Danish, Swedish I would say

What would the relationship to him or her be? Intimate, friend, professional

E: Ahr it could be friendship

CF: Maybe more like motherly

What would others think about you if you use this product?

B: That you have a lot of money

C: That you don't think about price

Who would typically buy this product?

A: Leibhaver

CF: People who buys what they think is best without caring at all about the price

EXTRA

If this package was a person what gender would it have?

F: Masculine

C: I would say neutral again

B: No masculine

How would he/she physically look?

F: He would be a big buff guy

C: Maybe fat

B: A really big manly man

What kind of person would he/she be?

Personality, friendly, helpful, sporty

F: He would be rude

C: Have enough in himself

Nationality?

C: Russia

D: I was thinking Ukraine

E: Yeah eastern Europe

What would the relationship to him or her be? Intimate, friend, professional

C: Not much... avoid maybe

E: yeah I wouldn't have much relationship to this person

What would others think about you if you use this product?

A: that you poop a lot!

F: and you have no taste

Who would typically buy this product?

F: Bistans klienter (poor people)

A: Institutions

C: People who are broke

PART 8 – Questionnaires

Appendix K - Project Charter

9.1 Project charter

Project title

Packaging as a strategic branding tool

Project manager

Mads Brodersen
Penka Manolova

Deadlines

Introduction written 1st draft: Monday 21st of April

Interviews finished: Friday, 25th of April

SCA Packaging: 08.04.08

Jens Nordfält: 22.04.08

Martin Motröm: 22.04.08

Jesper Clement: 23.04.08

Beiersdorf: 24.04.08 and 25.04.08

Theoretical part written: 25.04.08 - 29.04.08

Finalise Methodology: 30.04.08 - 06.05.08

Focus Groups finished: 06.05.08

First focus group: 30.04.08

Second focus group: 06.05.08

Analysis of Data completed: Sunday, 11th of May

Implications, conclusions, future research written: 14th of May

Supervisor meeting: Thursday, 15th of May

Improvements and corrections: 16.05.08 - 21.05.08

Final corrections done: Sunday, 25th of May

Final Print out: Monday, 26th of May

Send Thesis: Tuesday 27th of May

Thesis hand-in deadline: Wednesday, 28th of May, 2008

Presentation deadline: Wednesday, 4th of June 2008

Stakeholders

Thesis authors (Penka Manolova, Mads Brodersen)

Supervisor (Christer Kedström)

Lund University

SCA Packaging (Patrick Verhelst)

Beiersdorf (Rolf Carlsen)

Retail House (Martin Monström)

PhD Jesper Clement

PhD Jens Nordfält

Bilka

Consumers

The packaging field of study

Editors

Background

Problem:

There are many factors that influence consumers' decision-making in the store – consumers' own habits, perceived convenience, product assortment, store atmosphere, price, etc. They are all perceived subconsciously by the consumer. Therefore there are a number of psychological conditions that influence the way consumers behave in the store. For example our brain has a limited visual capacity. From a huge variety and exuberance of colors, forms, displays, price tags and brands all consumers actually see is constrained to 10 percent of the store's assortment (Nordfält, 2008). Accordingly, consumers subconsciously create shopping habits that reduce the time spent in the shop, make them follow a certain typical path throughout the shop and make them blind to products that they usually do not consume.

A relevant issue for retail companies and manufacturers then is to understand how to influence consumers' habits, how to attract consumers' attention, and how to make them buy a different or a new product.

This is especially important in the FMCG sector, where there is little differentiation between products and low consumer involvement in the decision-making. In other retail industries such as the clothing industry, the fragrance industry, or the high-tech industry it is the brand equity that influences consumers' buying decisions. It both provides guarantee to the consumer as such purchases involve higher risk than the everyday necessities we buy from the store and it projects a certain image on its users. However it seems that in the FMCG sector it is the physical appearance of the product that determines the buying decision. Often, the overall impression of the product, its quality, its market position and its price is formed merely by its' outer appearance. In that case, not the brand, but the package design functions as the most effective marketing tool.

Therefore a way to influence the decision making of consumers at point of sale (PoS), to catch their attention and to create a memorable impression in their mind, is by using packaging as a strategic tool.

There are several obstacles to the implementation of such claim. Businesses often render the significance of packaging to two main roles: to be functional and to be attractive. Therefore, packaging is labeled either part of the logistics department or is a responsibility of a design team. In the store however, the first thing consumers see on the shelves packed with products is their packaging. Subconsciously they are influenced by the choice of colors, shapes and text that construct the package which gives certain information to the consumer. The combination of colors, shapes and text or logo can symbolize different levels of quality to the consumer, hence price. This mental process takes less than a second, in which time the package can influence the consumer either to buy the product or to leave it. Therefore, packaging also has major implications as a marketing tool.

Solution

Hence the aim of this research is (1) to analyze the extent to which product packaging influences consumer decision-making in the store, (2) to understand consumer perceptions of colors, shapes and text in order to identify what is the most attractive and effective design of product packaging and (3) to find out whether packaging has a potential to function as a strategic marketing tool.

Project aim

The aim of this thesis is to analyse whether a FMCG product can be branded solely through the use of packaging design at point of purchase in a retail setting.

Project goal

The goal of the thesis is to draw attention to the growing importance of packaging as an in-store promotional tool and its role within businesses' branding strategies to both practitioners and

academicians. In the marketing literature, packaging has been positioned first as a distribution tool, later as a marketing tool. This thesis tries to add to the existing knowledge about packaging by revealing its potential as a brand-building tool. From a business point of view, even today packaging is mainly seen as a necessary cost, and belongs to the product development department. However, the thesis aims at creating awareness among companies about the implications of packaging in building strong brands and further create an applicable guidance to product managers how to incorporate packaging in their branding strategies more holistically. In addition, there is no academic evidence of how one can overcome the obstacles of assigning a more strategic role to packaging design. By incorporating the views of all parties involved in the production and consumption of product packaging and establishing a conceptual framework for the implementation of packaging as a brand-building tool this paper tries to fill this knowledge gap.

Project objectives

- Find out what is already known about packaging in the existing literature
- Find out the knowledge gaps
- Find out what is the role of packaging within a company
 - Which departments are involved in the creation of a package
 - What is the process of creating a package for manufacturers, for packaging companies and retailers
 - What do the experts in the field and consultants say how the process should be conducted.
- Find out whether packaging can add value to a brand
- Find out whether it can create and sustain a brand on its own
- Find out how the success of packaging is measured
- What are the demand trends for packaging (customers' perspective)
- Find out what customers believe it to be an attractive packaging
- What brand associations consumers have related to the package design
- Is the corporate brand image consistent with the perception that consumers have about the brand on the basis of the package
- Compare the data from companies, consultants and consumers (whether packaging can be used as a strategic branding tool) and identify the steps, relevant for each stakeholder, to create a brand through its packaging at point of sale: (holistic thinking; incorporate brand idea into packaging design.....)
- To provide managerial implications and suggestions for future research

Project scope

- 2 copies of the thesis in plain text, graphs, pictures;
- Max 60 pages excluding appendixes
- It should include executive summary, table of contents, assumptions, introduction, theoretical background, methodology, description of empirical research and findings, analysis, conceptual framework, implications, conclusions, future research, appendixes, CD with recorded interviews, websites
- A presentation + 1 page comments on an opponent paper
- A debate with an opponent group
- For research part:
 - Pictures of product packages in store (Bilka) to be presented to consumers
 - Cameras distributed to consumers to take pictures of product packages

Evaluation criteria

The criteria below are of a general nature, and represent the basic qualities that every master thesis will be assessed against. If needed, they will be further specified by the professor in charge of your thesis. The basic principle when marking your thesis is that it should be assessed as good or at least acceptable with regards to all the criteria below in order for you to pass the course (i.e. get the mark C, D or E). In order to get one of the two highest grades (A or B) it must also be assessed as exceptional with regards to at least some of the criteria. This means that your achievement and the quality of your work is far beyond what can normally be expected with regards to a thesis on the master level.

The relevance of research problem and purpose.

Is there a clear and well focused research problem that is interesting and relevant? How is the problem presented and related to previous knowledge? Is the purpose clear and possible to investigate?

Methodological discussion/research design

- Are the methods chosen relevant with respect to research problem and purpose?
- Are the research design well discussed, explained and argued for explicitly?
- Is it applied properly in the empirical work? Is the quality and limitations of the applied method discussed?
- If it is required, students should also be prepared to present proper documentation of the empirical data that was collected during the study, such as transcripts of interviews, names and addresses of the persons who were interviewed, secondary data and documents. If respondents have been promised anonymity, the information does not have to appear in the thesis but it should be available to the examiners upon request.

Use of theory

- Has a broad knowledge of the research field to which the thesis aims to contribute been displayed? Are the chosen theories and constructs relevant with respect to the research problem/purpose?
- Is the theory clearly related to your own research problem and study?
- Is it used in a systematic and meaningful way in the study?

Empirical work

- Is there sufficient empirical support for analyses/interpretations and conclusion?
- Do the authors demonstrate a familiarity with the empirical research area?
- Is it also well documented in the text?
- Is the discussion reflexive and is the use of data well thought through?

Analysis and conclusions

- Is the analysis systematic and clear?
- Is it based upon the theoretical approach as well as relevant empirical data?
- Is it related to research problem?
- Are the conclusions clear and credible?
- Is the purpose fulfilled and are the contributions with regards to the purpose clearly discussed in the text?
- Does the thesis have a contribution to practice and/or theory that goes beyond the mere empirical analysis and results?
- Is this clearly discussed by the authors, including shortcomings, limitations and implications?

The work process and the originality of the study

- This refers to the total impression of the thesis and your work.

-
- To what extent have you worked independently, developed your own ideas, been creative but also able to apply a critical perspective to your own work?
 - Has the task been challenging and difficult? Does the thesis include original ideas and approaches with regards to, for example, the research problem, methodology, use of theory or contributions.

Your activity during defence of thesis and as opponents is also considered.

Formal aspects

This concerns aspects such as the structure of the thesis, language, headings, handling of references etc.

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