The power of uniqueness

A study about the influence of shampoo packaging on consumers' product evaluation

Master's thesis by Lotte Vos

UNIVERSITY OF TWENTE.

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Abstract

In order to draw the attention of consumers and to differentiate beauty products, marketers must understand how cosmetic packaging design affects consumers' attitudes and behavior towards a product. Previous studies suggest that a unique packaging design can lead to a more positive effect on consumers product evaluation. Therefore, this paper examined the influence of packaging design on consumers' product evaluation towards shampoo packaging. This quantitative study employed a 2 (packaging shape: unique versus standard) x 2 (packaging texture: unique versus standard) x 2 (need for uniqueness: low versus high) between-subjects design. This study measured product evaluation with the following dependent variables: product liking, perceived quality, willingness to pay, purchase intention, perceived product uniqueness, and perceived brand uniqueness. Results revealed that packaging shape and packaging texture of shampoo influence product evaluation of consumers to a certain extent. In addition, this study stated that there are two contrasting needs in consumer behavior; need for typicality and need for uniqueness. This study provides valuable insights in packaging design for marketers and designers.

Keywords: unique; atypical; packaging design; packaging shape; packaging texture; consumer evaluation; product liking; perceived quality; willingness to pay; purchase intention; consumers' need for uniqueness; brand uniqueness; product uniqueness.

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1. Introduction

The beauty industry is a major industry and its value is estimated at billions of dollars. Analysts expect that the beauty industry will grow even more in the future (Biron, 2019). Since this is a crowded industry, it is important for marketers and designers to understand how to design the ideal packaging and to understand how to differentiate a cosmetic product (Bloch, 1995) when there are thousands of branded products that are trying to get the attention of the consumer (Kestenbaum, 2019; Selame & Koukos, 2002).

Previous studies suggest that a more atypical packaging design can lead to a more positive effect on consumer's product evaluations such as higher perceptions of quality, product liking, and positively affecting the purchase intention, as they look like more effort, technology, and attention were put into the design (Henderson & Cote, 1998; Orth, Campana, & Malkewitz, 2010).

Another key element in packaging design is the structure or texture of the packaging. New technologies and technological developments are important factors in the development of new packaging and contribute to creating a new attractive packaging surface (Rundh, 2009). Besides that, it may also motivate the consumer to pick up the product and at the end hopefully placing the product in their basket (Gallace & Spence, 2014). Providing product packaging with a multisensory experience will create additional value to consumers. It can result in a positive product and brand experience that consumers will be interested in and will remember (Krishna et al., 2017).

Previous research shows that atypical packaging design is very important in how consumers evaluate a product, especially in food and beverage evaluation (Van Ooijen et al., 2016). However, there is a lack of research on the influence of atypical packaging design on cosmetic products. Besides, it is not quite clear if atypical packaging texture has either positive or negative effects on consumers' product evaluation. In order to attract the attention of consumers and to differentiate beauty products, marketers must understand how atypical or unique cosmetic packaging design affects consumers' attitudes and behavior towards the product (Crilly, Moultrie, & Clarkson, 2004). Deriving from the objective mentioned above, the main question this research seeks to answer is:

"To what extent do shape and texture of shampoo packaging influence consumers' product evaluation?"

In order to answer this research question, a quantitative study is performed, for which an experiment is conducted. In this study the shape of shampoo packaging and the texture of shampoo

packaging are manipulated to see how consumers evaluate this product. This features a 2 (packaging shape: unique versus standard) x 2 (packaging texture: unique versus standard) x 2 (need for uniqueness: low versus high) between-subjects design.

In the next section of this paper a more in-depth overview and exploration of relevant literature is given that form the basis for the hypotheses. Following, the method section will be described on how the study was conducted, and finally the results of the study will be presented and discussed.

2. Theoretical Framework

2.1 Atypical product design

Over the last decade, the way consumers perceive everyday products has grown, especially in the fields of marketing and product design (Gatti, Bordegoni, & Spence, 2014). Previous studies have indicated that packaging design can provoke aesthetic appreciation in consumers, which has a positive impact on consumer behavior (Bloch, 1995; Landwehr et al., 2013). In the beauty industry, packaging serves other several important functions besides its purpose of housing the cosmetic product. This includes for instance helping consumers through shape, color, graphics, and design to identify a specific product or brand (Aidnik, 2013).

There are many theories that focus on consumer's preference for product design. The first theory is the Preferences-For-Prototypes theory which states that consumers have a stronger preference for the most typical examples of a category, because they have been repeatedly exposed to these examples and it is thus familiar for consumers (Whitfield & Slatter, 1979). In contrast of this theory, Loewy (1951) introduced a new concept known as the MAYA-principle. The concept stands for Most Advanced Yet Acceptable and states that "product or packaging design should push current, typical design into a more unique and new design at a gradual pace" (p. 277). For instance, Loewy (1951) investigated that many big companies design products in line with the MAYA-principle and concluded that new product design should include a new type of design. This design should be recognizable to avoid negative consumer reactions, but yet is a type of design that pushes the boundaries of typical product design (Loewy, 1951).

Second, when a packaging design is favorable in appearance, it will receive greater attention from consumers. This process is referred to as the self-perception process, which explains that consumers have a greater preference for products that gain more of their attention (Bem, 1972). In other words, since there is more newness in atypical packaging, consumers react with more emotional and aesthetic responses compared to a more typical packaging design (Radford & Bloch, 2011). Schnurr (2017) investigated the influence of atypical product design (i.e., triangular-shaped speaker) on consumers' product and brand perceptions. This research shows that atypicality in product design affect consumer brand perception and that the possible ways of creating an atypical or unique product design are for example, adjusting the shape, color, or size of the packaging (Schnurr, 2017). Therefore, in this research, it was chosen to adjust the shape of shampoo packaging and the texture of the shampoo packaging to create a unique product design.

2.2 Effect of atypical packaging shape

When consumers see a packaging for the first time on the self, they are usually forced to make an evaluation of the product and base their purchase decision on the product's visual appearance (Bloch, 1995; Holmes & Paswan, 2012). Companies need to recognize the importance of packaging in a consumer's decision to attract and encourage consumers (Kesler, 1986). Companies can differentiate their product or brand from their competitors' products through changing the shape of the product packaging (Sherwood, 1999). For example, Schoormans and Robben (1997) stated that packaging shape is an essential factor in consumer evaluation, and that shape can create an advantage in comparison with competitors. Besides that, they claim that the more the shape gets atypical and thus different than standard, the stronger attention is evoked (Schoormans & Robben, 1997). Also other studies have demonstrated that when the shape of the packaging gets more atypical, it will lead to a positive effect on consumers product evaluation. For instance, Vladić et al. (2016) investigated the influence of packaging shape design on consumer's perception. The researchers manipulated a basic six-sided box shape to atypical shapes such as skewing, twisting, squeezing, and tapering shapes. In addition, the researchers also examined judged attributes. The judged attributes were creativity, functionality, attractiveness, aesthetic, and perceived value. The results of this study show that consumers have a positive perception towards more unusual and atypical shapes and designs (Vladić et al., 2016).

Continuing on atypicality in shape, a theory that focuses on consumer's preferences for product design and lies in the field of cognitive psychology is the Theory of Moderate Atypicality Effects. The theory assumes that "stimuli presenting a moderate degree of atypicality should be preferred to stimuli that are highly typical and those that are highly atypical" (Blijlevens et al., 2012, p. 46). Blijlevens et al. (2012) investigated this by adjusting the shape of 3D digital products. More specifically, the shapes of toasters and washing machines were made more rounded and teapots and hand-juices were made more angular and were thus atypical for its product categories. Findings show, also in line with the theory of Moderate Atypicality Effects that the products were considered more aesthetically pleasing than the typical ones (Blijlevens et al., 2012). Along in the same line, in the study of Hekkert et al. (2003), the authors found that perceived typicality and perceived originality both explain consumer aesthetic appreciation of the product. They investigated this with a range of products (i.e. telephones and teakettles) that vary from typical shaped products to more atypical shaped products (Hekkert et al., 2003).

Moreover, packaging shape is also an important predictor for consumers on how they perceive the quality of the product (Orth, Campana, & Malkewitz 2010; Orth & Malkewitz 2008). In more detail, Orth and Malkewitz (2008) investigated design elements of wine bottles and found for the atypical bottle shapes and the atypical label shapes that they were perceived to be high in quality as opposed to the typical bottle and label shapes (Orth & Malkewitz, 2008). The reason that consumers perceived atypical packaging shape to be of higher quality is because it appears that more effort, technology, and attention were put into the design (Crilly, Moultrie, & Clarkson, 2004). In addition, in a study towards food evaluation where researchers investigated the persuasiveness of weak and strong product claims on atypical and typical packaging shapes of ketchup, results show that atypical shaped packaging with the strong claims resulted in higher quality judgement of consumers (Van Ooijen et al., 2016).

Consumers associate atypical product elements such as the shape of the packaging with exclusiveness and expensiveness (Creusen & Schoormans, 2005). For such products, preference declines when it becomes more widely available and thus more typical, because uniqueness is valued (Ward and Loken, 1988). Based on this information, it can be assumed that atypical shapes in product design lead to exclusiveness and expensiveness and therefore consumers are willing to pay more for the product. Anselmsson et al. (2014) argued this as well. They stated that atypicality in product design such as the shape of the packaging is among the strongest determinants of price and the willingness to pay for that product (Anselmsson et al., 2014).

Additionally, there is greater consideration for purchase, when products are visually atypical for their product category (Garber, 1995). For instance, in a study of Delić et al. (2018) where they investigated packaging materials, shape and types of packaging on consumers' beverage preferences (i.e. milk, soda, and water) it was found for packaging shape that consumers that consumed a certain type of beverage on a regular basis were more open to purchase atypical packaging shapes than typical packaging shapes (Delić et al., 2018). These associations about packaging shape lead to the following hypotheses for shampoo packaging:

H1a: Consumers like the shampoo packaging with a unique shape more than the shampoo packaging with a standard shape.

H1b: Shampoo packaging with a unique shape is perceived higher in quality than shampoo packaging with a standard shape.

H1c: Consumers are willing to pay more for shampoo packaging with a unique shape than for shampoo packaging with a standard shape.

H1d: Consumers have higher purchase intentions for shampoo packaging with a unique shape than for shampoo packaging with a standard shape.

2.3 Effect of atypical packaging texture

Texture is an interesting and important tactile feature that encourage consumers to pick-up the product and eventually increase the probability of purchase (Spence, 2016). Marketers and designers are eager to enhance the product experience of consumers by integrating sensory elements (Spence & Gallace, 2011). Some marketers already capitalizing to this by using various visual techniques such as the use of texture on packaging to increase the attention of the consumer (Silayoi & Speece, 2007). While there are a number of studies that have examined how the surface of the packaging influences product evaluation, especially in food and beverage evaluations, there is no clear consensus on whether a packaging texture that is atypical or unique for its product type has either positive or negative effects on consumers' product evaluation. However, there are a couple of studies that have examined the surface of product packaging on food and beverage evaluation and taste perception by providing the surface with for example a texture, material, or coating. These previous studies are not entirely consistent with what is examined in this study, but are relevant to mention as they are used as a support for the hypotheses.

For instance, Piqueras-Fiszman and Spence (2012) provided yogurt packaging with a rough (sandpaper) texture and a smooth texture. Participants had to rate the texture of the food (crunchy food versus creamy food) inside the packaging and had to rate how much they liked the product. Results show that product liking was significantly affected by the texture of the packaging. This means that the rough texture was liked more in relation to crunchy food (Piqueras-Fiszman and Spence, 2012). Furthermore, Schifferstein (2009) also concluded that consumers' product experience is affected by packaging texture and rely on packaging texture to draw inferences about the content in the packaging (Schifferstein, 2009). Similarly and more related to this study, Ferreira (2019) studied the visual influence of packaging texture

on attractiveness. For this study, two products and two packaging textures were made. The two products and the two packaging textures were provided with a smooth texture and with a granular texture. The findings reveal that for both the products as for the packaging textures the granular texture was considered more attractive than the smooth texture (Ferreira, 2019). Despite, the granular texture in this previous study is not measured as an atypical or unique packaging texture and the smooth texture is not measured as standard packaging texture. Moreover, Krisna and Morrin (2008) found that the texture of a product packaging can affect the perceived product quality. They stated that when the packaging texture of a plastic cup is too firm (as opposed to flimsy) it increases the perceived quality of the beverage contained in that cup (Krisna & Morrin, 2008). In addition, research on product design (including the packaging texture) suggests that atypicality in packaging may increase product preference in some circumstances. For example, it is found that consumers associate atypical, novel products with high quality (Creusen & Schoormans, 2005).

Also, research has been done on the influence of packaging design on the willingness to pay in relation to the material of the surface of the packaging. To illustrate, Banks (1950) investigated the effect of a new bakery packaging material (good quality) as opposed to an old bakery packaging material (bad quality). This study was conducted to determine what increase in sales might result from switching to new packaging material. The results of this study showed a significant preference for the new packaging material as opposed to the old packaging material. Hence, it can be considered that the preference for packaging material is only one of the many factors that influence the purchase of bakery products. The study of Banks (1950) differ from what is being investigated with this study, as it does not involve a specific (atypical) packaging texture, but the material of the surface of the packaging. Nevertheless, it can be concluded based on the type of packaging material that consumers are willing to pay more for the new type of packaging material (Banks, 1950). Following from this conclusion, it can be assumed that consumers prefer new types of packaging textures and are willing to pay more for that packaging texture.

Moreover, results of previous studies have shown that the texture of products and providing product packaging with an interesting texture have a strong impact on consumers to buy a certain product (Schifferstein, 2009). For instance, according to Rundh (2009), textures and combinations of different textures can encourage people to be inspired. When the packaging texture stands out on the shelf, consumers are being stimulated to purchase that product (Rundh, 2009). Becker et al. (2011) described that consumers base expectations on the look and feel of the packaging and that they most likely consume

products that are new or when the experience is limited (Becker et al., 2011). However, to date, there has been few empirical evidence demonstrating the influence of unique packaging textures of cosmetic products on consumers' product evaluation. Therefore, the goal is to further investigate this and assume that these associations about packaging texture lead to the following hypothesis for shampoo packaging:

H2a: Consumers like the shampoo packaging with a unique texture more than the shampoo packaging with a standard texture.

H2b: Shampoo packaging with a unique texture is perceived higher in quality than shampoo packaging with a standard texture.

H2c: Consumers are willing to pay more for shampoo packaging with a unique texture than for shampoo packaging with a standard texture.

H2d: Consumers have higher purchase intentions for shampoo packaging with a unique texture than for shampoo packaging with a standard texture.

2.4 Consumers' need for uniqueness

Consumers' product preferences are often guided by the need for uniqueness. The need for uniqueness started with the concept of consumers' need for uniqueness (CNFU). This concept derives from Snyder and Fromkin's (1977) theory of uniqueness. CNFU reflects individual differences in consumer counterconformity motivation which is referred to as the act of moving away from norm responses (Nail, 1986). In other words, consumers or individuals' aim for uniqueness via consumer possessions and activities. CNFU implies that "motivation for differentiating the self via consumer goods and the visual display of these goods that involves the volitional or willful pursuit of differentness relative to others as an end goal" (Snyder, 1992, p. 13). Previous research showed the role of uniqueness in consumer behavior.

For instance, Ruvio (2008) studied the dual role of CNFU and found that expressing uniqueness via consumption behavior is a safe way to achieve a different sense of being without damaging an individual's sense of social assimilation. Ruvio (2008) concluded that people with a high level of CNFU perceive themselves as more unique than their friends and demonstrate their uniqueness in their consumption

behavior. This is, for example, buying certain products that enrich their self-image for being more unique than others (Ruvio, 2008). Besides that, Krueger (2002) found that there is a direct and positive relationship between CNFU level and consumer preference for new and innovative products; high-CNFU consumers have stronger preferences for such products than do low-CNFU ones (Krueger, 2002). In similar, consumers that are seeking prestige, uniqueness, and scarcity evaluate typical products less positive. The reason for this less positive product evaluation is because typical products do not create excitement or achieve these attributes were consumers are looking for. Also, atypical products can be a form of self-expression (Coates, 2003). These associations about consumers' need for uniqueness on product evaluation lead to the following hypotheses for the moderator variable:

> ***H3a:*** Consumers with a high (as opposed to a low) need for uniqueness have a more positive product evaluation for the shampoo packaging with a unique shape than for shampoo packaging with a standard shape.

> ***H3b:*** Consumers with a high (as opposed to a low) need for uniqueness have a more positive product evaluation for the shampoo packaging with a unique texture than for shampoo packaging with a normal texture.

2.5 Research model

Based on the findings from literature and previous studies a research framework has been made. Figure 1 illustrates the research framework and the relationship among the research variables. This research aims to investigate if shape and texture of shampoo packaging will influence consumers' product evaluation. This study will measure the overall product evaluation with the following dependent variables: product liking, perceived quality, willingness to pay, and purchase intention. In addition, this study also measures perceived product uniqueness and perceived brand uniqueness. These dependent variables are related to the design variables (shape and texture). It is also expected that consumers' need for uniqueness has an influence when evaluating a certain packaging shape or packaging texture. This is the moderator variable in this study.

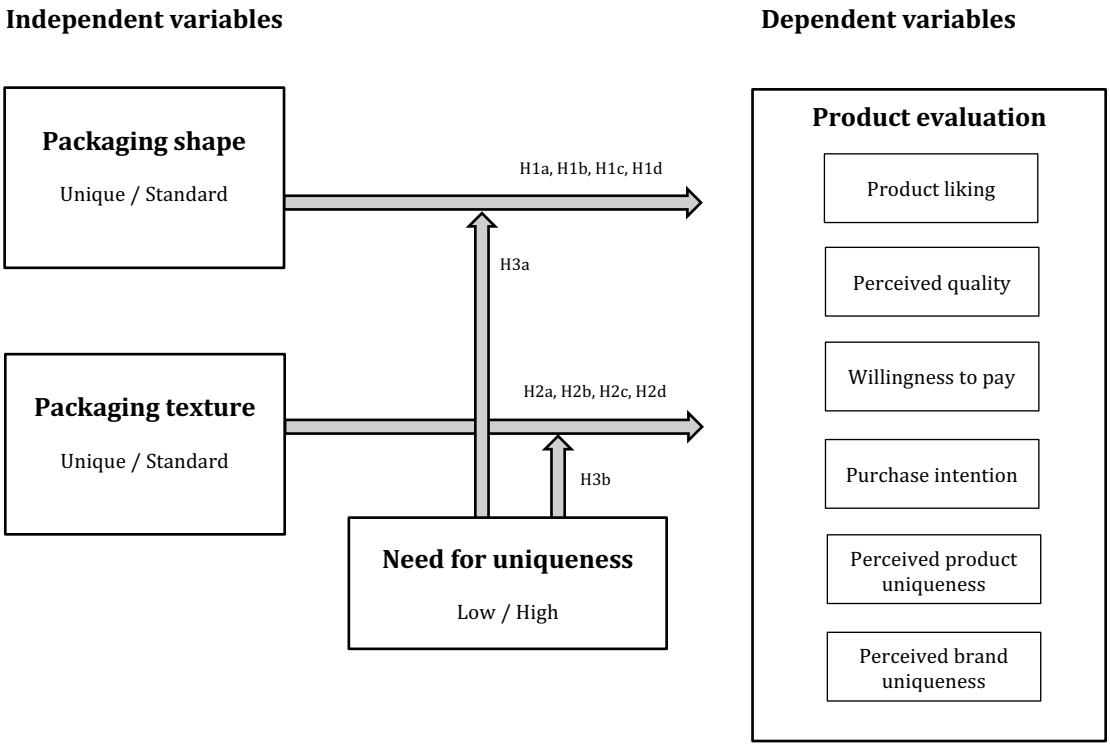

Figure 1. Research framework for this study

3. Method

The aim of this study is to investigate if shape and texture of shampoo packaging have an effect on the product evaluation of consumers. Specifically, this study examined to what extent a unique packaging shape and texture, as opposed to a standard packaging shape and texture influence product liking, perceived quality, willingness to pay, purchase intention, perceived product uniqueness, and perceived brand uniqueness of consumers. In this section of the paper a more detailed description is given of the research design, pretest, stimulus materials, participants, procedure, and measures of this study.

3.1 Research design

To this end, this study employed a 2 (packaging shape: unique versus standard) x 2 (packaging texture: unique versus standard) x 2 (need for uniqueness: low versus high) between-subjects design. This research design is shown in Table 1.

Table 1.

Research design

	Standard packaging shape	**Number of respondents**	**Unique packaging shape**	**Number of respondents**	**Total**
Standard packaging texture	Condition 1	30	Condition 2	30	60
Unique packaging texture	Condition 3	30	Condition 4	30	60
Total		60		60	120

3.2 Pretest

To ensure the manipulations of the packaging shape and packaging texture in the main study, a pretest was conducted. The purpose of this pretests was to investigate which type of shape people see as most unique and as most standard and to see which type of texture people see as most unique and as most standard. Besides that, the pretest also helped to determine whether the manipulations were clear and realistic. First of all, inspiration was gained from Pinterest to come up with unique packaging shapes and textures. In the design phase it was chosen to design a couple of standard and more common shapes and textures and a couple of unique and more unusual shapes and textures. Figure 2 portrays the manipulations for shape and Figure 3 portrays the manipulations for texture in this pretest. Besides that, it was chosen to implement a pomp lid on the shampoo packaging because this study is concerned with unique shapes and

textures and it may be more difficult to squeeze in the packaging when using the shampoo. The manipulations were created in Adobe Photoshop and Adobe Dimension and were converted to PNG-format. The color of the packaging is white and the background contains a grey to white gradient. Therefore, no other factors can influence the results of the pretest.

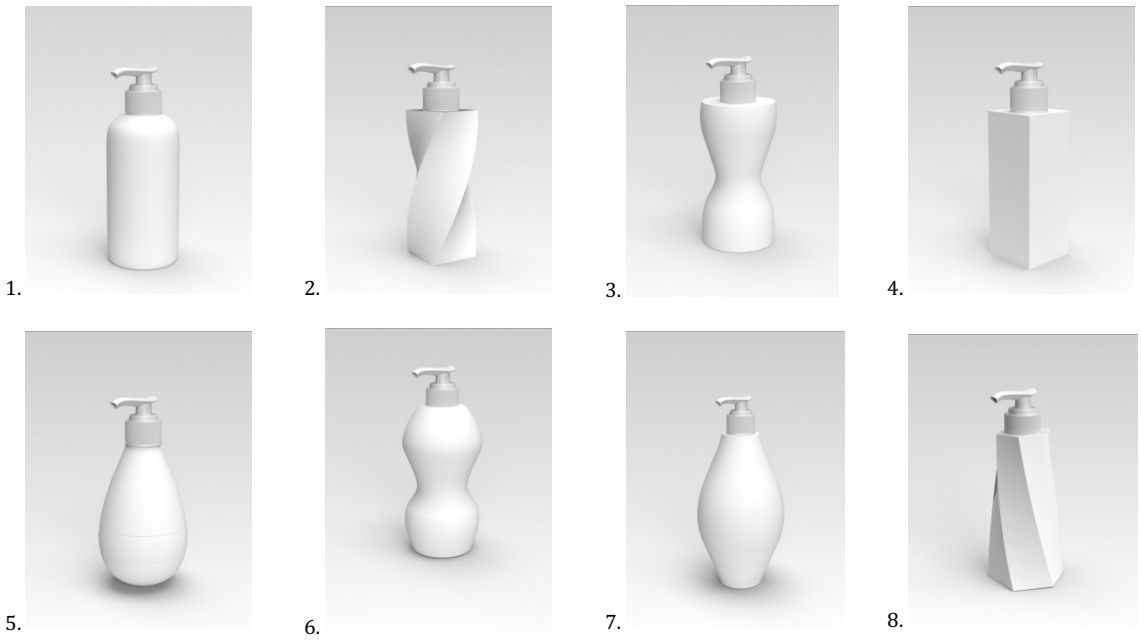

Figure 2. Pretest manipulations for shape

Figure 3. Pretest manipulations for texture

The pretest was conducted with an online questionnaire created in Qualtrics. For the pretest, participants (n=17) evaluated the eight manipulations of shape and the five manipulations of texture, as shown in the figures above. The participants were recruited by asking acquaintances to fill in the questionnaire. The participants indicated (using 3-point rating scale ranging from “disagree” to “agree”) to what extent they considered the shapes and textures of the shampoo packaging unique, unusual, original,

standard, unobtrusive, and plain. The participants also indicated with the same scale to what extent they considered the shapes and textures realistic, credible, appropriate to product type, and attractive. The pretest questions can be found in Appendix 1.

3.3 Results pretest

Analysis was done by observing the data on which design the most participants agreed on for unique, unusual, original. The same procedure was done for standard, unobtrusive, and plain. The results of the pretest show that the unique shapes and textures were all perceived as unique, unusual, and original, but there was one unique packaging shape (see Figure 2, number 8) and one unique packaging texture (see Figure 3, number 4) that stood out from the rest of the designs. Besides that, this unique shape and texture were also perceived as more realistic, creditable, appropriate to product type, and attractive. For instance, a couple of unique shapes were perceived as unique by the participants in the pretest, but not as attractive. For the more standard packaging shapes and textures, also one standard shape (see Figure 2, number 1) and one standard texture (see Figure 3, number 1) stood out from the rest of the designs. Besides that, it was noticeable that this standard shape and standard texture were also perceived as more realistic, creditable, and appropriate to product type in comparison with the other standard shapes and texture. However, for attractiveness, all standard shapes and textures were perceived as less attractive.

Based on the findings from the pretest, four conditions have been made and were used in the main study. These manipulations are shown in the matrix in Figure 4. The condition with a unique shape as well a unique texture has been designed after the pretest by combining the most unique shape and the most unique texture from the results of the pretest. In addition, it was also chosen to design a fictious brand name and to design the shampoo packaging in a campaign environment to make it more realistic. The four conditions for the main study make four types of packaging, (1) a shampoo packaging with a standard shape and a standard texture, (2) a packaging with a unique shape and a standard texture, (3) a packaging with a standard shape and a unique texture, and lastly, (4) a packaging with a unique shape and a unique texture.

	Standard shape	Unique shape
Standard texture	1. 	2. 
Unique texture	3. 	4. 

Figure 4. Stimuli materials for main study

3.4 Participants and procedure

For the main study, a sample of 239 Dutch participants was recruited via social media and snowball sampling. From the 239 responses, 94 responses had to be removed from the dataset due the fact of the filter question (n = 13), unfinished questionnaires (n = 61), and invalid answer at the manipulation check (n = 20). The final dataset therefore consists of 145 valid responses in this study. Participants in this study were randomly assigned to one of the four conditions. All respondents participated completely voluntarily and there were no benefits or risks associated with this study. The participants were between 19 and 78 years old (M_{age} = 33.62, SD = 14.35). Table 2 shows the distribution of gender and age per condition in more detail.

The experiment was conducted in an online environment because it was not possible to conduct the experiment in a physical environment (i.e., drugstore) due the fact of the strict measures related to COVID-19 and the lock down in The Netherlands. This is the reason why the stimuli materials were designed in a 3D environment in Adobe Dimension and are shown on an image instead of developing tangible prototypes of the designs. Therefore, an online questionnaire has been made in Qualtrics. It was chosen to

translate the questions into Dutch because the study was conducted in The Netherlands and this would expand the change for a higher number of participants. The questionnaire can be found in Appendix 2.

First of all, before participants continued with the online questionnaire, they had to give consent and they had to answer the filter question. The filter question was added to the questionnaire to ascertain whether there were participants who did not want to or could not use a shampoo product. The first part of the questionnaire consisted of socio-demographic questions such as gender and age. After answering the socio-demographic questions, the participants were exposed to one of the four manipulations. As soon as participants finished looking at the product, they were asked to fill in the rest of the questionnaire and thus evaluate the product liking, perceived quality, willingness to pay, purchase intention, perceived product uniqueness, perceived brand uniqueness, and CNFU. Afterwards the participants were thanked for their participation and debriefed.

Table 2.

Gender and age of participants in each of the conditions

	Age	**Male**	**Female**	**Total**
Standard shape / standard texture	*M* = 35.76 *SD* = 14.91	27,7%	28,6%	28,3%
Unique shape / standard texture	*M* = 33.13 *SD* = 15.04	23,4%	29,6%	27,6%
Standard shape / unique texture	*M* = 32.78 *SD* = 13.09	21,3%	22,4%	22,1%
Unique shape / unique texture	*M* = 32.62 *SD* = 14.31	27,7%	19,4%	22,1%
Total	*M* = 33.62 *SD* = 14.35	100%	100%	

3.5 Measures

Product liking. For the dependent variable "product liking" four items were used to measure how much participants will like the product after they were exposed to the manipulation. This scale is based on Fenko, Backhaus and van Hoof (2015) where they used a five-point Likert scale, ranging from (1 = strongly disagree, 5 = strongly agree). The items that were used for this variable with the corresponding alpha level are shown in Table 3.

Perceived quality. The dependent variable 'perceived quality' was used to measure how participants perceive the quality of the shampoo after they were exposed to the manipulation. This variable is measured using three items by using a five-point Likert scale, ranging from (1 = strongly disagree, 5 = strongly agree). The scale has been adapted from the study of Peters (2016). Peters (2016) used this items and scale to measure perceived quality on other product types. The items that were used for this variable with the corresponding alpha level are shown in Table 3.

Willingness to pay. The dependent variable 'willingness to pay' measures how much participants would be willing to pay for the shampoo product after they were exposed to the manipulation of the shampoo packaging. Participants were asked, with one open question to: "Please fill out the price (€) you would expect to pay for this product".

Purchase intention. The dependent variable 'purchase intention' is measured using four items by using a five-point scale, ranging from (1 = strongly disagree, 5 = strongly agree). This scale is employed by Baker and Churchill (1977). The items that were used for this variable with the corresponding alpha level are shown in Table 3.

Perceived product uniqueness. The dependent variable 'perceived product uniqueness' was used to measure how participants perceive the product uniqueness. This is measured using four items by using a five-point scale, ranging from (1 = strongly disagree, 5 = strongly agree). The second item is recoded reversely to obtain a correct reliability score. The items that were used for this variable with the corresponding alpha level are shown in Table 3.

Perceived brand uniqueness. The dependent variable 'perceived brand uniqueness' measures how participants perceive the brand uniqueness of the product. This is measured using four items by using a five-point scale, ranging from (1 = strongly disagree, 5 = strongly agree). The second item is recoded reversely to obtain a correct reliability score. The items that were used for this variable with the corresponding alpha level are shown in Table 3.

Consumers' need for uniqueness. The moderator variable 'need for uniqueness' is measured using twelve items by using a five-point scale, ranging from (1 = strongly disagree, 5 = strongly agree). This scale measures consumers' need for uniqueness and is adopted from the study of Ruvio, Shoman and Brenčič (2008), where they shortened the original scale of Tian et al. (2001). The items that were used for this variable with the corresponding alpha level are shown in Table 3. For this moderator variable, a median split was performed to create two (low versus high) groups (m = 2.58, SD = 0.69).

Table 3.

Overview of items and reliabilities of scales used

Scale	Items	*a*
Perceived quality (3)	(1) The overall quality of the product is good.	**.82**
	(2) The Likelihood that this product keeps what it promises is high.	
	(3) The workmanship of this product is good.	
Product liking (4)	(1) My first impression of the product is that I extremely like it.	**.85**
	(2) The product looks nice.	
	(3) The product draws attention.	
	(4) In general, the product seems attractive to me.	
Purchase intention (4)	(1) I would buy this product if I happened to see it in a store.	**.91**
	(2) I would actively seek out this product in a store.	
	(3) I would consider buying this product.	
	(4) I would recommend this product to others.	
Perceived product uniqueness (4)	(1) This product looks like a unique product.	**.82**
	(2) This product looks like an ordinary product. (= Reversed item)	
	(3) This product looks like an exclusive product.	
	(4) This product is different from other products in this category.	
Perceived brand uniqueness (4)	(1) This brand is an exclusive brand	**.86**
	(2) This brand is an ordinary brand. (= Reversed item)	
	(3) This brand is different from other brands in this category.	
	(4) This brand is a premium brand.	
Consumers' need for uniqueness (12)	(1) I often combine possessions in such a way that I create a personal image that cannot be duplicated.	**.89**
	(2) I often try to find a more interesting version of run-of-the-mill products because I enjoy being original.	
	(3) I actively seek to develop my personal uniqueness by buying special products or brands.	
	(4) Having an eye for products that are interesting and unusual assists me in establishing a distinctive image.	
	(5) When it comes to the products I buy and the situations in which I use them, I have broken customs and rules.	
	(6) I have often violated the understood rules of my social group regarding what to buy or own.	
	(7) I have often gone against the understood rules of my social group regarding when and how certain products are properly used.	
	(8) I enjoy challenging the prevailing taste of people I know by buying something they would not seem to accept.	
	(9) When a product I own becomes popular among the general population, I begin to use it less.	
	(10) I often try to avoid products or brands that I know are bought by the general population.	
	(11) As a rule, I dislike products or brands that are customarily bought by everyone.	
	(12) The more commonplace a product or brand is among the general population, the less interested I am in buying it.	

4. Results

This section contains the results of this study. To test whether the shape and texture manipulations have an influence, a MANOVA was performed on all dependent variables and an ANOVA was conducted for each dependent variable. Next to that, the moderator variable CNFU was examined. So, data were analyzed using a 2 (packaging shape: unique versus standard) x 2 (packaging texture: unique versus standard) x 2 (need for uniqueness: low versus high) between-subjects design.

4.1 Multivariate analysis of variance

First of all, a MANOVA was performed to test whether the packaging shape and packaging texture influence the dependent variables in this study. Besides, the moderator CNFU is also taken into account. The results of the analysis can be found in Table 4. The results show that there is a main effect found for shape (F(1, 137) = 5.24, p <.01) and for texture (F(1, 137) = 2.83, p = .01). This analysis also shows a significant interaction effect for texture and the moderator CNFU (F(1, 137) = 2.20, p = .05)

Table 4.

Multivariate analysis of variance

Effects Wilks' Lambda	**Value**	**F**	**Sig.**
Shape	.808	5.24	< .01
Texture	.886	2.83	.013
Shape * Texture	.983	.37	.895
Shape * CNFU	.961	.90	.500
Texture * CNFU	.909	2.20	.047
Shape * Texture * CNFU	.971	.65	.693

4.2 Product liking

For the dependent variable product liking, as expected, a main effect was found for the packaging shape (F(1, 137) = 5.361, p = .02) and for the packaging texture (F(1, 137) = 8.795, p <.01). Participants in this study liked the unique packaging shape (M_{unique} = 3.92 SD = 0.09) more than the standard packaging shape ($M_{standard}$ = 3.63, SD = 0.08). For texture, the unique packaging texture (M_{unique} = 3.96, SD = 0.09) was liked more by the participants in comparison to the standard packaging texture ($M_{standard}$ = 3.59, SD = 0.09). Analysis also revealed a marginally significant interaction effect for packaging texture and CNFU (F(1,

137) = 3.025, p = .08). In fact, with follow up analysis (pairwise comparison), it became clear that the packaging texture shows significant differences for participants with a high CNFU ($M_{high\ CNFU}$ = 3.84, SD = 0.09) but not for the participants with a low CNFU ($M_{low\ CNFU}$ = 3.72, SD = 0.09). This interaction effect is shown in Figure 5. The interaction effect between shape and texture and shape and CNFU were non-significant.

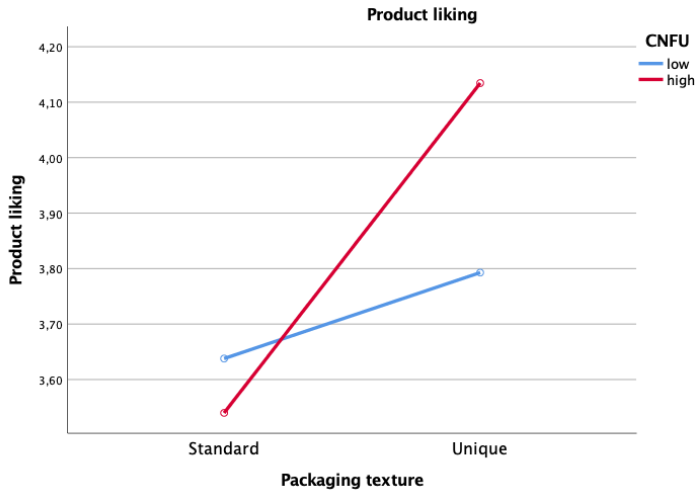

Figure 5. Interaction effect for packaging texture and CNFU on product liking

4.3 Perceived quality

The main effect of packaging shape and packaging texture on the dependent variable perceived quality did not reach any significance. This is investigated with an ANOVA-analysis. Besides that, the ANOVA also showed no statistically significant interaction for perceived quality on packaging shape or packaging texture and CNFU. The results of the ANOVA-analysis are shown in Table 5.

Table 5.

Results from ANOVA on the dependent variable perceived quality

Source	df	Mean Square	F	Sig.
Shape	1	.793	1.80	.182
Texture	1	.063	.14	.706
Shape * Texture	1	.277	.63	.430
Shape * CNFU	1	.101	.23	.633
Texture * CNFU	1	.001	.00	.958
Shape * Texture * CNFU	1	.516	1.17	.281

4.4 Willingness to pay

Investigation on the effect of packaging shape and packaging texture on the dependent variable willingness to pay showed, contrary to the expectations, that there is no main effect found for packaging texture on the willingness to pay. However, there is a marginally significance found for the main effect for packaging shape ($F(1, 137) = 3.607$, $p = .06$). Results show that participants are willing to pay more for the unique packaging shape (M_{unique} = 8.71, SD = 0.67) than for the standard shape ($M_{standard}$ = 7.03, SD = 0.58). Besides that, follow up analysis (pairwise comparison) showed that there was also a marginally significant interaction effect found between packaging texture and CNFU ($F(1, 137) = 3.278$, $p = .07$). This is shown in Figure 6. With this analysis, it was found that packaging textures shows significant differences for participants with a low CNFU ($M_{low\ CNFU}$ = 7.31, SD = 0.62) but not for participants with a high CNFU ($M_{high\ CNFU}$ = 8.42, SD = 0.63). No further interaction effects were found.

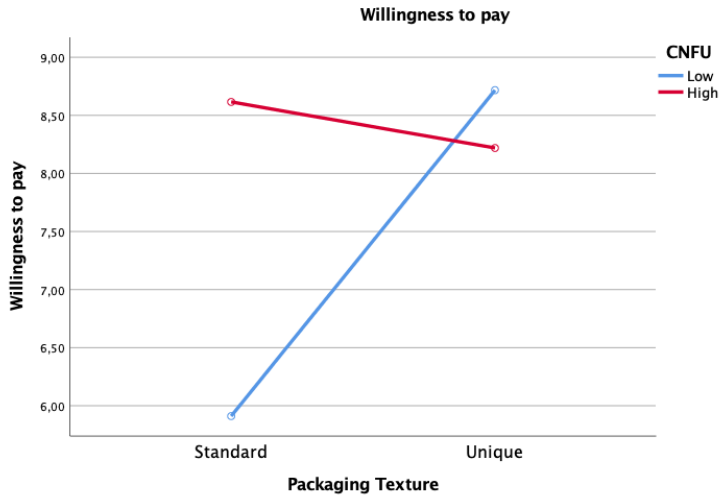

Figure 6. Interaction effect for packaging texture and CNFU on willingness to pay

4.5 Purchase intention

As for the dependent variable purchase intention, packaging shape does not influence the purchase intention on the participants. Thus, there is no main effect found for the packaging shape. The main effect for packaging texture, on the other hand, is marginally significant ($F(1, 137) = 3.290$, $p = .07$). Participants have more intention to purchase a packaging with a unique texture (M_{unique} = 3.03, SD = 0.10) than the intention to purchase a packaging with a standard texture ($M_{standard}$ = 2.77, SD = 0.10). Both the interaction effect between shape or texture and CNFU and the interaction between shape and texture were non-significant.

4.6 Perceived product uniqueness

As for perceived product uniqueness, a main effect was found for packaging shape (F(1, 137) = 26.781, p <.01). The participants perceive the packaging with a unique shape (M_{unique} = 3.85, SD = 0.09) more unique than the packaging with a standard shape ($M_{standard}$ = 3.22, SD = 0.08). However, the effect of packaging texture did not reach significance. Finally, looking at the interaction effect between packaging shape or packaging texture and CNFU, an effect was found for packaging texture and CNFU (F(1, 137) = 4.310, p = .04). However, looking closely to the data, the results of the follow up analysis (pairwise comparison) revealed that the packaging texture did not reach significant differences for participants with a high CNFU ($M_{high\ CNFU}$ = 3.70, SD = 0.08, p = .14) and for participants with a low CNFU ($M_{low\ CNFU}$ = 3.37, SD = 0.09, p = .15). The interaction effect for packaging shape and CNFU and between packaging shape and packaging texture were also non-significant.

4.7 Perceived brand uniqueness

Finally, the effect of packaging shape and packaging texture were studied on the dependent variable perceived brand uniqueness. In line with the expectations, a main effect is found for packaging shape on perceived brand uniqueness (F(1, 137) = 17.550, p <.01). This means that participants perceive the brand on the packaging with a unique shape (M_{unique} = 3.76, SD = 0.09) more unique than the brand on the packaging with a standard shape ($M_{standard}$ = 3.25, SD = 0.08). However, contrary to the expectations, both the main effect for packaging texture on perceived brand uniqueness, nor the interaction effect of shape or texture and CNFU were non-significant. Finally, no interaction effects between packaging shape and texture were found.

4.8 Overview of hypotheses

In the theoretical framework, ten hypotheses were formulated for this study. As a result of the ANOVA-analysis, the hypotheses can be accepted or rejected. Table 4 shows an overview of the accepted and rejected hypotheses in this study.

Table 6.

Overview of accepted and rejected hypotheses

Hypotheses	Content	Results
H1a	Consumers like the shampoo packaging with a unique shape more than the shampoo packaging with a standard shape.	Accepted
H1b	Shampoo packaging with a unique shape is perceived higher in quality than shampoo packaging with a standard shape.	Rejected
H1c	Consumers are willing to pay more for shampoo packaging with a unique shape than for shampoo packaging with a standard shape.	Accepted
H1d	Consumers have higher purchase intentions for shampoo packaging with a unique shape than for shampoo packaging with a standard shape.	Rejected
H2a	Consumers like the shampoo packaging with a unique texture more than the shampoo packaging with a standard texture.	Accepted
H2b	Shampoo packaging with a unique texture is perceived higher in quality than shampoo packaging with a standard texture.	Rejected
H2c	Consumers are willing to pay more for shampoo packaging with a unique texture than for shampoo packaging with a standard texture.	Rejected
H2d	Consumers have higher purchase intentions for shampoo packaging with a unique texture than for shampoo packaging with a standard texture.	Accepted
H3a	Consumers with a high (as opposed to a low) need for uniqueness have a more positive product evaluation for the shampoo packaging with a unique shape than for shampoo packaging with a standard shape.	Rejected
H3b	Consumers with a high (as opposed to a low) need for uniqueness have a more positive product evaluation for the shampoo packaging with a unique texture than for shampoo packaging with a normal texture.	Partly accepted

5. Discussion

The main concern of this study was to investigate to what extent packaging shape and packaging texture of shampoo influence consumers' product evaluation. To investigate this, an experiment was conducted. The shape and the texture of shampoo packaging were manipulated to see if there is an effect on product liking, perceived quality, willingness to pay, purchase intention, perceived product uniqueness, and perceived brand uniqueness and to study if consumers' need for uniqueness has an influence when evaluating a certain packaging shape or packaging texture. The central research question in this study was:

"To what extent do shape and texture of shampoo packaging influence consumers' product evaluation?"

The results of this study have shown that the shape and texture of shampoo packaging do influence consumers' product evaluation to a certain extent. Looking at the findings in terms of packaging shape, it becomes clear that a unique packaging shape positively influenced product liking, willingness to pay, perceived product uniqueness, and perceived brand uniqueness of consumers. These findings are similar to earlier conducted studies. For example, Blijlevens et al. (2012) demonstrated with the Theory of Moderate Atypicality Effects that atypical shapes in packaging design are considered more aesthetically pleasing than typical shapes (Blijlevens et al., 2012). Moreover, Anselmsson et al. (2014) found that atypicality in packaging shape is the strongest determinants of willingness to pay (Anselmsonn et al., 2014) and finally, Schnurr (2017) stated that atypicality in product design affect the consumers brand perceptions (Schnurr, 2017).

The presented findings concerning packaging texture indicate that a unique texture had an effect on product liking and purchase intention. Again, these findings are in line with what is found in previous studies. For instance, Radford and Bloch (2011) stated this with the self-perception process. They stated that when the packaging is favorable in appearance, consumers tend to like the product more (Radford & Bloch, 2011). Hence, it can be discussed that the newness in the unique packaging texture of the shampoo product will result in consumers to react with more aesthetic responses and therefore liked this product more. Moreover, Rundh (2009) found that consumers are more open to purchase the packaging with the unique texture. Atypical packaging texture do encourage people to be inspired and when it stands out on the shelf, consumers are being stimulated to purchase that product (Rundh ,2009).

An unexpected finding is that there was nothing found for both packaging shape and packaging texture on the perceived quality. This contradicts studies by, for example, Creusen and Schoormans (2005) who found that consumers associate atypical, novel products with high quality. As already discussed in the theoretical framework, there was no clear consensus on whether packaging with a unique texture has either positive or negative effects on consumers' product evaluation. Therefore, it can now be stated that consumers did not perceive the unique texture to be higher in quality for shampoo products. However, it is important to note that a unique packaging texture do influence consumers' product evaluation to a certain extent. But, as mentioned, this only applies to product liking and purchase intention. Another contradictory finding is that consumers were not willing to pay more for the shampoo product with the unique texture. Hence, the assumption this study made about consumers willing to pay more for a novel, atypical type of packaging texture over an old packaging texture (Banks, 1950) was not true for this study. Besides, there was nothing found for packaging shape on purchase intention. This is contrary to the expectations and what is found by Delić et al. (2018) where they stated that consumers were more open to purchase an atypical packaging shape. To this end, it can be claimed that consumers in this study were not more open to purchase the unique packaging shape of the shampoo product.

Looking at the presented findings for the moderator CNFU, it can be assumed that CNFU had a certain influence on packaging texture. Consumers with a high level of CNFU liked the shampoo product with the unique packaging texture more. On the other hand, looking at the willingness to pay, packaging texture only impacted the willingness to pay for consumers that had a low level of CNFU. Hence, especially for consumers with a low level of CNFU resulted the standard packaging texture in a low willingness to pay for the shampoo product. Findings related to CNFU are not completely in line with what is found in previous research. For instance, it was expected that consumers with a high level of CNFU would demonstrate their uniqueness in their consumption behavior because they are seeking for uniqueness and evaluate typical products less positive (Ruvio, 2008). This study assumed that the standard packaging shape and texture for the shampoo product had a less positive product evaluation for consumers with a high level of CNFU because typical products did not create excitement for these consumers (Coates, 2003). However, it can now be stated that this only applied for the unique packaging texture on product liking. An argument for this can be given based on what is found in previous research. For example, Krueger (2002) stated that consumers with a high level of CNFU have stronger preferences for new and innovative products (Krueger, 2002). Hence, it might be, that consumers with a high level of CNFU perceived the shampoo product with a unique packaging texture

more innovative and more unique than the shampoo product with a unique packaging shape, and thus liked the unique packaging texture more.

Overall, it can be argued that the contradictory results found in this study were due the fact that the participants could not see and feel a tangible shampoo product. It can be assumed that the multisensory experience in product evaluation is of great importance. But, there might be other reasons why the outcome of this study contradicts the expected power of uniqueness. It is for example possible that consumers are used to the more common shapes and textures in shampoo packaging design and thus trust and prefer the standard design more. This can also be connected to previous findings. For example, Whitfield and Slatter (1979) stated with the Preferences-For-Prototypes theory that consumers have a stronger preference for the most typical examples of a category, because consumers have been repeatedly exposed to these examples and it is thus familiar for consumers (Whitfield & Slatter, 1979).

Also, it is possible that the results depend on the type of product being studied. A unique or atypical packaging design may not be fully accepted for shampoo products and therefore the expected outcomes have not been achieved in this study. It might be the case that uniqueness or atypicality is more accepted on other types of beauty products (i.e., body lotion, hand lotion, hand soap or facial care) or that it is not accepted at all and only accepted in food and beverage evaluation. Additionally, in this study no interaction effects have been found between a unique shape and a unique texture. It might have been the case that the combination of the unique shape and the unique texture was too atypical for consumers and was not recognizable anymore. This is also in line with what is stated in the theory known MAYA-principle. It might have been the case that this design was not recognizable for its product category and thus resulted in a negative product evaluation (Loewy, 1951). Finally, based on this information and the results of this research, it can be stated that there are two contrasting needs in consumer behavior based on personality and product type. Hence, some consumers have a need for typicality and some consumers have a need for uniqueness.

5.1 Limitations and future research

This study contains some limitations that should be addressed and may be improved in future research. For instance, this study is conducted in an online environment and this might have influenced some of the results, because participants could not feel and see the packaging design. Another limitation is that it is unknown what participants were doing when they were at home or elsewhere filling in the online

questionnaire. It might be that participants got distracted or that they not seriously filled in the questionnaire. Also, it is not known how the designs turned out on the digital screen of participants, despite the fact that all the designs were designed in the same way. It might have been possible that the contradictory results were found due the fact that some participants may have used a smartphone anyway, instead of a computer or tablet.

Future research could address a study in a physical environment such as a drugstore. The results of this online study might have been influenced regardless the underlying quality perception, purchase intention, and willingness to pay. It might have been difficult for the participants to evaluate the product from an image. Hence, it would be interesting to investigate the multi-sensory experience with 3D-printed, tangible, prototypes, which this study did not examine, so that participants can feel and see the packaging and even smell the product inside the packaging design. A physical study also provides the opportunity to include new variables such as perceived smell. In addition, there is also a possibility that some variables in this study will reach significance in a physical study, because in previous studies it has been found that the multi-sensory experience plays a major role in packaging design. This is for instance stated in the study of Spence and Gallace (2011) where they described that the sensory elements in packaging design (i.e. texture) can improve the consumers' product experience (Spence & Gallace, 2011). Moreover, multisensory perception in packaging has started to gain increasing importance over the last couple of years relates to the topic of crossmodal correspondences. Crossmodal correspondence can be defined as "a tendency for a feature, or attribute, in one sensory modality to be associated with a sensory feature in another sensory modality" (p. 3). Crossmodal correspondence can impact the consumer's overall multisensory experience positively, when the different sensory attributes of a packaging experienced correspond crossmodally (Parise & Spence, 2012). In relation to a new, physical study, associations evoked by the product (i.e., unique, distinctive, atypical, innovative) could carry over into the perception of the shampoo product which would lead to the experience of a more unique smell.

Finally, this study can also be conducted with other types of products or with more types of atypical designs and adopt the MAYA-principle. To be more elaborate, it can be investigated if uniqueness or atypicality is more accepted in other product categories (i.e. facial care instead of hair care) and to see if very atypical designs do have a negative effect on consumers' product evaluation (Loewy, 1951). On the other hand, it is also interesting to study the effect of long-term exposure or frequent exposure of shampoo products with a unique packaging design. This can for example be investigated with the Preference-For-

Prototypes Theory. After seeing the product more frequent or for a longer amount of time, these unique elements in packaging design become more typical, recognizable, and familiar to consumers and they may have a stronger preference for these examples (Whitfield & Slatter, 1979). On the other hand, it might be that products and brand are no long distinctive, because they become typically for the product type of category.

5.2 Conclusion and practical implications

Since the crowded beauty industry will grow even more in the future and is facing competition, it is crucial for marketers, retailers and manufactures to understand what value packaging design (shape and texture) may bring to the table and to effectively translate the findings of this study into a valuable marketing strategy in beauty product design. Therefore, this study could be used as a guideline and shows insights in packaging design to marketers and designers on how to differentiate their product and brand.

The results of this study demonstrate that packaging shape and packaging texture influence the product evaluation of consumers to a certain extent. This indicates that shampoo products with unique features have some advantage over competitive products or brands. The findings of this study could guide marketers and designers to make, for instance, a unique packaging shape and a unique packaging texture to increase product liking among consumers. In addition, providing the shampoo product with a unique packaging shape could affect the consumer's willingness to pay more for the product. Besides that, consumers perceive a shampoo product and brand more unique when the packaging shape is also unique. With this information, marketers and designers could adjust the shape of the packaging to a unique shape and make their product and brand more unique compared to other competitive products and brands. When adjusting the packaging texture on the shampoo product, consumers have higher intention to purchase that shampoo product. Marketers and designers could provide the packaging with a unique texture instead of a standard texture and also differentiate their product and brand.

In sum, despite of some unexpected results, this study demonstrates that a unique shape and a unique texture have a positive effect on the influence of the shampoo product evaluation of consumers to a certain extent and provides valuable insights in packaging design. Yet, more research is needed on the packaging design of shampoo and the multi-sensory experience.

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Appendices

Appendix 1: Pretest questions

Thank you for participating to evaluate a shampoo packaging design. Your answers will be used to see to what extent the created designs will be used in a study. You will be exposed to different designs of shampoo packaging where the main focus is on the shape and texture of the packaging. I would like to ask you to answer the questions after you have finished observing the packaging design on the images.

Filling in the questionnaire will take about five minutes and it would be very helpful to the researcher to come up with a final design for the study. If you have any questions or comments, please contact the researcher via: l.vos-2@student.utwente.nl

Questions for the types of packaging shapes

(Disagree – Neutral – Agree)

1. I find this shape for a shampoo packaging standard.
2. I find this shape for a shampoo packaging unobtrusive.
3. I find this shape for a shampoo packaging plain.
4. I find this shape for a shampoo packaging unique.
5. I find this shape for a shampoo packaging unusual.
6. I find this shape for a shampoo packaging original.

7. I find this shape for a shampoo packaging realistic.
8. I find this shape for a shampoo packaging creditable.
9. I find this shape for a shampoo packaging appropriate to product type.
10. I find this shape for a shampoo packaging attractive.

Questions for the types of packaging textures

(Disagree – Neutral – Agree)

1. I find this texture for a shampoo packaging standard.
2. I find this texture for a shampoo packaging unobtrusive.
3. I find this texture for a shampoo packaging plain.
4. I find this texture for a shampoo packaging unique.
5. I find this texture for a shampoo packaging unusual.
6. I find this texture for a shampoo packaging original.

7. I find this texture for a shampoo packaging realistic.
8. I find this texture for a shampoo packaging creditable.
9. I find this texture for a shampoo packaging appropriate to product type.
10. I find this texture for a shampoo packaging attractive.

Appendix 2: Questionnaire main study

Q1. Thank you for your interest in participating in this study to evaluate a product design. This study investigates the influence of packaging design on consumers' product evaluation. This research is conducted by a MSc student in Communication Science from the Faculty of Behavioral, Management and Social Sciences at the University of Twente.

Participation is possible via computer or tablet. Participation in this study is voluntary. You can stop participating at any time. You do not have to explain this and stopping has no negative consequences. If you stop the survey, the researcher will unfortunately not be able to use your answers given to that point. There are no risks or benefits associated with participating in this study.

Answering the questions will take about 5 minutes.

For questions, comments, or formal complaints about the survey, please contact the researcher via: l.vos-2@student.utwente.nl

- ○ I want to participate in this study

Q2. Do you have a reason that prevent you from using shampoo? (For example allergies)

- ○ Yes
- ○ No

Q3. What is you gender?

- ○ Male
- ○ Female
- ○ Other
- ○ Prefer not to say

Q4. What is your age?

_____

Q5. In the picture you see a shampoo packaging. Please focus on the packaging and on the brand of the shampoo product. Take your time to observe the packaging and the brand carefully and please continue to the next question when you have finished looking at the picture.

[Image of condition 1, 2,3 or 4]

Q6. Please indicate to what extent you agree or disagree with the following statements:

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
The overall quality of the product is good	○	○	○	○	○
The likelihood that this product keeps what it promises is high	○	○	○	○	○
The workmanship of this product is good	○	○	○	○	○

Q7. Please indicate to what extent you agree or disagree with the following statements:

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
My first impression of the product is that I extremely like it	○	○	○	○	○
The product looks nice	○	○	○	○	○
The product draws attention	○	○	○	○	○
In general, the product seems attractive to me	○	○	○	○	○

Q8. Please fill out the price (€) you would expect to pay for this product:

_____

Q9. Please indicate to what extent you agree or disagree with the following statements:

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
I would buy this product if happened to see it in a store	○	○	○	○	○
I would actively seek out this product in a store	○	○	○	○	○
I would consider buying this product	○	○	○	○	○
I would recommend this product to others	○	○	○	○	○

Q10. Please indicate to what extent you agree or disagree with the following statements:

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
This product looks like a unique product	○	○	○	○	○
This product looks like an ordinary product	○	○	○	○	○
This product looks like an exclusive product	○	○	○	○	○
This product is different from other products in this category	○	○	○	○	○

Q11. Please indicate to what extent you agree or disagree with the following statements:

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
This brand is an exclusive brand	○	○	○	○	○
This brand is an ordinary brand	○	○	○	○	○
This brand is different from other brands in this category	○	○	○	○	○
This brand is a premium brand	○	○	○	○	○

Q12. Please indicate to what extent you agree or disagree with the following statements:

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
The smell of this shampoo is unique	○	○	○	○	○

Q13. Please indicate to what extent you agree or disagree with the following statements:

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
I often combine possessions in such way that I create a personal image that cannot be duplicated	○	○	○	○	○
I often try to find a more interesting version of run-of-the-mill products because I enjoy being original	○	○	○	○	○
I actively seek to develop my personal uniqueness by buying special products or brands	○	○	○	○	○
Having an eye for products that are interesting and unusual assists me in establishing a distinctive image	○	○	○	○	○
When it comes to the products I buy and the situations in which I use them, I have broken customs and rules	○	○	○	○	○
I have often violated the understood rules of my social group regarding what to buy or own	○	○	○	○	○
I have often gone against the understood rules of	○	○	○	○	○

my social group regarding when and how certain products are properly used					
I enjoy challenging the prevailing taste of people I know by buying something they would not seem to accept	○	○	○	○	○
When a product I own becomes popular among the general population, I begin to use it less	○	○	○	○	○
I often try to avoid products or brands that I know are bought by the general population	○	○	○	○	○
As a rule, I dislike products or brands that are customarily bought by everyone	○	○	○	○	○
The more commonplace a product or brand is among the general population, the less interested I am in buying it	○	○	○	○	○

Q14. Which of the following packaging were shown to you in the beginning?

- ○ Design 1 [Image of condition 1]
- ○ Design 2 [Image of condition 2]
- ○ Design 3 [Image of condition 3]
- ○ Design 4 [Image of condition 4]

Q15. Your response is recorded! Thank you very much for participating in this study regarding your vision on shampoo product packaging.

If you have friends or acquaintances who are eligible to participate in this study, the researcher requests that you do not discuss this with them until they have had the opportunity to participate. Prior knowledge of the questions asked during the study may invalidate the results. The researcher greatly appreciates your cooperation.

As before, if you have any questions about this study, please feel free to contact the researcher via: l.vos-2@student.utwente.nl.

Thank you again for your participation!