

Retail Ready Packaging and  
the Importance of Design

Marieke Schrijver

University of Twente

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**Supervisors**

Dr. T.J.L. van Rompay, University of Twente

Dr. M. Galetzka, University of Twente

### Abstract

Due to the expanding and diversifying fast moving consumer goods market, the question has arisen from the Smurfit Kappa Group how secondary packaging, Retail Ready Packaging (RRP), can support the intended brand message and attract the attention of the consumer through its design. RRP of Axe and Dove deodorants were used as examples for this research. A pre-test was performed to determine how the design elements shape and color can increase conspicuousness and how these design elements can match with the brand attributes. In the main study a 2x2 design was used to test the stimuli on conspicuousness and matching with the brand. The results indicate that design elements that match with the brand are perceived as more appropriate, thus re-enforcing the brand message. To amplify conspicuousness, the use of one differentiating color might be preferred over the use of various colors. In addition, conspicuousness can decrease the credibility of the brand when the design does not match with the brand attributes.

## Preface

Smurfit Kappa Group (SKG) is an international organization in the paper based packaging industry, mainly operating in Europe and in Latin America. According to the Smurfit Kappa Group it is a focused player in paper based packaging, with sales in 2012 in excess of €7.3 billion and around 41,000 employees. Operating in 32 countries (21 in Europe and 11 in Latin America), it is the European leader in containerboard, solid board, corrugated and solid board packaging and has a key position in several other packaging and paper market segments including graphic board and sack paper. It is the market leader in corrugated board packaging in Latin America and also occupies the number two position in containerboard packaging there (Who we are, 2013).

The Smurfit Kappa Group wants to be recognized as the most successful paper-based packaging company in its chosen market sectors. To achieve that it means providing innovative packaging solutions, outstanding customer service, maintaining low costs and remaining fast, flexible and always ahead of changing demands - creating tangible value in many different ways (Who we are, 2013).

One of the showpieces of Smurfit Kappa is Retail Ready Packaging (RRP). RRP has been developed to get products from case to shelf in one smooth movement, rather than decanting single units (see Figure 1). RRP takes a holistic approach and considers both shelf replenishment and supply chain requirements, as well as the interaction with the consumer whilst on the shelf. The attributes of RRP are described by Smurfit Kappa as follows;

- Easy to identify – clearly printed enabling store personnel to quickly find the product;
- Easy to open – easily opened in-store but robust enough to endure the supply chain;
- Easy to merchandise - simple shelf replenishment and optimization of shelf space;
- Easy to shop – consumers can easily identify the product to shop;
- Easy to dispose – uses minimum material and can be recycled

Smurfit Kappa realizes that there is a lot more to gain from the use of RRP besides efficiency and lower costs. When implemented in the right way, RRP may contribute to communicating the brand message and help the product distinguish itself from competitors and therefore being found more easily on the shelf. Shape and color are the main elements used to achieve this, since these two aspects help categorize the product and evoke or influence emotions. Also, these are the main elements Smurfit Kappa can manipulate. The type of material cannot be manipulated, due to specific financial, environmental and practical requirements.

Due to the fact that no research has been done on the marketing function of RRP, information about shape and color will be obtained from literature regarding product packaging and consumer behavior in general.



*Figure 1.* Retail Ready Packaging

## Introduction

The fast moving consumer goods market keeps expanding and diversifying, therefore for a product to remain successful marketing tools are a necessity. Traditional and social media are constantly used to persuade consumers to choose a specific product or brand, however marketing does not stop there. The primary contact between the brand and the consumer occurs in the stores and many purchases have been reported to be decided when consumers are actually in the store (Connolly & Davison, 1996). Realizing this, it is not surprising that there is increased attention for in-store marketing tools, such as displays and of course the design of the product and its packaging.

Packaging design is all about functionality and visual aesthetics. Visual aesthetics influence consumers' perceptions in mainly three ways. Visual aesthetics can help distinguish a product from competitors, can influence how a product is perceived or evaluated and it is an important medium for providing information to the consumer (Bloch, Brunel & Arnold, 2003). Since a majority of purchasing decisions are made in front of the shelves, the importance of product and packaging design is increasingly gaining the attention of manufacturers. In the context of food retailing, packaging is even seen as the last chance to persuade consumers to buy the specific product before brand selection (McDaniel & Baker, 1977).

Unfortunately, stores are difficult places to catch a consumer's attention. It can be crowded and noisy and the shelves are filled with all sorts of different brands, communicating their own brand messages. Many products do not survive the jungle fast moving consumer goods compete in. For the manufacturers of these goods the question arises how a product can increase conspicuousness while remaining true to its brand attributes.

### *RRP*

A significant amount of money and time is being spent, creating the most effective marketing mix and the optimal primary packaging for the product, to ensure high sales. However, although used in many large supermarkets worldwide such as Carrefour, Tesco and Sainsbury's, hardly any attention is paid to the marketing function of Retail Ready Packaging (RRP). RRP is secondary packaging; it is the packaging where the actual products are being shipped in from the manufacturer to the retailer, modified in such a way that it can be placed on the shelves almost immediately after removing the top off the RRP. It is an easy, cheap and efficient way for the staff in supermarkets to place products on the shelves.

Besides being optimized for in-store logistics, RRP is also another way to connect with the consumer. For instance, it ensures product visibility. At the beginning of the day, all the shelves are filled with products and all the products are visible. However during the day consumers take products off the shelves, removing the front products and leaving the other products, the brand name and the brand message of removed products, invisible in the back of the shelf. Using RRP, this problem will not occur, since the front of the RRP will stay in place in the front of the shelf, communicating whatever the marketer wants. It can also make sure the first product is replaced by one of the rear products, when taken out of the RRP. Also, the RRP is larger than the primary packaging, thus provides more space for communication; more graphics, colors and verbal messages can be used without the packaging becoming too dense with information. Since there is more room for all these elements, the product will be more noticeable on the shelves.

Currently most RRP are corrugated boxes with only a simple print, e.g. the name of the brand and some product information, but not optimized for marketing. Companies spend

a lot of resources to create the optimal primary packaging. Ironically this does not include RRP, even though this is the part of the packaging always visible to consumers.

In this study the feasibility of retail ready packaging as a marketing device is investigated. A significant amount of research has been done on the effects of colors and shapes on the human mind in the retail environment as well as the reaction to specific objects or products, but no research has been done on the effect of RRP. Since RRP is a type of packaging, the question arises if the same rules and functions of the primary packaging apply to the secondary packaging; the RRP. Will colors and shapes used in RRP have the same effect on consumers as the colors and shapes in the primary packaging and is RRP also able to characterize a product and help sell the product, as the primary packaging is? From these questions and the assignment described by The Smurfit Kappa Group the following research question is formulated:

*How can Retail Ready Packaging support the intended brand message and attract the attention of the consumer through its design?*

- What attributes can be described to the brand?
- What type of colors and shapes characterize these attributes, and therefore the brand?
- What type of colors and shapes can be used to make the RRP conspicuous?
- How can the RRP be conspicuous, while communicating the brands' attributes?

### *The Research*

The focus of this study will be to establish whether RRP design can contribute to conspicuousness and communicate the intended brand message. The brands used for this study are Axe and Dove, since The Smurfit Kappa Group specifically asked to investigate RRP options for these brands. To determine what the RRP designs should look like, first the

brand attributes will be translated into design elements based on the literature review. These design elements will then be used to develop the pre-test stimuli. This pre-test explores which design elements make RRP (mis)match with the brand attributes and which ones make RRP (in)conspicuous. Based on results from the pre-test, a 2x2 design will be used to create the stimuli for the main study. In the main study four designs for both Axe and Dove will be compared and evaluated on the variables *conspicuousness* and *matching with the brand*.

With the outcome of this research, Smurfit Kappa wants to make marketers aware of the advantages RRP may provide for the brand and the product. In addition to this, Smurfit Kappa hopes to gain a competitive advantage by pioneering in this field of research. Through this research they want to show that they have resources and knowledge other competitors do not have access to and thus gain the position of global market leader with their products.

## Literature Review

In this literature review the importance of design, conspicuousness and its effect on consumers is being discussed. Furthermore, an insight concerning the two design elements (color and shape) that are of most importance to the research is provided.

### *Importance of Design*

In the mid to late 20<sup>th</sup> century, manufacturers would simply produce a certain volume of products, incorporate a push strategy for marketing and their products would sell (Floor & Van Raaij, 2006). The product designers had their own vision and consumers had to buy the products, regardless of their personal preferences. In the late 1990s the success of this strategy diminished gradually. It is no longer a rule of thumb that a product is likely to be successful just because it is marketed. Nowadays, consumers desire products that match their own attitude towards design, function and price (Nagamachi, 1995). With the pressure from globalization and introduction of more competition, the fast moving consumer goods market keeps on expanding and diversifying. Therefore for a product to survive and be successful, it has to be an expert at selling itself to the consumer. Add to this the rising influence of social media, such as Twitter and Facebook, marketing and actively reaching out to consumers seems more important than ever.

Some of the most common ways of marketing are advertisement through billboards, commercials or websites. However, marketing through the different media types is not the only way to attract customers. Research done by the Henley Centre shows that 73 percent of purchase decisions are made at point of sale (Connolly & Davison, 1996). In some product categories, the proportion of unplanned purchases is even higher, such as 85% for gum and candy and 75% for oral-hygiene purchases (Meyer, 1988). Cobb and Heyer (as cited in Philips & Bradshaw, 1993) support these findings and conclude that impulse buying increased over time; around half of all grocery purchases are unplanned. Realizing that most

of the purchase decisions are made in the supermarket, it is not surprising that there is increased attention for the role of point-of-purchase marketing; e.g. discount banners, product stands and product packaging.

Product packaging has some obvious technical functions like content protection and facilitating distribution, but it also plays a very important role in attracting consumer attention and influencing the purchase decision (Ares & Deliza, 2010). Certain studies state that packaging might be the biggest marketing medium available. Their arguments are that it can reach nearly all purchasers of the specific category, is present at the crucial moment of the purchase decision and can provide information when actively being scanned by users (Behaeghel, 1991; Peters, 1994). It has even been suggested that the design of product (and its packaging) can be a key source of differentiating advantages (Schmitt & Simonson, 1997). Additionally, Connolly and Davidson (1996) state that packaging might be the most important element of branding.

Through analysis of these studies, it can be concluded that product packaging can be regarded as the tool for differentiation, communication and marketing at point-of-purchase. The question that follows is which characteristics increase the effectiveness of these roles of product packaging.

### *The Importance of Conspicuousness*

Standing in front of a shelf in the supermarket, product packaging is the very first thing consumers see. As Pilditch (1972) states; the package design is the salesman on the shelf. Bloch (1995) supports this and mentions that the visual appearance of products is an important determinant of the consumer response and the success of the product. The design of the packaging influences whether a brand is recognized, if it stands out and if it is a suitable purchase option (Connolly & Davison, 1996).

A consumer's first impression will be based on the visual stimuli of the packaging, including the form, color and material (Hsiao, Chiu & Chen, 2008). McDaniel and Baker (1977) suggest that packaging might even be the last chance to persuade consumers to buy the product, before considering other potentially interesting brands. The majority of consumers buy the brand and the product they are familiar with, without considering other brands or similar products. Product packaging provides an opportunity to achieve conspicuousness and thus get the consumers' attention (Berkowitz 1987; Dumaine 1991; Jones 1991). Therefore when selling a product, you have to make sure it is seen by the targeted consumers. The key to being seen is for a product to stand out.

These findings show conspicuousness is an important characteristic of product packaging. To achieve conspicuousness visual stimuli, e.g. color and shape, play an important role. The interesting part then is discovering how color and shape influence consumer behavior.

### *The Importance of Visual Product Aesthetics*

Visual product aesthetics can be seen as the characteristics that create the product's appearance and define the product's personality (Noble & Kumar, 2010). Consumers acquire their first impression of a product from the form, color and material used in the packaging (Hsiao, 1997; Hao, Joel, & Vivianne, 2001). If these three stimuli are well coordinated, the product is more greatly appreciated (Erik & Kwaku, 2000).

### *The Importance of Color*

One of the visual stimuli mentioned by Hsiao, Chiu & Chen (2008) is color. Color is one way to allow product packaging to communicate with the consumer. The first thing consumers see, is the color of the packaging (Swientek, 2001). It can attract attention, convey messages and create feelings which may increase purchase likelihood (Kotler, 1973), but it can also influence the expectations and experiences from the consumers and users. In

addition, color is an important medium for a product to obtain conspicuousness, because it can be used as a differentiation element for products whose technical aspects are standardized. Color can be a powerful design element, according to Piqueras-Fiszman and Spence (2011) it might even be the most potent element in the design of packaging in the food industry.

*Matching with the brand attributes.*

As said before, Kotler (1973) argues that color can influence experiences and expectations consumers have. Piqueras-Fiszman and Spence (2011) take this a step further and say consumers form expectations about a product based on nothing more than the color of the packaging. Consumers, who want to make a quick purchase decision, focus on the aspects of the packaging they need and recognize, e.g. the black label with red letters and hourglass shape of a Coca Cola Zero bottle. The way consumers recognize and label such a product, is called ‘categorization rules’. Color can be used as a cue to assist with the categorization and evaluation of a product (Pantin-Sohier, Decrop & Bree, 2005), such as consumers’ expectations regarding to flavor or scent (Marshall, Stuart & Bell, 2006). A majority of the time consumers do not even read the verbal information on the packaging (Charters, Lockshin, & Unwin, 1999). The use of a specific color may even be more important than the specific brand when purchasing a product, especially in product categories that are bought impulsively, e.g. crisps or snacks (Piqueras-Fiszman & Spence, 2011).

Considering the impact color usage has on human perception, it is logical that many researchers have tried to capture the effect of specific colors on human emotions. Most of these experiments examined the effect of atmospheric aspects (e.g. music, scents or colorful interior) on consumers’ emotions and purchase likelihood. Unfortunately, little has been said about the effect of packaging color on consumer behavior. Still, there is a lot that can be learned from these experiments. For instance, bright colors (e.g. whites, light grey, or lighter

colors) are less arousing, more pleasant and less dominance-inducing than the less-bright colors (e.g., black, darker colors, and dark grey) (Valdez & Merhabian, 1994). These less bright colors elicit emotions such as anger, hostility, or aggression. Warm colors, such as red, are known to be physically and emotionally arousing, exciting and distracting. Whereas cool colors, such as blue, are relaxing, peaceful, calm and pleasant (Bellizzi & Hite, 1992). Cool colors are deemed to be favorable in retail environments, since warm colors can create too much arousal and distract the consumer from absorbing information about a product and decrease the purchase intention (Bellizzi & Hite, 1992). Although when the goal of the retailer is to increase arousal, a red color could be the most suitable option. Pantin-Sohier et al. (2005) mention a study about the attention attracting ability of colors, with orange (21,4%) as the most attention attracting color. In comparison, red scored 18,6%, blue 17% and yellow 12%.

Assuming from these studies that emotions can be triggered through colors in retail environments, it can be expected that colors used in packaging trigger similar responses. Therefore, in the product packaging creation process, it is important to consider which brand attributes should be communicated to the consumer and which colors match with these brand attributes.

#### *Color and conspicuousness.*

As mentioned, color can be used as a differentiation element; a cue to assist with the categorization and evaluation of a product (Pantin-Sohier et al., 2005). In general, yellow yoghurt packaging means the yoghurt tastes like lemons, brown pudding packaging means the pudding has a chocolate flavor, etcetera. In these cases the color matches with the content and correct expectations are made about the product, due to the specific color. In practice, this means most of the lemon flavored yoghurt packages are yellow, and all the chocolate flavored pudding packages are brown. Yet, there are many different brands that want to sell a

similar product in similar packaging, so the competition is strong. The dilemma that arises is how a brand can differentiate itself from the competitors and achieve more purchases through conspicuousness.

Consumers often use strategies, consciously or not, to reduce the time spent on buying products, such as buying the cheapest brand or buying products or brands they are familiar with (Burke, Harlam, Kahn & Lodish, 1992). When introducing a new product or when dealing with an unsuccessful one, it can be hard to compete with the market leaders. However, certain studies have shown ways to interrupt consumer's buying strategies. Packaging elements, such as color, size, complex stimuli or degree of novelty, can increase the probability that consumers change or interrupt their existing choice patterns (Bettman, 1979). However, no brand or product will stand out when following the consumer's categorization rules. The use of novel packaging can be a good way to interrupt the shopping routine and existing patterns (Garber, 1995). The question stands on what makes packaging novel and how innovative it should be to interfere with all the customer strategies and categorization rules.

To be perceived as innovative, a product goes through a categorization process in the consumer's head. Consumers categorize objects on the basis of perceived similarity and resemblance. All these categories work as a framework that allows consumers to identify novel products and to build expectations about the characteristics of the product, such as quality or taste (Schoormans & Robben, 1997). Schoormans and Robben (1997) conducted many experiments on this subject and the following important statements were made;

- The more typical a product is, the more quickly it can be categorized;
- Less representative products are being categorized less accurate;
- Consumers prefer products that are most typical for the specific category.

Typicality might positively influence the communication of brand attributes, however it does not increase conspicuousness. Also, these statements are not applicable to all consumer groups. For those seeking variety, prestige or scarcity, typical products are evaluated less positively, since typical products do not induce arousal or achieve these traits. In addition, atypical products can be a form of self-expression (Coates, 2003). The downside to this is when a product is too atypical and falls outside the regions of acceptability of that specific product category, it can lead to unacceptable packaging (Schoormans & Robben, 1997). This event can be explained by the  $\cap$ -shaped curve from Berlyne (1960). This curve shows a relationship between the amount of arousal and the amount of congruency, i.e. typicality of the product. A moderate amount of arousal will induce the preference for that specific product. A high amount of incongruity (and therefore arousal) will induce high cognitive elaboration which results in frustration and a less positive evaluation, because of the inability to resolve the discrepancy (Schoormans & Robben, 1997). This principle is also known as the MAYA principle, i.e. **M**ost **A**dvanced **Y**et **A**ceptable. As Hekkert (2006) states, it is possible to increase a product's novelty while remaining characteristic. Most consumers tend to prefer products with an optimal combination of both aspects; conspicuous and arousing yet remaining true to the brand attributes and not becoming too atypical.

In conclusion, typical product packaging will be categorized faster and preferred by consumers over atypical product packaging, however atypical product packaging increases conspicuousness. Nevertheless if the product packaging is too atypical it can lead to unacceptable packaging, demonstrating that a balance between typical and atypical packaging is preferable; i.e. Most Advanced Yet Acceptable packaging.

### *The Importance of Shape*

Another visual stimulus mentioned by Hsiao, Chiu & Chen (2008) is form or shape. This has always been a design element of much interest to scholars throughout history. In

fact, Raghubir and Greenleaf (2006) mention that the preference for certain ratios for the sides of rectangles is one of the oldest controversies in aesthetics, extending back to the ancient Greeks. As mentioned before, the visual aesthetics of a product and its packaging are important because they are the first aspect of a product that comes in contact with the consumer. It can communicate information about the product, make a product stand out and help the consumer with the categorization process. The question remains why consumers feel more connected with certain designs and what associations do they have when they encounter an object.

*Matching with the brand attributes.*

When consumers see an object, they immediately connect the object to their own experiences in real life to interpret the meaning of the object. *“In other words, the way we understand objects around us is related to our bodily experiences arising in interacting with the spatial world”* (Van Rompay, Hekkert & Muller, 2005). When a certain object rises above another object, that tall object is perceived as more successful since most humans experience power and control over others in a higher position. This is also the case in linguistic expressions such as *‘she’s always looking down on others or he looks up to most of his colleagues’* (Van Rompay et al., 2005). A curved object is often evaluated as soft and feminine, due to the curvy shaped feminine body, and therefore these objects will be more attractive to female consumers. Round shapes induce associations with traits such as friendliness, harmony and approachableness, whereas angular shapes induce associations with traits such as toughness, strength and energy (Zhang, Feick & Price, 2006). Free-flowing curves and forms are often used in organic designs to emphasize the human body, mind and spirit. Noble and Kumar (2010) state that these design metaphors are product forms that mimic something either subtly or overtly, often a creature or object found in nature it is believed that these metaphors trigger cues in consumers that will lead to product choice.

When implemented incorrectly, the product might be understood and categorized in the wrong way, thus creating a mismatch between the packaging and the brand attributes. As with color, it is important to consider which brand attributes should be communicated to the target consumer group and which shapes match with these brand attributes.

*Shape and conspicuousness.*

As with color, the MAYA (Most Advanced Yet Acceptable) principle also applies for shapes. According to Cox and Locander (1987) when a product's form is highly unusual or novel, the categorization task becomes difficult and possibly frustrating for both seller and consumer. A good example for the latter is found in the study by Schoormans and Robben (1997). With their research, they wanted to investigate the effect of the degree of the deviation of coffee packages on consumer's attention and categorization. Their results show that a packaging of coffee that deviates strongly from the typical packaging in that category indeed succeeds to get the highest level of consumer attention. However, the strong deviation also pushed the packaging outside the acceptability range. Although the packaging is highly conspicuous due to the deviating shape, it decreases the purchase probability of the product because of the mismatch with the brand attributes.

In summary, the deviating shape increased the conspicuousness of the product yet decreased the purchase likelihood of the consumers, providing another example that a balance between typical and atypical packaging is preferable. With the findings on the design elements color and shape in mind, it is interesting to discover how much of this theory is applicable to RRP.

## Research Design

In this study a pre-test and main test were conducted. The pre-test was utilized to determine which design elements increase conspicuousness and which design elements match with the brand attributes. From the pre-test results guidelines were formulated and used in the creation of the main study stimuli. In the main study a 2x2 design was performed to test the different RRP, with *matching with the brand* and *conspicuousness* as the two independent variables.

### *Pre-test*

#### *Participants*

Since the sole purpose of the pre-test was comparing the different RRP, the demographical differences between the participants were not of value and thus not recorded. In total, 38 participants took part in the pre-test which resulted in 26 completed questionnaires. The participants were recruited through an online social networking service and direct contact by e-mail.

#### *Procedure*

The pre-test was an explorative experiment, intended to determine which design elements, in terms of color and shape, match or differ with the brand personality traits and which design elements make the RRP (in)conspicuous. The designs elements deduced from this pre-test were used as guidelines later on in the main study.

Each stimulus variation was placed individually on the shelf of Smurfit Kappa's test-shop and photographed (see Appendix A.). In an online questionnaire, three questions were asked concerning the pictures;

- Does the RRP match with the brand?
- Does the RRP stand out of the shelf?

- To what extent, from a scale on 1-5, does the RRP match with the following attribute...

These attributes are the personality traits described to the brand and used in the framing of the designs. For Axe, these are *masculine*, *tough* and *defiant*, and for Dove these are *feminine*, *pure* and *nursing*.

### *Stimuli*

Three design elements were manipulated; the shape of the RRP, the color of the outside and the color of the inside of the RRP. The brand personality traits, further mentioned as brand attributes, were translated into design elements based upon the literature review. These design elements were used by the packaging designers of Smurfit Kappa while designing the pre-test stimuli. To achieve conspicuousness, colors and shapes were used that differed with those of competing brands as well as those used in the current RRP of Axe and Dove.

This resulted in three variations for the design elements *shape* and *outside color* and four variations for the design element *inside color*. These variations varied on a scale from 1 (not matching or inconspicuous) to 3 or 4 (matching or conspicuous), see Appendix B and Appendix C.

### *Axe.*

For Axe, matching translated into rectangular, dark colored designs. Inferior matching resulted in curved and scent-based colored (similar to colors used in the primary packaging of a particular deodorant scent) designs and superior matching resulted in angular black designs. As for conspicuousness, competing brands used dark or silver colors and a rectangle shape. Therefore to achieve conspicuousness, the RRP would either use scent-based colors on the inside as well as on the outside or have a differentiating shape such as curved or angular (see

Figure 2.). An inconspicuous design was similar to the currently used RRP; a black rectangular RRP with either a brown or a white color on the inside.



Figure 2. Shape variations Axe

*Dove.*

For Dove, matching translated into curved, soft colored designs. Inferior matching resulted in angular and scent-based colored designs and superior matching resulted in curved, white or blue designs (see Figure 3.). As for conspicuousness, competing brands used mainly white and a rectangle shape. Therefore to achieve conspicuousness, the RRP would either use scent-based colors on the inside as well as on the outside or have a differentiating curved shape. An inconspicuous design was similar to the currently used RRP; a white rectangular RRP with either a brown or a white color on the inside.



Figure 3. Outside color variations Dove

### *Results*

For analyzing the pre-test results, a One-Way Anova analysis was conducted. An alpha level of .05 was used for all statistical tests (see Appendix D).

For Axe, the data showed that a superior matching design was black with slight use of color and had a very angular shape. The superior conspicuous design was colorful on the inside, as well as on the outside, and was also very angular shaped. The defiant design was white on the inside with the brand's name printed on the inside as well, was very colorful on the outside and again was very angular shaped. A tough design was black with some use of color and very angular shaped. And the last one, the masculine design, was completely black and was very angular shaped.

For data analysis of Dove, less significant results were found in comparison to Axe. As far as the significant results show, a superior matching design was completely white on the inside as well as on the outside and had a curvy shape. The superior conspicuous design was very colorful on the inside with the brand name printed on the inside and the outside completely blue or colorful. A feminine design was completely white on the inside and on the outside.

### *Guidelines for the Main Study*

The guidelines for the main study were based upon significant results as well as the highest average scores when no significant results were available. These guidelines formed the foundation in creating the stimuli used in the main study. See Table 1. and Table 2. for an overview of the guidelines.

<b>Axe</b>	<b>Conspicuousness</b>	<b>Matching with brand</b>
<i>Yes</i>	<ul style="list-style-type: none"> <li>- Colorful inside with brand name</li> <li>- Colorful outside</li> <li>- Angular shaped</li> </ul>	<ul style="list-style-type: none"> <li>- Colorful inside with brand name</li> <li>- Black outside with some colors</li> <li>- Angular shaped</li> </ul>
<i>No</i>	<ul style="list-style-type: none"> <li>- White inside</li> <li>- Black outside</li> <li>- Rectangular shape</li> </ul>	<ul style="list-style-type: none"> <li>- White inside</li> <li>- Colorful outside</li> <li>- Curved</li> </ul>

Table 1. Guidelines Axe

<b>Dove</b>	<b>Conspicuousness</b>	<b>Matching with brand</b>
<i>Yes</i>	<ul style="list-style-type: none"> <li>- Colorful inside with brand name</li> <li>- Blue or colorful outside</li> <li>- Curved</li> </ul>	<ul style="list-style-type: none"> <li>- White inside</li> <li>- White outside</li> <li>- Curved</li> </ul>
<i>No</i>	<ul style="list-style-type: none"> <li>- Brown inside</li> <li>- White outside</li> <li>- Rectangular shape</li> </ul>	<ul style="list-style-type: none"> <li>- Brown inside</li> <li>- Blue or colorful outside</li> <li>- Angular shaped</li> </ul>

Table 2. Guidelines Dove

### *Main Study*

In the main study a two-by-two design was used, with *matching* and *conspicuousness* as independent variables. This resulted into four conditions;

1. Matching with the brand as well as conspicuous
2. Not matching with the brand, nor conspicuous
3. Matching with the brand, but not conspicuous
4. Not matching with the brand, yet conspicuous

### *Participants*

Since the purpose of the study was comparing the different RRP on matching with brand attributes and testing the conspicuousness of those RRP, the demographical differences between the participants were not of value and thus not recorded. In total, 137 participants took part in the main study, divided over the four conditions ( $N_1=33$ ,  $N_2=35$ ,  $N_3=33$  and

$N_4=36$ ). The participants were recruited through an online social networking service and through direct contact by e-mail.

### *Procedure*

From the guidelines previously developed, designs for each condition per brand were produced. These designs were placed on a shelf in a Dutch drugstore, among RRP of competing brands, and photographed. This was done for each separate RRP-condition. An online Dutch survey was used to test the effects of the different conditions (see Appendix E). Since there were four conditions, the main survey was divided into four separate questionnaires. Each participant was randomly directed to one of these questionnaires.

At the beginning of the survey, the purpose of the study was explained to the participants. Since the main research question involves testing the comparative conspicuousness of the four conditions and the rest of the products on the shelf, the participants were given a misdirecting purpose. The reason for this was that participants were not supposed to pay more attention than normal to the specific RRP. Participants were told that a Dutch drugstore wanted to know how the current interior of the shops is perceived and that the feedback will be used for the creation of a new interior.

After this short introduction, a slideshow was shown with pictures of the specific drugstore franchiser. The first three pictures were the same in all conditions; general pictures of the interior of the drugstore (see Appendix F). The last two pictures in the slideshow differed per condition. One picture showed the shelf with all the RRP displayed, including the RRP of Axe and Dove for that particular condition, and the other picture showed a close-up of that same shelf (see Appendix G). Each picture was shown for 20 seconds, before moving to the next one.

After the slideshow, three conspicuousness related questions were asked. The first question was about recalling brands, the second concerned brand recognition and the third

was a scrutiny question on conspicuousness. This last question was necessary, because the brands displayed in drugstores are commonly known and therefore participants might name brands that were not seen in those specific pictures.

Subsequently, the specific RRP related questions followed. First, an image of the Axe RRP was shown and subsequently an image of the Dove RRP that belonged to a randomly assigned condition per participant (see Appendix H). The image showed a picture of the specific RRP with the corresponding primary packaging on the shelf, as well as ‘schematics’ of the outside and inside of the RRP individually. The participants had to answer two questions after seeing these pictures. The first question was a perceptibility question and the second question concerned the participant’s attitude towards the RRP.

### *Stimuli*

The designs for this test were based on the results of the pre-test and the guidelines that resulted from the data analysis (see Table 1. And Table 2.). Complementary, the insight of the author combined with the insight of a product designer were used in creating the designs, which on occasion resulted in different design choices than formulated in the guidelines.

#### *Axe.*

For Axe, matching could be achieved through the use of a black angular shaped RRP, with some use of scent-based color on the outside as well as on the inside. Not-matching could be achieved through a white inside, a completely scent-based outside and a curved shape. Conspicuousness could be achieved through a scent-based angular shaped RRP with an equally colorful inside (see Figure 4.). Inconspicuousness could be achieved through a black rectangular RRP with a white inside.

These design elements were then used for the two-by-two design to create the four RRP-combinations of Axe (see Appendix H).

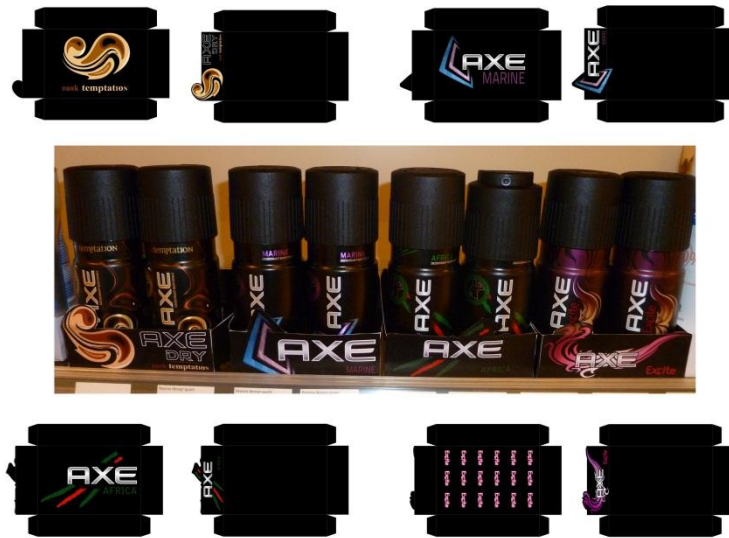


Figure 4. Conspicuous designs Axe

#### *Dove.*

For Dove, matching could be achieved through the use of a white curved RRP. Not-matching could be achieved through the use of a brown inside, a completely scent-based or blue outside and an angular shape. Conspicuousness could be achieved through the use of a scent-based or blue curved shaped RRP with an equally colorful inside. Inconspicuousness could be achieved through the use of a white rectangular RRP with a brown inside (see Figure 5.).

These design elements were then used for the two-by-two design to create the four RRP-combinations of Dove (see Appendix H).



Figure 5. Inconspicuous designs Dove

### *Measures*

Before analyzing the results, the variable ‘Condition’ was divided into the two variables ‘Matching’ and ‘Conspicuousness’. Participants scored a 1 (yes) or 0 (no) on these two variables, depending on the assigned condition. For example a participant in condition 1, matching and conspicuous, would score a 1 for both matching and conspicuousness. An alpha level of .05 was used for all statistical tests. For all variables excluding *Top of Mind*, a 5-point Likert scale was used.

#### *Top of mind.*

If Axe or Dove were mentioned first during the recall question, the specific brand scored a 1 (yes) on Top of Mind versus 0 (no) if the brand was not mentioned first.

#### *Brand recognition.*

Brand recognition was measured using the following question: Did you notice the following brands in the drugstore? This was done to measure whether participants remembered the specific brands from the pictures of the drugstore.

*Brand conspicuousness.*

Brand conspicuousness was measured using this question: How conspicuous were the following brands in this drugstore? This was done to determine how conspicuous the specific brands in the drugstore were according to the participants.

*RRP perceptibility.*

The variable 'RRP perceptibility' measured whether the participants recalled if they saw that specific RRP.

*Shape appropriateness.*

The variable 'shape appropriateness' measured whether the shape of the specific RRP was appropriate for the brand.

*Color appropriateness.*

The variable 'color appropriateness' measured whether the color of the specific RRP was appropriate for the brand.

*Compatibility with brand attributes.*

The compatibility of the design with the brand attributes was measured using the attributes assigned to the brands before the pre-test (tough, masculine and defiant for Axe and pure, feminine and nursing for Dove). For each of these attributes, a 5-point Likert scale was used to determine the descriptiveness of each attribute concerning the RRP. A general measure for the compatibility with the brand attributes was formed by summing and averaging the scores on these items for Axe ( $\alpha = .78$ ) as well as for Dove ( $\alpha = .80$ ).

*RRP conspicuousness.*

This variable measured how conspicuous that specific RRP was to the participants, instead of how conspicuous the overall brand was as in variable Brand conspicuousness.

*Attitude towards RRP.*

This variable was measured using items indicative of participants' attitude towards the RRP ("This packaging is aesthetically pleasing" and "This packaging is original"). For each statement, a 5-point Likert scale was used to determine their descriptiveness of the RRP. A general measure for attitude towards RRP was formed by summing and averaging the scores on these items for Axe ( $\alpha = .70$ ) as well as for Dove ( $\alpha = .78$ ).

*Brand impression.*

Brand impression was measured using items indicative of participants' attitude towards the brand ("The brand appeals to me" and "I have a positive impression about this brand"). For each statement, a 5-point Likert scale was used to determine the descriptiveness of the brand. A general measure for brand impression was formed by summing and averaging the scores on these items for Axe ( $\alpha = .76$ ) as well as for Dove ( $\alpha = .83$ ).

*Results of the Univariate Analysis*

An Univariate analysis was executed with the variables *Matching* (yes versus no) and *Conspicuousness* (yes versus no) as fixed factors and the variables *Top of Mind* (yes versus no), *Brand recognition* (5-point Likert scale), *Brand conspicuousness* (5-point Likert scale), *RRP perceptibility* (5-point Likert scale), *Shape appropriateness* (5-point Likert scale), *Color appropriateness* (5-point Likert scale), *RRP conspicuousness* (5-point Likert scale), *Compatibility with brand attributes* (5-point Likert scale), *Attitude towards RRP* (5-point Likert scale) and *Brand impression* (5-point Likert scale) as the dependent variables. An alpha level of .05 was used for all statistical tests.

*Axe**Top of mind.*

There was a marginal statistically significant main effect for conspicuousness,  $F(1, 133) = 2.93$ ,  $p = .09$  indicating that conspicuousness ( $M = 0.04$ ,  $SD = 0.21$ ) positively

influences how well packaging is remembered in comparison to inconspicuousness ( $M = 0.00$ ,  $SD = 0.00$ ). The main effect for matching,  $F(1, 133) = .25$ ,  $p = .62$ , did not reach statistical significance. There was no statistically significant interaction effect between matching and conspicuousness ( $F < 1$ ).

*RRP perceptibility.*

There was a statistically significant main effect for conspicuousness,  $F(1, 133) = 6.87$ ,  $p = .01$ , indicating that conspicuousness ( $M = 2.93$ ,  $SD = 1.29$ ) negatively influences the perceptibility of packaging in comparison with inconspicuousness ( $M = 3.51$ ,  $SD = 1.29$ ). There was no main effect found for matching ( $F < 1$ ). Also, the interaction effect between matching and conspicuousness was not statistically significant,  $F(1, 133) = 1.54$ ,  $p = .22$ .

*Color appropriateness.*

There was a statistically significant main effect for matching,  $F(1, 133) = 7.64$ ,  $p = .01$ , indicating that matching ( $M = 4.20$ ,  $SD = 0.61$ ) positively influences how the packaging color is perceived in comparison with not matching ( $M = 3.79$ ,  $SD = 1.04$ ). No main effect was found for conspicuousness ( $F(1, 133) = 1.26$ ,  $p = .26$ ). The interaction effect between matching and conspicuousness was not statistically significant,  $F(1, 133) = 1.77$ ,  $p = .19$ .

*Compatibility with brand attributes.*

There was a statistically significant main effect for conspicuousness,  $F(1, 133) = 4.25$ ,  $p = .04$ , indicating that conspicuousness ( $M = 3.20$ ,  $SD = 0.86$ ) negatively influences how the brand attributes are perceived in comparison with inconspicuousness ( $M = 3.48$ ,  $SD = 0.66$ ). There was no main effect found for matching ( $F(1, 133) = 1.49$ ,  $p = .23$ ).

The interaction effect between matching and conspicuousness was statistically significant,  $F(1, 133) = 4.91$ ,  $p = .03$ . Further analysis showed that there is a significant effect of conspicuousness in the “not matching” condition ( $F(1, 133) = 9.49$ ,  $p = 0.00$ ). This indicates that brand attributes of a not matching design are evaluated more positive when the

design is inconspicuous ( $M = 3.54$ ,  $SD = 0.75$ ) versus conspicuous ( $M = 2.99$ ,  $SD = 0.80$ ) (see figure 6.).

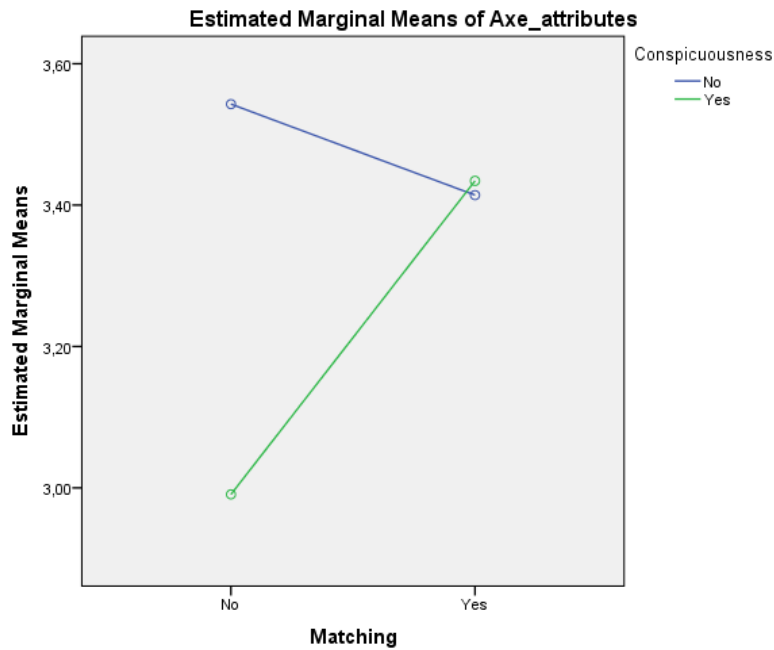


Figure 6. Interaction effect Compatibility with brand attributes Axe

No main or interaction effects were obtained on the dependent variables brand recognition, brand conspicuousness, shape appropriateness, RRP conspicuousness, attitude towards RRP and brand impression (all  $p$ 's  $> 0.10$ ).

*Dove*

*Shape appropriateness.*

There was a statistically significant main effect for conspicuousness,  $F(1, 133) = 15.18$ ,  $p = .00$ , indicating that conspicuousness ( $M = 3.88$ ,  $SD = 0.76$ ) positively influences how the packaging shape is perceived in comparison with inconspicuousness ( $M = 3.26$ ,  $SD = 1.07$ ). No main effect was found for matching ( $F < 1$ ). The interaction effect between matching and conspicuousness was not statistically significant ( $F < 1$ ).

*Color appropriateness.*

There was no statistically significant main effect for matching ( $F < 1$ ), nor for conspicuousness ( $F < 1$ ).

The interaction effect (see Figure 7.) between matching and conspicuousness was statistically significant,  $F(1, 133) = 7.72$ ,  $p = .01$ . Further analysis showed that there is a significant effect of conspicuousness in the “matching” condition ( $F(1, 133) = 3.99$ ,  $p = 0.05$ ). This indicates that the colors of a matching design are evaluated more positive when the design is conspicuous ( $M = 4.24$ ,  $SD = 0.56$ ) versus inconspicuous ( $M = 3.97$ ,  $SD = 0.47$ ).

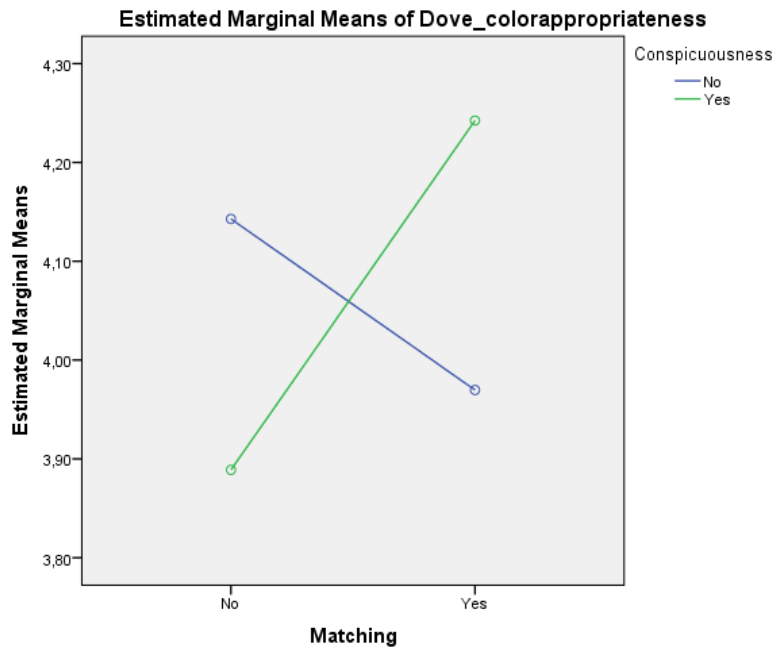


Figure 7. Interaction effect Color appropriateness Dove

*Compatibility with brand attributes.*

There was a statistically significant main effect for conspicuousness,  $F(1, 133) = 20.97$ ,  $p = .00$ , indicating that conspicuousness ( $M = 3.70$ ,  $SD = 0.68$ ) positively influences how brand attributes are perceived in comparison with inconspicuousness ( $M = 3.10$ ,  $SD = 0.83$ ). No main effect was found for matching ( $F < 1$ ).

The interaction effect between matching and conspicuousness was not statistically significant ( $F < 1$ ).

#### *Attitude towards RRP.*

There was a statistically significant main effect for conspicuousness,  $F(1, 133) = 14.28$ ,  $p = .00$ , indicating that conspicuousness ( $M = 3.17$ ,  $SD = 0.83$ ) positively influences the attitude towards the packaging in comparison with inconspicuousness ( $M = 2.60$ ,  $SD = 0.98$ ). No main effect was found for matching ( $F < 1$ ). No statistically significant interaction effect was found between matching and conspicuousness  $F(1, 133) = 1.96$ ,  $p = .16$ .

#### *Brand impression.*

No main effect was found for matching ( $F < 1$ ) and conspicuousness ( $F(1, 133) = 1.22$ ,  $p = .27$ ). The interaction effect (see Figure 8.) between matching and conspicuousness was marginal statistically significant,  $F(1, 133) = 2.78$ ,  $p = .10$ , indicating that Dove scored higher on brand impression when participants were shown an inconspicuous not matching design ( $M = 3.93$ ,  $SD = 0.82$ ) than when participants were shown a conspicuous not matching design ( $M = 3.56$ ,  $SD = 0.82$ ).

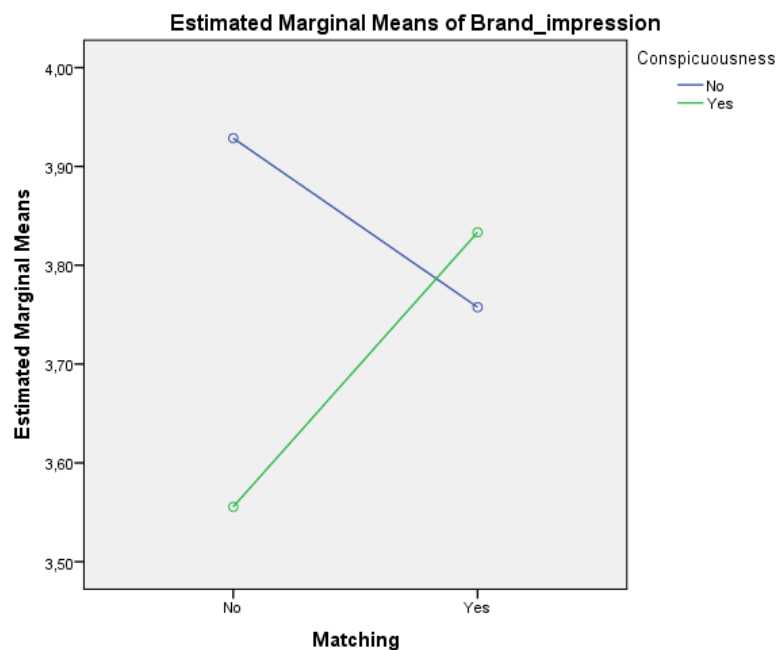


Figure 8. Interaction effect Brand impression Dove

No main or interaction effects were obtained on the dependent variables top of mind, brand recognition, brand conspicuousness, RRP perceptibility and RRP conspicuousness (all  $p$ 's  $> 0.10$ ).

## Discussion

The main question of this study was “How can Retail Ready Packaging support the intended brand message and attract the attention of the consumer through its design?” To answer this question, the study focused on the following aspects:

- What attributes can be described to the brand?
- What type of colors and shapes characterize these attributes, and therefore the brand?
- What type of colors and shapes can be used to make the RRP conspicuous?
- How can the RRP be conspicuous, while communicating the brands’ attributes?

The pre-test focused on the first three questions and the main study concentrated on the final sub-question and answering the main question.

### *Axe*

#### *Brand Attributes and Corresponding Design Elements*

The brand attributes ascribed to Axe were masculine, tough and defiant. The design elements matching with those brand attributes were dark colors, e.g. black, and rectangular shapes.

The results showed that the use of matching colors significantly influenced how the packaging colors were perceived; the color appropriateness of a black RRP was evaluated more positively in comparison with a completely scent-based colored RRP. This supports the literature findings that the use of color that matches with the brand attributes is perceived to be more appropriate, thus reinforcing the brand message.

#### *Design Elements and Conspicuousness*

To establish conspicuousness scent-based colors and contrasting shapes, e.g. curves or angular shapes, were used since these design elements differed from the colors and shapes used by competing brands.

Top of mind awareness was marginal significantly influenced by the variable conspicuousness, indicating that conspicuous designs positively influenced how well the packaging was remembered in comparison to inconspicuous designs. This finding is in contrast with the results for the variable RRP perceptibility. The perceptibility of the RRP was significantly influenced by the conspicuousness of the RRP; however, a conspicuous RRP negatively influenced the perceptibility of that RRP. One explanation for this might be that the inconspicuous designs, black with a white logo, form a large black façade which contrasts with the feminine products on the right part of the shelf in such a manner that it is more conspicuous than the use of more vibrant colors. This same phenomenon was found in results from the recall question, where Nivea was mentioned the most. Nivea was placed in a completely blue RRP with white lettering, whereas the other feminine deodorant products were placed in white RRP.

In conclusion, the use of one differentiating color might lead to greater perceptibility in comparison with the use of various conspicuous colors. Nevertheless, it is important to keep the brand attributes in mind when choosing the differentiating color; too atypical colors might lead to unacceptable packaging, thus decreasing the purchase likelihood.

#### *A Conspicuous and Matching RRP*

The conspicuousness of the RRP had a negative influence on the evaluation of the brand attributes, indicating that conspicuous designs negatively influenced how the brand attributes were perceived in comparison with inconspicuous designs. Further analysis also showed an interaction effect between conspicuousness and matching, which clarifies the negative influence of conspicuousness; brand attributes of a not matching design were evaluated more positive when the design was inconspicuous.

In conclusion, if the RRP design does not match with the brand attributes, thus communicating the incorrect brand message, being conspicuous makes the intended brand

attributes even less credible. Ergo before increasing the conspicuousness of RRP, it is important to make sure the packaging communicates the intended brand message.

### *Dove*

#### *Brand Attributes and Corresponding Design Elements*

The brand attributes ascribed to Dove were feminine, pure and nursing. The design elements that match with those brand attributes were soft and light colors, e.g. white, and curved shapes.

The results showed that the use of conspicuous shapes significantly influenced how the packaging shapes were perceived; the shape appropriateness of a conspicuous RRP was evaluated more positively in comparison with an inconspicuous RRP. The designs of the two conspicuous RRP both followed the shape of the logo at the top of the RRP. This made the design more curved and therefore matching with the brand attributes.

There was no main effect on the variable color appropriateness, however the results did show an interaction effect indicating that the colors of a matching design were evaluated more positive when the design was conspicuous. This leads to the conclusion that when the colors used in RRP match with the brand, being conspicuous makes the colors more appropriate.

As for the compatibility with the brand attributes, matching did not show a significant effect. This might be due to the fact that one of the two matching conditions contained a rather plain design; a white box with curved corners, and both conspicuous designs included scent-based colors and a curve at the top of the RRP. This explains why conspicuousness positively influenced the compatibility with the brand attributes, showing that a curved design with soft scent-based colors matched with the brand attributes the most.

### *Design Elements and Conspicuousness*

To establish conspicuousness scent-based colors and curved designs were used, since these design elements differentiated with the colors and shapes used by competing brands.

However, no significant effects were found of these design elements on the conspicuousness of the RRP. This might be due to the fact that the designs of the two conspicuous conditions also matched with the brand instead of solely being conspicuous.

### *A Conspicuous and Matching RRP*

The conspicuousness of the RRP had a significant effect on the attitude towards the RRP; a conspicuous design had a positive effect on the variable attitude towards RRP in comparison with an inconspicuous design. The RRP was evaluated more positively if the RRP was conspicuous which corresponds with the results on the variable compatibility with brand attributes, reinforcing the statement that curves and soft scent-based colors match with Dove the most.

As for brand impression, the results showed that there was an interaction effect for matching and conspicuousness. When a not matching RRP was used, the brand impression was more positive when the design was inconspicuous. This shows that if the RRP does not match with the brand, thus communicating the incorrect brand message, being conspicuous makes the intended brand less credible.

### *Design Guidelines for RRP*

Although no exact design elements can be provided on how to ensure that RRP supports the intended brand message while attracting the attention of the consumer, useful guidelines can be derived from this study. The first guideline is in conformation with the MAYA principle; the results showed that if a design does not match with the brand attributes, conspicuousness made the design be even less appreciated. Secondly, colors and shapes matching with the brand attributes were seen as more appropriate, thus enforcing the brand

message. Ergo before increasing the conspicuousness of the product, ensure that the design matches with the brand attributes. Finally, the use of one differentiating color might increase the conspicuousness more than the use of various colors.

### *Limitations*

There are certain limitations to this study that are important to discuss. First and foremost, of the three visual stimuli influencing conspicuousness, only shape and color were examined. The third one, material, was left out due to constraints within the Smurfit Kappa Group to adapt this variable. Future research could investigate the role of material on conspicuousness and matching with brand attributes.

Secondly, the guidelines used to design the main study stimuli would in some cases lead to contradictory and unrealistic design requirements. For two conditions of Dove this provided a dilemma. The first condition had to match with the brand attributes as well as increase conspicuousness. Although conspicuousness can be increased through the use of scent-based colors, these colors do not match with the brand attributes. The fourth condition had to not match with the brand, yet be conspicuous. This could easily be achieved through the use of scent-based colors, however this would be entirely unrealistic. Looking at the current color scheme used by Dove, the use of entirely scent-based color designs would be unsuitable. Due to these difficulties the designs of both conditions were close to identical, which could account for the positive influence of conspicuousness in the case of Dove.

Thirdly, the environmental setting for the main test was not ideal. The shelf used to display the RRP was not an accurate representation of the shelves the RRP would typically stand on. Every shop organizes its shelves differently, therefore it was difficult to determine what the ideal shelf should look like. In addition, it was not possible to re-arrange the entire drugstore and put every product in RRP, to achieve product equality in appearance. This could unintentionally result in more attention being drawn to the RRP-packed shelf in

comparison to other shelves and thus influence the results on the conspicuousness of brands. The specific positioning on the shelf might also have influenced overall conspicuousness. Due to the relatively narrow shelf, the male deodorant RRP stood next to female deodorant RRP. Therefore, the brands of opposite genders next to each other on the shelf were of bigger contrast and thus more conspicuous than the brands farther apart on the shelf. Finally, the main survey was conducted online and results from in-store questionnaires could vary from these results. When conducting further research, it might be interesting to perform the experiment in a store where RRP is fully implemented and potential interference from these issues is reduced.

The last limitation concerns the deliberate exclusion of demographical, cultural and gender differences. The focus of this study was to determine how RRP can attract attention, but not what the ideal characteristics are for specific consumer groups. For example, males could have different design preferences compared to females and Asians might interpret colors and shapes differently from Europeans. In further research, distinction by target group may produce more relevant data for each individual brand.

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## Appendix A

Actual shape stimuli Axe



Actual outside stimuli Axe



Actual inside color stimuli Axe





Actual shape stimuli Dove



Actual outside color stimuli Dove



Actual inside color stimuli Dove



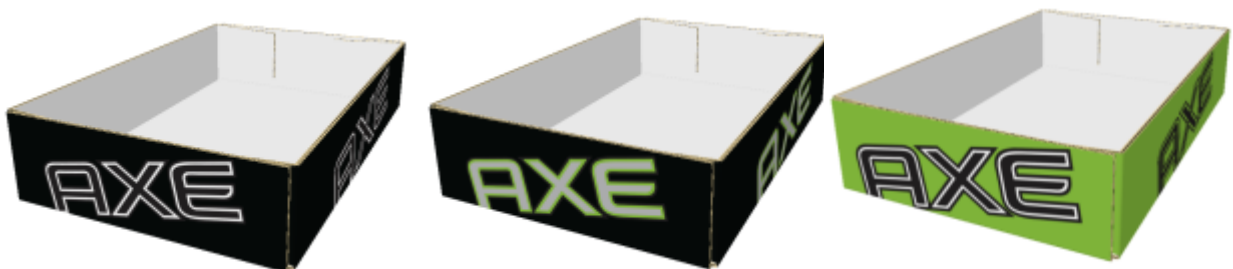


## Appendix B

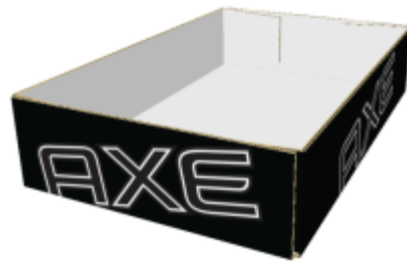
Shape variations	Variation 1	Variation 2	Variation 3	Variation 4
Shape	Curved	Rectangular	Angular	-
Outside color	Black,white logo	Black, white logo	Black,white logo	-
Inside Color	White	White	White	-



Outside color variations	Variation 1	Variation 2	Variation 3	Variation 4
Shape	Rectangular	Rectangular	Rectangular	-
Outside color	Black,white logo	Black, scent-based color logo	Scent-based color ,white logo	-
Inside Color	White	White	White	-



<b>Inside color variations</b>	<i>Variation 1</i>	<i>Variation 2</i>	<i>Variation 3</i>	<i>Variation 4</i>
<i>Shape</i>	Rectangular	Rectangular	Rectangular	Rectangular
<i>Outside color</i>	Black,white logo	Black,white logo	Black,white logo	Black,white logo
<i>Inside color</i>	Brown	White	White,black logo	Scent-based color, black logo



## Appendix C

<b>Shape variations</b>	<i>Variation 1</i>	<i>Variation 2</i>	<i>Variation 3</i>	<i>Variation 4</i>
<i>Shape</i>	Rectangular	<i>Rectangle, one curve</i>	Fully curved	-
<i>Outside color</i>	White, blue logo	White, blue logo	White, blue logo	-
<i>Inside color</i>	White	White	White	-



<b>Outside color variations</b>	<i>Variation 1</i>	<i>Variation 2</i>	<i>Variation 3</i>	<i>Variation 4</i>
<i>Shape</i>	Rectangular	Rectangular	Rectangular	-
<i>Outside color</i>	White, blue logo	Blue, white logo	Scent-based color, blue logo	-
<i>Inside color</i>				-



<b>Inside color variations</b>	<i>Variation 1</i>	<i>Variation 2</i>	<i>Variation 3</i>	<i>Variation 4</i>
<i>Shape</i>	Rectangular	Rectangular	Rectangular	Rectangular
<i>Outside color</i>	White, blue logo	White, blue logo	White, blue logo	White, blue logo
<i>Inside color</i>	Brown	White	White, blue logo	Scent-based color, white logo



## Appendix D

<b>Axe</b>	<i>Inside color</i>	<i>Outside color</i>	<i>Shape</i>
<i>Match with brand</i>	-	1>3 <sup>p=0,005</sup> 2>3 <sup>p=0,002</sup>	3>1 <sup>p=0,00</sup>
<i>Conspicuousness</i>	3>1 <sup>p=0,04</sup> , 2 <sup>p=0,026</sup> 4>1,2,3 <sup>p=0,00</sup>	2>1 <sup>p=0,00</sup> 3>1 <sup>p=0,00</sup> , 2 <sup>p=0,003</sup>	3>1 <sup>=0,012</sup> , 2 <sup>p=0,00</sup>
<i>Defiant</i>	3>1 <sup>p=0,00</sup> , 2 <sup>p=0,002</sup> 4>1,2 <sup>p=0,00</sup>	2>1 <sup>p=0,00</sup> 3>1 <sup>p=0,00</sup>	3>1, 2 <sup>p=0,00</sup>
<i>Tough</i>	-	2>3 <sup>p=0,01</sup>	3>1 <sup>p=0,00</sup> , 2 <sup>p=0,01</sup>
<i>Masculine</i>	-	1>3 <sup>p=0,00</sup> 2>3 <sup>p=0,001</sup>	2>1 <sup>p=0,00</sup> 3>1 <sup>p=0,001</sup>

<b>Dove</b>	<i>Inside color</i>	<i>Outside color</i>	<i>Shape</i>
<i>Match with brand</i>	2>1 <sup>p=0,046</sup>	1>2 <sup>p=0,016</sup>	3>2 <sup>p=0,076</sup>
<i>Conspicuousness</i>	4>1 <sup>p=0,001</sup> , 2 <sup>p=0,02</sup> , 3 <sup>p=0,027</sup>	2>1 <sup>p=0,00</sup> 3>1 <sup>p=0,001</sup>	-
<i>Pure</i>	-	-	-
<i>Nursing</i>	-	-	-
<i>Feminine</i>	2>1 <sup>p=0,002</sup> , 3 <sup>p=0,025</sup>	1>2 <sup>p=0,00</sup> 3>2 <sup>p=0,00</sup>	-

## Appendix E

Beste proefpersoon,

Dit onderzoek heeft betrekking op het interieur, de schapindeling en de producten van een drogisterij. Landelijk is bepaald dat het drogisterijconcern Etos een ander interieur krijgt. Om te bepalen hoeveel invloed dit nieuwe interieur heeft op de shopervaring van de consument, moet eerst achterhaald worden hoe het huidige interieur en de daarbij horende schapindeling en producten ervaren worden.

Zo direct krijg je een voorbeeld te zien van het huidige interieur van één van de franchisers. Graag wil ik je verzoeken de afbeeldingen goed in je op te nemen, zodat je op basis daarvan een duidelijke mening kan vormen over het huidige interieur, de schapindeling en de producten.

Na het zien van de foto's zullen enkele vragen gesteld worden. Het onderzoek zal in totaal ongeveer **10 minuten** duren en de antwoorden zullen anoniem verwerkt worden.

*Alvast hartelijk bedankt voor jouw deelname en veel succes!*

Met vriendelijke groet,

Marieke Schrijver

Je krijgt nu een slideshow te zien met afbeeldingen van een filiaal van het drogisterijconcern Etos.

Je krijgt in totaal 5 foto's te zien en je hebt telkens 20 seconden de tijd om de foto goed in je op te nemen.

Zorg ervoor dat je in die 20 seconden een goede indruk krijgt van hoe het interieur, de schapindeling en de producten er uit zien.

Standaardafbeeldingen + 2 conditie-afhankelijke afbeeldingen








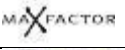




1. Welke merken heb je allemaal in deze winkel zien staan?

*Schrijf zoveel op als jij je kunt herinneren. Er zit geen minimum of maximum aan.*

-









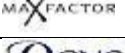


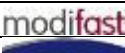
## 2. Heb je de volgende merken ook in deze winkel zien staan?

Kies het toepasselijk antwoord voor elk onderdeel:

	1. Zeker niet	2. Waarschijnlijk niet	3. Neutraal	4. Waarschijnlijk wel	5. Zeker wel
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

3. Hoe opvallend vond je de volgende merken in deze winkel?

Kies het toepasselijk antwoord voor elk onderdeel:

	1. Helemaal niet opvallend	2. Niet opvallend	3. Neutraal	4. Wel opvallend	5. Helemaal wel opvallend
	0	0	0	0	0
	0	0	0	0	0
	0	0	0	0	0
	0	0	0	0	0
	0	0	0	0	0
	0	0	0	0	0
	0	0	0	0	0
	0	0	0	0	0
	0	0	0	0	0
	0	0	0	0	0
	0	0	0	0	0
	0	0	0	0	0

Je krijgt nu afbeeldingen van verpakkingen van Axe te zien. Eén afbeelding toont de verpakkingen in het schap. De andere afbeeldingen zijn schetsen van de binnen- en buitenkant van de verpakkingen.

Over deze verpakkingen zullen twee vragen gesteld worden. Let op: het gaat hierbij dus om de doosjes, niet om de bussen. Kijk goed naar de verpakkingen bij het beantwoorden van de vragen.

### Conditie-afhankelijke afbeeldingen

#### **4. Heb je deze verpakkingen van Axe voorbij zien komen?**

Kies het toepasselijk antwoord voor elk onderdeel:

<i>1. Zeker niet</i>	<i>2. Waarschijnlijk niet</i>	<i>3. Neutraal</i>	<i>4. Waarschijnlijk wel</i>	<i>5. Zeker wel</i>
O	O	O	O	O

Conditie-afhankelijke afbeeldingen

**5. In hoeverre ben je het eens met de volgende stellingen;**

Kies het toepasselijk antwoord voor elk onderdeel:

	<b>1. Helemaal mee onmee</b>	<b>2. Mee oneens</b>	<b>3. Neutraal</b>	<b>4. Mee eens</b>	<b>5. Helemaal mee eens</b>
De <u>vorm</u> van de verpakkingen past bij Axe	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De <u>kleur</u> van de verpakkingen past bij Axe	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De verpakkingen zijn <u>stoer</u>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De verpakkingen zijn <u>mannelijk</u>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De verpakkingen zijn <u>uitdagend</u>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De verpakkingen zijn <u>opvallend</u>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De verpakkingen zijn <u>mooi</u>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De verpakkingen zijn <u>origineel</u>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het merk <u>Axe spreekt mij aan</u>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik heb een <u>positieve indruk</u> van Axe	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Je krijgt nu afbeeldingen van verpakkingen van Dove te zien. Eén afbeelding toont de verpakkingen in het schap. De andere afbeeldingen zijn schetsen van de binnen- en buitenkant van de verpakkingen.

Over deze verpakkingen zullen twee vragen gesteld worden. Let op: het gaat hierbij dus om de doosjes, niet om de bussen. Kijk goed naar de verpakkingen bij het beantwoorden van de vragen.

Conditie-afhankelijke afbeeldingen

**6. Heb je deze verpakkingen van Dove voorbij zien komen?**

Kies het toepasselijk antwoord voor elk onderdeel:

<i>1. Zeker niet</i>	<i>2. Waarschijnlijk niet</i>	<i>3. Neutraal</i>	<i>4. Waarschijnlijk wel</i>	<i>5. Zeker wel</i>
O	O	O	O	O

### Conditie-afhankelijke afbeeldingen

#### **7. In hoeverre ben je het eens met de volgende stellingen;**

Kies het toepasselijk antwoord voor elk onderdeel:

	<b>1. Helemaal mee onmee</b>	<b>2. Mee oneens</b>	<b>3. Neutraal</b>	<b>4. Mee eens</b>	<b>5. Helemaal mee eens</b>
De <u>vorm</u> van de verpakkingen past bij Dove	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De <u>kleur</u> van de verpakkingen past bij Dove	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De verpakkingen zijn <u>puur</u>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De verpakkingen stralen <u>verzorging</u> uit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De verpakkingen zijn <u>vrouwelijk</u>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De verpakkingen zijn <u>opvallend</u>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De verpakkingen zijn <u>mooi</u>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
De verpakkingen zijn <u>origineel</u>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Het merk Dove <u>spreekt mij aan</u>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik heb een <u>positieve indruk</u> van Dove	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Je bent bij het einde aangekomen van mijn afstudeeronderzoek. **Nogmaals hartelijk bedankt voor jouw deelname!**

Met vriendelijke groet,  
Marieke Schrijver

## Appendix F



## Appendix G

Pictures condition 1.



Pictures condition 2



Pictures condition 3.



Pictures condition 4.



## Appendix H

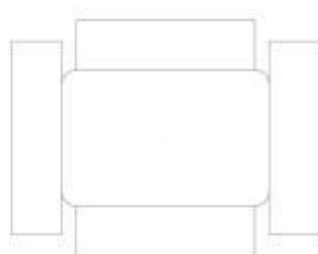
Pictures condition 1.



Pictures condition 2.



Pictures condition 3.



Pictures condition 4.

