Packaging as a Brand Communication Vehicle

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While working with this thesis, we have gained a lot of knowledge, experience, and insight to the area of how package design is perceived, and how to use it as a brand communication vehicle. It has also helped us improve our writing skills and not to forget our time management skills.

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Abstract

In the ever increasing competition of today’s global market the need for effective product promotion is crucial. In this environment the product packaging has come to play a more important role as a brand communication vehicle. Little research has been conducted within this area and hence the purpose of this thesis is to provide a better understanding of how the product packaging is used as a brand communication vehicle. The points of focus are how the elements of the package design affect consumer’s perception of the brand and what benefits they associate with the brand’s packaging. The data is collected through focus group interviews with male students as one case and female students as the other. The findings and conclusions of this study indicate that there is no apparent difference in how women and men perceive product packaging. Further this study indicates that the elements of the package design affect consumer perception differently depending on how they are combined. The findings also suggest that consumers associate different benefits to different packaging depending on both internal and external variables.
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Chapter 1: Introduction

In this first chapter the reader will be brought into the area of interest concerning this study. Thereafter the problem discussion with more in depth information on the area of the study will be presented. Finally the reader will be guided through the purpose of the study followed by the research questions, demarcations and thesis outline.

1.1 Background

In modern marketing, companies are competing heavily to hold existing and to gain market share (Brassington-Pettit, 2000). In order to accomplish this, marketing communication is of high importance (ibid). In consumer marketing, brands often provide the primary points of differentiation between competitive offerings, and as such they can be critical to the success of companies (Wood, 2000).

Success is no longer about product superiority; it is all down to branding (Brown, 2001). As Kapferer (1997 pp.16) puts it, “the strength of a company like Heiniken is not solely in knowing how to brew beer; it is that people all over the world want to drink Heiniken”. In fact, since only strong brands survive, brand management is now more strategically important than ever. Manufacturers look for every opportunity to build ‘brand equity’ by leveraging off one successful identity and grabbing recognition for an entire brand name. (Willey, 1993)

Brand awareness, image, trust and reputation, all painstakingly built up over the years, are the best guarantee of future earnings, thus justifying the prices paid. Brands are often examined through their component parts: the brand name, its logo, design or packaging, advertising or sponsorship, the level of image and brand awareness or, more recently, in terms of financial valuation. (Kapferer, 1997).

While price, shelf location, dietary concerns, and the residual effects of advertising all play a part in product purchasing decisions, no single factor is as important at the point of sales as the package itself (Gershamn, 1987). During the last decade, there has been a rapid acceleration in the introduction of new packaging concepts (Cruden, 1989). This has resulted in changes to existing materials and automation of packaging, which have resulted in more consumer acceptability in presentation and price of the final packaged brands and products (ibid). Having a good name, a good logo, an appealing package, and eye-catching point-of-purchase displays enables the brand manager to achieve the ultimate goal of influencing consumer behavior (Shimp, 2001).

Packaging is any container or wrapping in which the product is offered for sale and can consist of a variety of materials such as glass, paper, metal or plastic, depending on what is to be contained (Brassington & Pettit, 1997). A brand’s package is, of course, the ‘container’ that both protects and sells the product (Shimp, 2001). According to Gershman (1987) the increasingly important role of packaging has given rise to expressions, stated by package designers and their clients, such as “Packaging is the least expensive form of advertising”; “Every package is a five-second commercial”; “The package is the product”; and “The package is the silent salesman” (Gershman, 1987. p1).

Packaging is an important part of the product that not only serves a functional purpose, but also acts as a means of communicating product information and brand character. First among
the functions of packaging are the practicalities. Packaging must be functional; it must protect the product in storage, in shipment and often in use. Other packaging functions centre on convenience for the customer, both in terms of ease of access and ease of use. In addition to offering functional information about product identity and use, packaging also serves a promotional purpose. It needs to grab and hold the consumer’s attention and involve them with the product. This means that the packaging is actually adding value to the brand; this can be achieved through the combination of materials, shape, graphics and color. Finally, packaging can be used for promotional purposes. It gives the manufacturer a powerful medium of communication. It can be used, for example, as a means of distributing coupons, for advertising for other related products, announcing new products, presenting on-pack offers or distributing samples and gifts. (Brassington & Pettit, 1997)

Predengast and Pitt (1996) review the basic functions of packaging, and define them by their role in either logistics or marketing. Predengast and Pitt (1996) further explain that the logistical function of packaging is mainly to protect the product during movement through distribution channels. They also explain that in the marketing function, packaging provides an attractive method to convey messages about product attributes to the consumers at the point of sale. The package sells the product by attracting attention and communicating, and also allows the product to be contained, apportioned, unitized and protected. (ibid)

Behaeghel, (1991) and Peters (1994) suggest that packaging may be the biggest medium of communication. The following three reasons are given for this: its extensive reach to nearly all purchasers of the category; its presence at the point when the purchase decision is made; and the high level of involvement for users who will actively scan packaging for information. The package is a critical factor in the decision-making process because it communicates to the consumers (Silayoi & Speece, 2004). Intention to purchase depends on the degree to which consumers believe the product to satisfy them when they consume it (Kupiec & Revell, 2001). How they perceive it depends on communication elements, which become the key to success for many marketing strategies (Silayoi & Speece, 2004).

Silayoi and Speece (2004) identify four packaging elements that potentially affect consumer purchase decision, which can be separated into the following two categories: visual and informational elements. The visual elements consist of graphics and size/shape of packaging, and relate more to the affective side of decision-making. Informational elements relate to information provided and technologies used in the package, and are more likely to address the cognitive side of decisions. (Silayoi & Speece, 2004) Recent research by the Henley Centre estimates that 73 percent of purchase decisions are made at point of sale; the design of packaging must play a key role at the point of sale (Rettie & Brewer, 2000).

1.2 Problem discussion
Numerous market trends suggest a growing role for product packaging as a brand communication vehicle (Underwood, Klein & Burke, 2001). These include a reduction in spending on traditional brand-building mass media advertising (Belch & Belch, 2001), an increase in nondurable product buying decisions at the store shelf (Prone, 1993), and growing management recognition of capacity of packaging to create differentiation and identity for relatively homogenous consumer nondurables (Underwood & Ozanne, 1998).

With the move to self-service retail formats, packaging increases its key characteristic as the “salesman on the shelf” at the point of sale (Silayoi & Speece, 2004). The critical importance
Chapter 1: Introduction

of packaging design is growing in such competitive market conditions, as package becomes a primary vehicle for communication and branding (Rettie & Brewer, 2000). The communicative role of product packaging is becoming increasingly important as managers seek to break through the cluttered media environment to influence attitudes and behavior (Underwood et al, 2001), the packaging form is one way to gain consumer notice (Berkowitz, 1987).

The involvement of the user makes the packaging an essential element in branding, both in the communication of brand values and as an essential part of the brand (Connoly & Davidson, 1996). The design of the pack itself may be an incentive to buy (Hall, 1993). The perception and usage of beautifully designed products may provide sensory pleasure and stimulation. In contrast, objects with an unattractive form may evoke distaste. (Bloch, 1995)

Consumers subconsciously assign other, more subjective values to packages based on their color, shape and the basic materials used in the containers (Gershman, 1987). Packages perform a major role in enhancing brand equity by fortifying brand awareness and building brand images via conveying functional, symbolic, and experiential benefits (Shimp, 2001). Consumers generally choose to buy from the image they perceive that the product has, and what they perceive is heavily influenced by the cues given on the product’s packaging: brand name, color and display (Sara, 1990). Garber (1995) concludes that choice decisions, given imperfect brand knowledge and brand sets which may be at parity on important dimensions, are context dependent, and many kinds of criteria may be applied, including information supplied at the point of purchase such as the text and visuals available on a brand’s package, in order to differentiate brands and come to a purchase decision.

Although managerial focus toward packaging has increased of late, a review of the marketing literature reveals relatively little theoretical work in the area of packaging, and specifically, few efforts examining its impact on consumer attention. If brands gain attention and consideration on the base of the point of purchase appearance, an understanding of the impact of package design elements is crucial to enhance point of purchase communication. (Underwood et al, 2001) With package appearance, it is generally accepted that the visual aspects of a product or its package have an important effect on consumer choice at the point of purchase (Garber, 1995). And yet, as important as package appearance is, there is no comprehensive theory available to account for its influence on consideration at the point of purchase (ibid). While research examining advertising and its influence on products and consumers is ubiquitous, only a limited number of studies have examined the communicative effects of product packaging (Underwood et al, 2001).
1.3 Purpose
Based on the problem discussion, the purpose of this thesis is to provide a better understanding of how the product packaging is used as a brand communication vehicle.

Two research questions have been outlined below. By answering these they will help us gain the knowledge necessary to reach the above stated purpose.

1. How does the design of the product package affect consumer perception of the brand?
2. What benefits do the consumer associate with a brand’s packaging?

1.4 Thesis Outline

1.5 Demarcations
Due to the fact that the area of package design is quite extensive and vast, and also because of the limited timeframe given to conduct this research, the thesis will focus on examining the package design in the Swedish Whiskey and Vodka market. The Swedish market for alcoholic beverages, especially hard liquor, is highly regulated by government and advertisement for these products is often forbidden in the common media (Alkohollag (1994:1738)). Hence the package plays an even more important role from a marketing point of view justifying this demarcation.

1.6 Summary
This chapter has presented a background to the area of research and defined the purpose of this study. The specific research questions have also been stated as well as the demarcations of the study. The following chapter will present previous research conducted within the area of each research question.
2 Literature Review

This chapter will present theories pertaining to the, in chapter one, stated purpose and research questions. The theories will be presented in the same order as the research questions are stated in chapter one. This chapter will end with the presentation of the conceptual framework of this study and the emerged frame of reference.

2.1 Package Design

For many consumers in low involvement purchases, the package is the product, particularly because impressions formed during initial contact can have lasting impact. As the product attribute that most directly communicates to the target consumer the design characteristics of the package need to stand out in a display of many other offerings. (Nancarrow, Wright, & Brace, 1998)

According to Bloch (1995) the form or design of a package or a product could contribute to a success in several ways. Bloch (1995) goes on to explain that when designers make choices regarding form, characteristics such as shape, scale, color, texture, materials, proportions, and ornaments are included.

First, in cluttered markets, form is one way to gain the consumers notice (Dumaine, 1991). With new product offerings, a distinctive design can render older competitors obsolete and make later competitors appear as shallow copies (Bloch, 1995).

Second, according to Bloch (1995), the form or exterior appearance of a product is important as a means of communicating information to consumers. Product form creates the initial impression and generates inferences regarding other product attributes in the same manner as does price. For example, a compact and simple form of a computer could be used to communicate the ease of use. (ibid)

Third, in addition to managerial considerations, product form is also significant in a larger sense because it affects the quality of people’s lives. The perception and usage of a beautifully designed object may provide sensory pleasure and stimulation. In contrast, objects with unattractive form may evoke distaste. (ibid)

Fourth, form can also have long lasting effects. Although many goods are quickly discarded, the aesthetic characteristics of more durable products can have an impact for years on users and non-users alike as products become part of the sensory environment, for good or bad. (ibid)

2.1.1 Shape

Everything about the package plays a role in communicating product imaginary to the consumer (Meyers, 1999). The package shape can be used to communicate images that influence consumer perception, appeal to the consumer’s emotions, and establish desires for the product before the consumer ever reads the label or sees the actual product (ibid).

According to Silayoi and Speece (2004) package size, shape and elongation affects customer judgments and decisions, however they state that it does not always occur in easily uncovered
ways. Consumers, according to Silayoi and Speece (2004), often appear to use these things as simplifying heuristics to make volume judgments. Generally they perceive more elongated packages to be larger, even when they frequently purchase these packages and can experience true volume (ibid).

Meyers (1999) claims that it is possible to manipulate the imaginary and position of a product by selecting and using a certain form, material and features of the package that will influence the perception of the product and thereby directly influence the consumer’s buying decision. Meyers (1999) also explains that it is very easy to become to eager in the will to be unique and the form can then easily contradict the marketing strategy of the product. This is according to Meyers (1999) particularly true when it comes to price/value perception.

Different sizes also appeal to consumers with somewhat different involvement. For example, low price for some low involvement products, such as generics, is made possible through cost savings created by reduced packaging and promotional expenses. Generics are usually packaged in larger sizes, which communicate to consumers who are specifically looking for good deals. Such consumers find the low price generics, in the right size of packaging, offers excellent value for money. In addition, this could imply that when product quality is hard to determine, as with generics, the packaging size effect is stronger. (ibid)

According to Danger (1987) there cannot be fixed principles governing the physical shape of a package because it is usually dictated by the nature of the product, by mechanical considerations, by selling conditions, by display considerations, and the way that the package is used. However there exist some basic rules that should be followed. Danger (1987) lists them in the following order:

- Simple shapes are preferred to complicated ones.
- A regular shape will have more appeal than an irregular one and the latter may cause a mental blockage, which impels the customer to something else.
- A shape that is not balanced will be unpleasing.
- Squares are preferred to rectangles and a rectangle that has a square root to one that does not.
- Shapes should be tactile and soft.
- A convex shape is preferred to a concave one.
- Women prefer round shapes and they like circles better then triangles. Angular shapes are preferred by men and are considered more masculine, men also prefer triangles to circles.
- Shapes should be easy on the eye.

2.1.2 Graphics

If structural design has the ability of creating images that appeal to the consumer’s emotions, graphics design – the visuals that decorate the surface of the package – has an even greater opportunity to encourage the purchase of your product. To do so, the packaging graphics must be based on a distinct positioning strategy for the product and project this strategy in the most forceful and comprehensible manner. Graphics includes layout, color combinations, typography, and product photography, all of which create an image. For low involvement, there is a strong impact from marketing communications, including image building, on consumer decision-making. (Meyers, 1998) Evaluation of attributes is of less importance in
low involvement decisions, so graphics and color become critical (Grossman and Wisenblit, 1999)

The opportunities to communicate product attributes through packaging graphics are almost limitless. Graphics are capable of communicating informative and emotional messages. Informative messages include the following (Meyers, 1998):

- Brand identity
- Product name
- Product description
- Flavor or variety identification
- Attribute description
- Benefit statements
- Sell copy
- Promotional messages
- Usage directions
- Cross-references to other products
- Nutritional elements (for food)
- Warning or caution statements (for drugs and chemicals)
- Size and contents

Beyond providing pure information, the emotional aspects of packaging graphics are more subliminal. They evolve from the styling of various graphics elements, including logo styling, copy styling, symbols, icons, colors, textures, photography, and illustrations. (ibid.) The use of color will be discussed more thoroughly later on.

**Brand name**

The brand name that identifies your brand and product on your package is responsible for creating memorability, building brand recognition and loyalty, and providing information. Styling of the brand name in a unique manner is, therefore, of primary importance to the current and future well-being of your product. A uniquely styled brand identity creates a recognizable signature that creates recognition among consumers and enhances their familiarity with your products. A uniquely shaped signature is referred to as the brand’s logo. (Meyers, 1998)

The logo can take many forms. It can be based on the brand name in some sort of unique typographic format or a uniquely styled configuration of the corporate initials. The logo can also take the form of a symbol that has an association with the product or can simply be an abstract shape designed to achieve brand recall. A bold logo will communicate strength, masculinity, and effectiveness. A cursive logo usually communicates elegance, lightness, femininity, and fashion. An angled or script logo provides an image of casualness, fun, movement, and entertainment. (ibid.)

Because the brand identity on packages is so critical in communicating a positive image to the consumer, it is important to keep it as constant as possible. Whether the logo is a stylized name or a symbol, whether it identifies a single product or an extensive line of products, whether it is used as a master brand or a sub-brand, it is advisable that the logo style and proportions are maintained on all packages, regardless of packaging form, shape, and size. (ibid.)
Chapter 2: Literature Review

Typography

Next in importance to brand identity on packaging are the verbal communication elements, i.e., the words that appear on the packages identifying the product and various information about the product. The verbal communication elements are of critical importance because they are responsible for communicating specific information about the product and its attributes. Depending on the package size, this must often be accomplished within extremely limited confines of the label or package proportions. (Meyers, 1998) The graphics techniques used to display the words create a distinct impression, resulting in that the appearance in the type also carries meaning. Typography is the study of how letterforms are used to create effects, from bold to elegant, and from delicate to aggressive. (Moriarty, 1991)

The styling of the words by the graphics designer can tell the consumer much about the product. Every information element on the package has to be precisely targeted and presented in an easy-to-read manner to communicate the intended brand and product information. Even numbers can be important. The identification of weight, fluid contents, and product counts are all important to the consumer. (Meyers, 1998) One of the most important types is the serif typeface (Moriarty, 1991), in which the end of each stroke is finished off with a little flourish (Wells, Burnett & Morarity, 2000). It is this finishing detail that is the actual serif. Serif letters are considered traditional and easy to read. The other typeface is the sans serif typeface, which is one that is missing the serif, in other words missing the little detail at the end of each stroke. Most sans serif typefaces are clean and blocky, and reproduce well in newspapers and on cheap paper. Long masses of copy, on the other hand, usually do not appear in sans serif. (Wells et al., 2000) Bold sans-serif typefaces can communicate strength of product performance. Serif lettering can convey high quality, while delicate script-styles can suggest softness, femininity, discretion, and elegance. (Meyers, 1998)

In addition to such package design elements as brand identity, product identification, and attribute statements, many copy segments on packages are regulated by federal laws and sometimes by industry control such as

- Usage copy to instruct the buyer how to hold, open, dispense, assemble, or store the package or the product within
- Nutritional copy for food and beverages to guide consumer regarding dietary concerns
- Directions, indications, warnings, and dosage instructions for pharmaceutical products to ensure that they are used properly
- Storage instructions, transport instructions, and various warnings for chemical products to avoid accidents
- Contents statements, such as net weight, fluid ounces, and piece count for products that are bought by weight, size, or numerical preferences

These copy elements are often difficult to accommodate in the small space available on the package or label, but they are needed to be strictly adhered to in terms of text, size of typography, and placement. (Meyers, 1998)

Pictures

One of the most effective means of communicating product information and imagery is, of course, the use of pictures on the package. Photographs and illustrations on packaging identify products, describe their use, make them desirable, or create an emotional response by the
consumer to the product inside. Photographs and illustrations on packaging are powerful design tools for (Meyers, 1998):

- Identifying product differences
- Communicating product functions, such as describing step-by-step assembly of a modular product or procedures for applying a fixing compound or preparing a meal
- Adding emotional appeal to a gift item, such as showing beautiful flowers to enhance imagery of a gift item
- Showing the end result of using the product in the package
- Imparting emotional imagery by creating, for example, a feeling of speed (a runner) or relaxation (a sunrise), even though the product in the package has no direct relationship to such visual portrayal

2.1.3 Colors

An associative learning framework can be used to explain human physiological response to color. Researchers have suggested that color associations may have been formulated early in human history when man associated dark blue with night, and therefore, passivity and bright yellow with sunlight and arousal. To this day, cool colors, such as blue and green, are considered calming and warm colors, such as red and orange, are considered arousing. Knowledge of the physiological effects of color has been used by institutions to sedate people without the use of drugs. In one study, pink was found to calm inmates in institutions and is now used for this purpose when anger is detected. Dentists have been known to paint the walls of the office blue to allay patient fears. (Grossman & Wisenblit, 1999)

Because colors have specific meanings associated with them, colors are important image cues. The meanings of colors may also have implications for the associations that consumers make about a brand’s position in the marketplace. Certain colors manifest pan cultural meaning associations. Strategic use of these colors affords opportunities for products, packages, logos, and the like to convey specific images associations across national markets. (Madden & Hewett, 1999)

**Objectives of color use**

Moriarty (1991) discusses color, mentioning that color in advertising serve a variety of specific purposes. Color is used for a variety of specific purposes. It creates moods, it draws attention, it emphasizes, and it intensifies memorability. Morarity further states that color can be used as a cue, to either associate with or symbolize something else. Morarity also claims that the primary function of color in advertising is to help create mood and emotional responses.

**Attention**

Certain colors are inherently eye-catching. Yellow is powerful because of its luminosity, and it is especially powerful when used with black. Red is aggressive and a strong attention-like pink will stand out when a bright shade is used. Strong attention-getting color can be sued with the center of interest to make sure the eye is attracted to the most important element. (Morarity, 1991)
Chapter 2: Literature Review

Emphasis
Using strong attention-getting colors to attract the eye is another way to emphasize what you believe is the most important element to be seen. Emphasis means contrast, and to make something stand out it has to contrast with everything around it. (Morarity, 1991)

Color coding
Color coding is a process of establishing visual cues. Colors are easy to remember and, if you can create an indelible association between a color and a product, then you will be assisting the retention process. (Morarity, 1991)

In packaging, the first objective of the color is to command the eye. It has to be seen, to jump of the shelf, if it is to survive the intense competition of the self-service environment. Next the package color is chosen for its ability to be associated with certain desired qualities such as elegance, naturalness, softness, and so on. (Morarity, 1991)

Color Symbolism
The notion that color preferences are formulated through associations is a potentially important finding for marketing practitioners interested in determining colors for products. Rather than examine general color preferences among consumers, it may be preferable to learn consumers’ color associations as a basis for understanding the emotional aspects of color. For example, Pentel, a company that makes school supplies, found that red and green were not preferred colors in school supplies because teachers grade in these colors and they may have negative associations for students. Marketers can also use the theory of associations to create meanings for particular colors or to develop a brand image around a color. For example, Owens Corning uses the color pink to denote its brand of fiberglass insulation. They then use the image of the Pink Panther to signify that the product is hip and cool. In other words, they created their own color association and developed an image around it. (Grossman & Wisenblit, 1999)

Here below the basic colors and their what they commonly are associated with will be presented.

Red: Red is perceived to be generally exciting, cheerful, disobedient, and powerful. Is also associated with heat, anger, passion, war, and blood. Is considered stimulating. (Morarity, 1991) Other characteristics associated with red are expensive, premium, high quality, good tasting. Young, warm, fun, loud, playful and happy. Dangerous, adventurous, luxurious and exciting. Life, love, passion, power and aggression. (Grimes & Doole, 1998)

Blue: Often considered a happy color. It means peace, calmness, loyalty, security, and tenderness. Is also associated with intellectual appeals as opposed to emotional (red). Can be identified with cold, ice, distance, and infinity as well as calm reflection. (Morarity 1991) Blue is also perceived heavy, reliable, high quality and expensive. Male mature, quiet, subdued calm and thoughtful. (Grimes & Doole, 1998)

Yellow: Associated with the sunlight and openness as well as radiance and vividness. Because of its brightness, it is highly attention getting. (Morarity, 1991) High quality, expensive, reliable, light and good tasting are other characteristics associated with yellow. Yellow is also associated with luxury, sophistication and to some extent safety, but also life, happiness, tenderness and warmth. (Grimes & Doole, 1998)
Green: Like blue, also associated with serenity and calmness as well as nature. It is a quiet color, used symbolically to suggest hope, meditation, and tranquility. (Morarity, 1991) Is also perceived inexpensive, light, reliable and good tasting. Old, traditional, trustworthy, life, tenderness, health, and happy, environment, natural, pure and fresh are all characteristics associated with green. (Grimes & Doole, 1998)

Black: Associated with distress, hopelessness, and defiance. Used to suggest hate and death, but can also be used to express power and elegance, especially if it is shiny. (Morarity, 1991) Black is also associated with expensive, high quality, hi-tech and premium products. Mysterious, luxurious, sophisticated and dangerous, dignity, power and aggression are all associated with black. (Grimes & Doole, 1998)

White: In Western cultures, white means purity as well as sanitary and clean. By its lack of apparent color, it also conveys emptiness, infinity, and the incomprehensible. White is used visually to express total silence. (Morarity, 1991)

Madden and Hewett (1998) conclude that an interesting pattern of colors forming a spectrum of meanings is evident across all countries. The meaning associations along this spectrum run from “active,” “hot,” and “vibrant (associated with red) to “calming,” “gentle,” and “peaceful” (associated with the blue-green-white cluster). The remaining six colors tend to locate approximately equidistant between these endpoints. Figure 2.2 shows this cross-cultural spectrum of color meaning. (Madden & Hewett, 1998)

<table>
<thead>
<tr>
<th>Colors</th>
<th>Meanings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red</td>
<td>Active, exciting, ferocious, hot, vibrant, violent</td>
</tr>
<tr>
<td>Gold</td>
<td>Calming, cold, gentle, passive, peaceful, still</td>
</tr>
<tr>
<td>Orange</td>
<td>Black</td>
</tr>
<tr>
<td>Brown</td>
<td>Blue</td>
</tr>
<tr>
<td>Yellow</td>
<td>Green</td>
</tr>
<tr>
<td>Purple</td>
<td>White</td>
</tr>
</tbody>
</table>

Figure 2.1 - Meaning of colors

Analyzable Characteristics of Color
Moriarty (1991) states hue, saturation, and brightness as three characteristics in which color can be analyzed. The hue is the color such as blue, red or green. Saturation is the relative strength or purity of the color, as, for instance, off-white or grayish-blue. These differentiations in color suggest that it is possible to modify the saturation by adding shades of black or white to the basic hue. Brightness is a measure of the intensity of the light a color reflects. A bright color, for instance, reflects lots of light, while a dull color instead absorbs light. Colors can be bright or dull depending on their capability of reflecting light. (Ibid)

2.2 Consumer Benefits
It is commonly acknowledged that effective marketing communications must recognize the relationship between a product, a brand, and the consumption values or benefits consumer seek. The choice of corresponding benefits to communicate and emphasize would seem to be
especially important in situations where consumers may vary widely in benefits sought and evaluate brands rather than products. (Ulrich, McDaniel, Shellhammer, and Lopetcharat, 2004)

The major difference between product and brand consists in that a product is something that offers a functional benefit while a brand is a name, symbol, design, or mark that enhances the value of a product beyond its functional value (ibid). Benefits are the personal value consumers attach to the product or service attributes – that is, what consumers think the product or service can do for them (Keller, 1993). Benefits can be further distinguished into three categories according to the underlying motivations to which they relate (Park, Bernard, Jaworski & McInnis, 1986): Functional benefits, Experiential benefits, and Symbolic benefits.

Functional benefits are the more intrinsic advantages of product or service consumption and usually correspond to the product-related attributes (Keller, 1993). These benefits often are linked to fairly basic motivations, such as physiological and safety needs (Maslow, 1970), and involve a desire for problem avoidance or removal (Fenell, 1978).

Experiential benefits relate to what it feels like to use the product or service and also usually correspond to the product-related attributes. These benefits satisfy experiential needs such as sensory pleasure, variety, and cognitive stimulation. Symbolic benefits are the more extrinsic advantages of product or service consumption. They usually correspond to non-product-related attributes and relate to underlying needs for social approval or personal expression and outer-directed self-esteem. Hence, consumers may value the prestige, exclusivity, or fissionability of a brand because of how it relates to their self-concept. (Keller, 1993) The basis for reinforcing the image of brands with a functional concept via an image-building strategy should be the brand’s relationship to other performance/related products. For brands with symbolic concepts the image is generalized to referent-based products. Image-bundling strategy for products with symbolic concepts help to create a lifestyle image, an image about themselves or to make inferences about others. A brand with an experiential concept can be reinforced by a bundling strategy that links the brand image to that of other experiential products. (Keller, 1993)

Ulrich et al. (2004) summarizes the theoretical and empirical literature on consumer-perceived brand benefits by classifying the benefits according to a number of basic dimensions:

- Functional benefit – The product can be perceived to be well crafted, having an acceptable standard of quality

- Social benefit – The product can by the consumer be perceived to be helping them feel more acceptable, to improve the way they are perceived by others, help them make a good impression on other people, and giving them social approval.

- Emotional benefit – Makes the consumer feel relaxed, good, smoothened, pleasured, evoke thoughts of happiness.

When Bhat and Reddy (1998) discuss product benefits, two types of benefit emerge: self-image benefits (this product will make me look or feel great, intelligent or rich) and functional benefits (this product will save me time or money, do a better job or provide a more enjoyable experience). As Bhat and Reddy show with sports shoes, consumers want both types of
benefit – people buy Nike products because they’re associated with Michael Jordan, Tiger Woods or some other sporting hero. But they also want comfort and performance from the shoe. If a pair fell apart after the first time wearing, folk would soon stop believing the aspirational association with sporting celebrities. (ibid, 1998)

To understand packaging benefits one must also understand consumer responses to product attributes. The set of responses addressed by Bloch (1995) are Affective Responses, which consist of positive response and negative response. Perception of a form can evoke several affective responses from consumers (ibid). In some cases, the perceptions of the form can lead to a moderately positive response such as simple liking, or they can evoke stronger aesthetic responses similar to those for work of art (ibid). Holbrook and Zirlin (1985, pp. 21) define aesthetic response as a “deeply felt experience that is enjoyed purely for its own sake without regard for more practical considerations.” It is according to Bloch (1995) possible to conclude that products can elicit at least moderate level of aesthetic responses in consumers, including an engagement of attention and strong positive emotions. Aesthetic responses derive from the design and sensory properties of the product rather than its performance or functional attributes. (ibid) Aesthetic responses are typically associated with positive affect and pleasurable experiences. Certainly, it is the goal of product designers to evoke positive reactions among consumers encountering their creations. However, managers must also recognize the possibility of negative affective reactions to form perceptions. (ibid)

2.3 Conceptual framework

According to Miles and Huberman (1994), a conceptual framework explains, either by providing a graphical figure or using narrative form, the primary things that are to be investigated, that is the key factors, constructs and variables. Furthermore, it also presents the presumed relationships between them (Miles & Huberman, 1994). This will be done for each research question.

2.3.1 Package Design

The most applicable theory when it comes to answering the first research question, how does the design of the product package affect consumer perception of the brand?, will be presented below.

For research question one we will first look at the element of shape. When examining the shape element we will rely on the following basic rules that Danger (1987) lists:

- Simple shapes are preferred to complicated ones.
- A regular shape will have more appeal than an irregular one and the latter may cause a mental blockage, which impels the customer to something else.
- A shape that is not balanced will be unpleasing.
- Squares are preferred to rectangles and a rectangle that has a square root to one that does not.
- Shapes should be tactile and soft.
- A convex shape is preferred to a concave one.
- Women prefer round shapes and they like circles better than triangles.
- Angular shapes are preferred by men and are considered more masculine,
- Men prefer triangles to circles.
- Shapes should be easy on the eye.
The second element to be examined is the graphic element of design. When analyzing the use of graphics in packaging we will rely on the theory presented below.

**Brand Name and Logo**

When looking upon the effects of the use of logo & brand name on the package we will rely on literature by Meyers (1998).

- A bold logo will communicate strength, masculinity, and effectiveness.
- A cursive logo usually communicates elegance, lightness, femininity, and fashion.
- An angled or script logo provides an image of casualness, fun, movement, and entertainment.

**Typography**

When analyzing the package copy we will rely on Meyers (1998)

- Bold sans-serif typefaces can communicate strength of product performance.
- Serif lettering can convey high quality
- Delicate script-styles can suggest softness, femininity, discretion, and elegance.

**Pictures**

The use of pictures on the package will be analyzed using theory by Meyers (1998). He states that pictures can:

- Impart emotional imagery
- Add emotional appeal

The reason for relying on Meyers (1998) on the above-mentioned issues is that his research is divided into categories, which in turn makes it more comprehensible. The research is also relatively up to date and it is also suitable for the stated research purpose.

We will also analyze the use of the element of color with the cross-cultural spectrum of color meaning by Madden and Hewett (1998). This spectrum will help us classify different packages according to the meaning they may communicate:

![Figure 2.2 - Meaning of colors](source: Adapted from Madden and Hewett 1998, p 99.)
We have also added Moriarty’s (1991) discussion of color symbolism since it goes further into how different colors affect consumer perception. We have also added theory by Grimes and Doole (1998) to the framework. The research will look at all the color symbolisms suggested in the reviewed literature, namely:

- **Red**: Perceived to be generally cheerful, disobedient, powerful. Is also considered stimulating (Morarity, 1991). Expensive, premium, high quality, good tasting, young, loud, playful and happy. Red is also associated with life, love, power and aggression. (Grimes & Doole, 1998)

- **Blue**: Considered happy, and is associated with loyalty, security, tenderness, distance and infinity (Morarity, 1991). Also considered reliable, high quality and expensive (Grimes & Doole, 1998)

- **Yellow**: Associated with sunlight, openness, radiance, vividness (Morarity, 1991), and happiness tenderness, warmth and safety. Is also considered to be reliable, light and good tasting (Grimes & Doole, 1998).

- **Green**: Suggests hope, meditation and tranquility. Associated with serenity, calmness as well as nature (Morarity, 1991). Associated with life, tenderness and environment. Considered to be inexpensive, reliable, good tasting, old traditional, trustworthy, pure and fresh. (Grimes & Doole, 1998).

- **Black**: Associated with distress, hopelessness, and defiance. Used to suggest hate and death, but can also be used to express power and elegance, especially if it is shiny. (Morarity, 1991) Black is also associated with expensive, high quality, hi-tech and premium products. Mysterious, luxurious, sophisticated and dangerous, dignity, power and aggression are all associated with black. (Grimes & Doole, 1998).

- **White**: means purity as well as sanitary and clean. By its lack of apparent color, it also conveys emptiness, infinity, and the incomprehensible. White is used visually to express total silence. (Morarity, 1991)

### 2.3.2 Benefits

To be able to answer our second research question, *what benefits do the consumer associate with a brand’s packaging?*, we will rely on Ulrich et al.’s. (2004) classification of the benefits according to a number of basic dimensions and on Keller (1993).

- **Functional benefit** – The product can be perceived to be well crafted, having an acceptable standard of quality. (Ulrich et al’s, 2004)

- **Social benefit** – The product can by the consumer be perceived to be helping them feel more acceptable, to improve the way they are perceived by others, help them make a good impression on other people, and giving them social approval. (Ulrich et al’s, 2004)

- **Emotional benefit** – Makes the consumer feel relaxed, good, smoothened, pleasured, evoke thoughts of happiness. (Ulrich et al’s, 2004)
2.4 Emerged frame of reference

The previous sections provided a conceptualization of the theoretical issues that will constitute the frame of reference. The conceptualization will be a foundation when answering the research purpose and research questions of the thesis. The theoretical areas relevant to the thesis, and how the variables interrelate, are illustrated in Figure 2.3. The package design has been divided into three categories, namely shape, graphics, and color. The use of these three elements influences how the package is perceived. It also communicates certain benefits. Depending on what benefits the consumer is seeking the outcome of the package design, in terms of consumer perception, is a favorable/unfavorable perception of the image of the product.

![Figure 2.3 - Frame of reference](image)

2.5 Summary

This chapter has presented a review of the literature within the mentioned area of research. A conceptual framework, explaining what theory this research will rely on, has been developed and then further explained in an emerged frame of reference. The next chapter will present the methodology used in this research.
3 Methodology

In this chapter the methodology of the study will be presented. The research process will be illuminated and the choice of methods used will be presented and supported. The purpose, research approach and strategy, method of data collection, sample selection, data analysis, and quality standards will be discussed in this chapter.

3.1 Research Purpose.
The research purpose and questions of our thesis indicates that initially our thesis is exploratory. In the beginning it is aiming to formulate and precise problems, to give us as researchers an orientation in the question to be investigated leading to the stated purpose. After the data has been collected and is analyzed the study becomes descriptive, as we document, register, and identify the findings of our research based on the two stated research questions. This is also the main purpose of the study, to be descriptive. However, in the end of this thesis the research questions will be answered thus the research is explanatory. This will help us to achieve our stated purpose, which is “to provide a better understanding of how the product packaging is used as a brand communication vehicle”.

3.2 Research Approach and Strategy
This study has a qualitative approach since it was found most suitable to our research purpose as we aim to study the phenomenon in depth to achieve a more complete understanding of the research problem. The data gathered will have words rather than numbers as the central unit of analysis and the approach is suitable due to the fact that we wanted to provide a better understanding of how companies use product packaging as a brand communication vehicle. Our research also demands detailed answers regarding the respondents’ feelings, values and attitudes about issues involving how they perceive a brand based on its packaging, hence the choice of a qualitative approach.

As our study is of a qualitative nature we have chosen the strategy of a case study. For this thesis it was found that that the most suitable research strategy was the multiple, contrasting, case study strategy. A multiple case study would make the findings more robust and it would also make it possible to increase the validity of the research and create an opportunity to compare cases. In addition, the intention was to investigate a limited number of cases in different dimensions, this in order to receive as detailed and in-depth information as possible from each case regarding our area of research. We also wanted to add the precision and stability of findings that the multiple case studies offer.

It has now been stated that this research is a multiple case study, which takes this thesis to the next step, the data collection. As a multiple case study goes gives a detailed view it will be the best strategy to helps use obtain the wanted depth and therefore it will be the strategy used in this thesis.

3.3 Data Collection
The aim with this study is to look at the research topic from a consumer perspective, thereby gaining insight to consumers’ attitudes, perceptions, and opinions within the subject area.
Conducting focus group interviews was found to be the most suitable alternative for collecting primary data for this research.

More specifically, focus groups provide insight into beliefs and attitudes that underlie behavior of the participants. Data regarding perceptions and opinions are enriched through this type of group interaction because individual participation can be enhanced in a group setting. Moreover, in selected research settings, the data collected by using a focus group can be more informative than the data collected by other methods, since it also includes nonverbal behavior. Underlying this technique is the rationale that, with proper guidance from the focus group leader, group members can describe rich details of complex experiences and the reasoning behind their actions, beliefs, perceptions, and attitudes. The impact of the group setting can enhance the quality of the data obtained. (Morse, 1994)

This is since it will allow perceptions and opinions of the participants to be studied and if conducted properly the individual participation may be enhanced. It also gives us the opportunity to observe non-verbal behavior. Focus group sessions will also allow us, the researchers, to get an insight into the experiences and ideas of the participants.

Two focus group sessions were conducted for this research. An interview guide was used (Appendix A) to help us discuss issues brought up in the conceptual framework presented in chapter two. The focus group interviews were filmed, and the film later observed to gather non-verbal data. Observations were also conducted during the focus group interviews.

The first focus group interview, consisted of five female marketing students at Luleå University of Technology. The ages of the participants were in the range between 23-27. The second focus group interview, consisted of five male marketing students at Luleå University of Technology. The ages of the participants were in the range between 23-25. The geographic background of the attendees were varied, they originated from northern, middle and the south parts of Sweden. All participants had an education in marketing and could therefore be expected to be familiar with the marketing terms used. Before the interview started the respondents where offered a hot drink and ginger biscuits as they were introduced to the area of the study and how the focus group session would be conducted. The offering of refreshments was used to create a relaxed environment for the session to take place in.

### 3.4 Sample Selection

For this study, students at Luleå University of Technology will be used, as they are fairly similar in age, economic situation and lifestyle. This will give us a homogenous segment in which we still will be able to find the needed participants. Limitations in time have been a factor when choosing students as the segment where to find respondents, as students are more accessible for us. In each of the groups, some of the participants may be acquainted to each other, and some not. According to Morgan (1997), the mixture of strangers and acquaintances in a focus group is not negative, since the sampling decisions should rely on the basic criterion of whether a particular group can comfortably discuss the topic in ways that are useful to the researcher(s).

When it comes to determining the size of the group we have chosen to use rather small groups instead of large as we expect each participant to have a large level of involvement. As our
selection of students have focused on marketing, the participants are expected to be interested in the topic, thus a smaller group is preferable, simply because this gives each participant more time to talk. Larger groups can easily break up into small conversations among neighbors around the table, or people may start talking at once (Morgan, 1997). This is especially true in focus groups like these where the participants are highly involved in the topic.

A factor that affects the number of groups is the degree of structure in the interviews. Less structure and low level of moderator involvement calls for more groups. We conducted two focus groups since we used homogenous groups, structured interviews, and a higher level of moderator involvement.

This study is divided into two cases, one female case and one male case. Since the reviewed literature is not making a distinction between genders in more than very few points, we felt that there was a need to investigate whether a distinction between the genders is needed or not - if a general difference in the perception of packaging existed between male and female consumers.

3.5 Data Analysis

The strategy adopted for this study is to rely on theoretical propositions where the researcher first derives his research questions from previous studies. The data collected is then compared to the findings of previous studies. This strategy helps the researcher to focus on relevant data and to ignore irrelevant data.

This study followed these flows and involved the analysis of the focus groups, as well as the review and use of documentation, such as the packaging of products. First the analysis of the study was carried out via within-case analysis, where we analyzed the data from the cases against the emerged conceptual framework. This reduced the amount of data to use when we conducted a cross-case analysis. Second the cross-case analysis was used in order to compare the different cases as well as highlight similarities and differences. Further, the within-case analysis and the cross-case analysis gave us a base to draw conclusions from.

3.6 Validity and Reliability

Regardless of data collection method, the information has to be critically examined in order to determine its validity and reliability. Yin (2003) list four specific tests that can be conducted in order to judge the quality of empirical research:

- **Construct validity**: Establishing correct operational measures for the concepts being studied. First, triangulation was used to gain multiple sources of evidence. The following sources were used: focus group interviews, observations, and documentation. Secondly, neutral people reviewed the interview guide before the sessions to make sure the questions were understandable. Thirdly, the sessions were videotaped, and notes were taken, all to enhance the construct validity, to minimize the risk of missing important information.

- **External validity**: Establishing the domain to which a study’s findings can be
generalized. In order to increase the external validity of this study, the tactic suggested by Yin (2003) was followed, that is, to use replication logic in multiple case studies. However, based on the findings of this study, general conclusions were difficult to draw.

- **Reliability:** Demonstrating that the operations of a study can be repeated with the same results (Yin, 2003). In this study the reliability was increased by trying to avoid subjective questions by the use of the interview guide. The reliability may further be negatively influenced by the fact that peoples’ perceptions vary over time, which makes it difficult for another researcher to achieve the same results even if the same sample were to be used. Finally, both researchers observed the videotape, which might have affected the reliability of this study positively.

### 3.7 Summary
This chapter has presented the methodology of the study. The research process was illuminated and the choice of methods used were presented and supported. The purpose, research method, method of data collection, sample selection, data analysis, and quality standards was discussed in this chapter. The next chapter presented in this thesis will be the presentation of the empirical data.
4 Empirical Data

The following chapter will present the empirical data collected. The data was collected through the use of focus groups. The two cases will be presented, first the case of females and then the case of males. The presentation of data will follow the order of the conceptual framework on which the focus group sessions were based.

4.1 Case One: Female Perspective

The data for the first case was collected through a focus group interview, consisting of five female marketing students at Luleå University of Technology. The ages of the participants were in the range between 23-27. The geographic background of the attendees were varied, they originated from northern, middle and the south parts of Sweden. All participants have an education in marketing and could therefore be expected to be familiar with the marketing terms used. The focus group interview took place 14:50 on 6th of December, in classroom A208, in the A-house of Luleå University of Technology. Before the interview started the respondents where offered a hot drink and ginger biscuits as they were introduced to the area of the study and how the focus group session would be conducted. The offering of refreshments was used to create a relaxed environment for the session to take place in. All of the respondents had previous experience in buying both Vodka and Whiskey. However, the respondents bought neither whiskey nor vodka on a regular basis.

The vodka brands discussed were Svensk Vodka, Explorer Vodka, Van Hoo Vodka, and Finlandia Vodka. The whiskey brands discussed were Lauder’s, Famous Grouse, Green Spot, and Paddy. Pictures of each bottle can be found in appendix C and D.

4.1.1 Package Design

The discussion of package design elements started of by looking and reflecting on the shape of the packaging of vodka and then later on the packaging of whiskey.

The participants were asked to sort the bottles in order of which appealed the most to them. All the participants agreed that Svensk Vodka had the most appealing shape, as it felt pure in style with its clear and distinct lines. It also gave a feeling of simplicity that added to smooth feeling. Finlandia Vodka was ranked second as it gave a feeling of ice through the texture on the bottle and at the same time communicated purity in style through the general shape. One of the participants pointed out that the clean form of the bottle cap added to the feeling of purity. The group members also pointed out that it was more the lines of the bottle, than the structure of it that made the bottle appealing.

Van Hoo Vodka was ranked as number three and, according to the participants, felt less appealing as the form was to complicated to be used as a bottle for vodka. One participant felt that it looked more like a packaging containing some sort of liquor than vodka. The general opinion of the group was that the shape of the bottle felt unbalanced and unpleasing to the respondents.

The least appealing bottle to the group members was the Explorer Vodka bottle as it felt simple but not in the same positive way as Svensk Vodka. The simplicity of the Explorer Vodka bottle gave signals of a non-designed standardized product according to some of the
participants, as other felt that it looked like bottle to be used for fruit syrup. The participants agreed on that the shape felt cheap.

After discussing the shapes of vodka bottles, the shapes of the whiskey bottles were discussed. The same procedure took place when discussing the shape of whiskey bottles, and the group was asked to rank the bottles and describe their feelings about them.

When asked to rank the different whiskey bottles, the participants agreed that Lauder’s was the most appealing. It was said to be more fun and different but at the same time old and exclusive. One participant said that the shape of the bottle gave the feelings that whiskey should give. The shape was also commented as practical.

Famous Grouse came in second place as it was felt to communicate a classic image and more purity in style. One member pointed out that the shape of the bottle was very traditional in a positive way. When asked to not think about that the bottle was containing whiskey three group members actually favored the Famous Grouse bottle over the Lauder’s one.

Green Spot and Paddy were found to be equally unappealing, as they pretty much looked the same in terms of shape. Both bottles were said to look boring in their similar shape. The participants felt that the shapes tried to be modern, a feature that according to the participants, fits with the packaging of whiskey.

Regarding the issue of shape of the bottles the participants preferred the clean and simple before the more complex shapes. Elongated cylinder shapes were preferred before smaller and wider shapes. Round bottles were preferred to rectangular.

The next element of design to be discussed was graphics. We followed the same order here and started off with the vodka bottles. When discussing the graphics of the bottle we started off by showing the logo on a single bottle and discussing it. The first bottle to be discussed was Svensk Vodka, which the participants felt was modern and young. One participant felt that it was very current, however another participant felt that it was timeless. The logo was also perceived as Nordic and cool. Some members of the group felt that it was elegant. When asked to put a gender on the graphics, the graphics were pointed out by the whole group as feminine.

The next bottle discussed was the Finlandia Vodka bottle. This logo was perceived as even more Nordic and cold compared to Svensk Vodka. One participant defined it as north Nordic. Strong and frosty was also a common adjective used to describe the graphics on the Finlandia Bottle. When asked to put a gender on the graphics of the bottle it was felt as a masculine one. The most notable difference between the two logos is that Svensk Vodka uses lower-case lettering whereas the Finlandia logo uses capital letters.

The graphics on the Explorer Vodka bottle was described as cheaper, mass-produced vodka. The group made a connection to Vikings. It was also described as boring and as if it came from the 1980’s. In terms of gender the participants perceived the graphics on the Explorer Vodka bottles as masculine.

The graphics on the Van Hoo bottle gave, according to the group, an eastern feeling. One member of the group described it as if the designers wanted to make a fun and cool label but
failed. Another participant filled in with the adjective cluttered to this. In terms of gender it felt feminine. Another participant got the feeling of chemicals.

The members of the group discussed the use of script-styled text and how it gave the impression that the product was older, more luxurious, elegant and soft. Sans serif gave a more modern and younger image of the product and serif lettering gave an older image.

After the graphics on Vodka Bottles was discussed we moved on to discussing the graphics on whiskey bottles and started of by showing the Famous Grouse bottle. The graphics on the bottle was by the participants connected to Scotland, hunting and nature through the use of fall colors and the image. It also gave the feeling of harmony. The participants all felt that it communicated fall with the use of colors in the graphics. Even if the participants were fairly inexperienced with whiskey, they all felt that the graphics made the bottle feel familiar.

Secondly we showed the bottle of Paddy, where also a picture is used in the graphics. In this case the participants agreed on that the picture felt childish. Two of the participants said that the graphics felt hysterical. This due to that many colliding colors were used on the label. One participant said that the graphics was tasteless. The label made the whiskey look like something that you rather not offer to a friend. Some of the participants felt that it was something they would hide in back of the cupboard.

The general feeling about the graphics on Green Spot, which was the third whiskey bottle to be looked at, was that it felt cheap. One participant said that the graphics looked like graphics that would be found on a bottle of wine. One group member pointed out that the graphics felt old and the rest of the group agreed. One more opinion was that the graphics was trying to communicate quality but did not succeed at this, as the overall feeling still was that it felt cheap.

The final graphics to be examined was the one on the Lauder’s bottle. The first spontaneous opinion that was raised was that it gave a mental image of Scotland. The fact that the graphics was quite clear gave a sense of exclusiveness. One participant expressed that she got the image of an old man sitting in his old favorite chair and sipping on his whiskey when she looked at the label of the bottle. Luxurious and sophisticated were also adjectives used to describe the feeling of the graphics used on the Lauder’s bottle.

When discussing the use of fonts in the graphics the same opinion that was raised when looking at the vodka bottles came up again. Sans serif lettering gave more feelings of hardness and youth. The graphics that used serif lettering gave an expression of being mature and old.

The final element of design to be discussed was color and we started of with showing the vodka bottles. All of the vodka bottles were fairly thrifty when it comes to colors; the exception was the all-blue Van Hoo bottle. The first bottle to be discussed was the Explorer Vodka. The first spontaneous feelings roused were that the use of color in the bottle felt boring and pale. The red color used on the Explorer Vodka bottle communicated a feeling of coldness according to one of the participants. The members of the group agreed that the blue color on the bottle gave a feeling of heaven and a calm ocean.

In the case of the Finlandia bottle the spare use of color was a positive thing according to all the participants. The little red that was used gave life to the bottle. One participant drew some
connections to Christmas, but the rest of the group disagreed. The other participants instead used statements such as “a feeling of the northern parts of Sweden “and” the red looks like the midnight-sun. The use of red on the bottle gave to of the participants the feeling of fellowship.

The use of blue in the packaging of Svensk Vodka felt in harmony according to one respondent. The whole group agreed that the blue color on the bottle felt suiting and modern. In this case the blue color felt feminine to one respondent but masculine to some other as they saw blue as a classic male color.

The use of blue on the Van Hoo bottle gave the group a feeling of nice. However the use of color on the whole bottle took away the feeling of vodka and made it look more like a bottle suited for a liqueur of some sort.

First of the whiskey bottles to be discussed was the bottle for Paddy where the use of red was perceived childish and lively. The use of so many different colors gave the group a muddled feeling. The gold color, according to one participant, did not fit with the rest of the colors. It communicated another image than the rest of the colors. The use of gold was perceived as a luxurious color, whilst the rest more childish colors conflicted with the image of luxury. The gold color on the Paddy bottle felt a bit pale to some of the members of the group. One attendee said that whisky should use gold colors in a classy way. A bottle of whisky should be something that you have on display in your home, but the use of colors on the Paddy bottle hinders this. When it came to the Lauder’s bottle, which also used gold color in the packaging, the feeling of luxury and class, communicated through the gold color, felt truer than in the Paddy bottle.

The first spontaneous comments on the color on the Green Spot bottle was that the amount of green was too much and made it feel like a bottle of wine or beer. The use of green gave a feeling that the product was cheap. Green colored bottle was not associated with whiskey by the respondents. The green color was said to communicate something Irish. Some other feelings that the green color gave was the feeling of environmental and nature.

The participants perceived Famous Grouse that used a lot of fall colors as harmonic. The use of the color red gave a warm feeling to the attendees.

To summarize the participants felt that whiskey bottles should use gold and fall colors to be perceived as a whiskey and it is positive with a clear bottle that shows the color of the whiskey inside.

4.1.2 Benefits

After the element of design had been discussed it was time to reflect on the benefits communicated by the packages. First we started to discuss the functional benefits found in the vodka bottles. The respondents perceived the Explorer Vodka bottle as low quality vodka, with getting people drunk as its only purpose of existence. The colors used, the shape and the graphics all together communicated low quality and the participants all agreed that the design of the bottle communicated a low price. The Van Hoo package also felt like a cheap, low quality product to the group because of the somewhat overworked design. Finlandia on the other hand gave the attendees associations to high quality and luxury. One participant pointed out that there was a wholesome design over the Finlandia bottle all the way through, even the
cap communicated quality. The bottle for Svensk Vodka gave the feeling of a mid-priced product, but still high quality.

When it came to whisky the functional benefits were most obvious in Lauder’s and Famous Grouse which both generated the sense of quality. However the design of Lauder’s felt like a Rolls Royce to the respondents, luxurious and expensive. When looking at the Lauders bottle one respondent said that “it felt like a lot of whiskey for the money, and then not just in volume but in an emotional sense”, this without knowing the price of the bottle. Famous Grouse on the other hand felt more like a Volvo to the group as it felt ordinary and as a safe card to play, a taste that would go well with everyone but nothing spectacular. Paddy and Green Spot were perceived the similar way again and were both seen as low price and low quality. Green Spot did not feel like a whisky at all to the respondents with the green color of the bottle and the label that looked like something from a wine bottle.

After discussing the functional benefits of the packaging the social benefits were to be discussed. Starting of with the Finlandia bottle it felt like a good bottle to give as a present to someone older, and in that way make a good impression, this due to the feeling that the bottle felt more classic to the respondents. The Explorer Vodka bottle on the other hand, as one respondent stated, could be associated with alcoholics and was therefore not a social suitable packaging. It would not help to make a good impression to have the Explorer Vodka bottle on display in your home; rather it would make a bad impression. The Svensk Vodka bottle felt like a good product to choose if one wanted to make a good impression on a younger group of people. The bottle would make the impression that you are a modern person with good taste according to the respondents. This would also be the bottle that the group would have visible in their homes. One respondent stated: “-It is the same with everything you buy, if it is a sweater or something else, the impression you want make among people is a factor considered when making the choice”. The rest of the participants agreed with this and stated that the choice of vodka is affected by the desire to make a social statement.

When discussing the whiskey bottle Lauders was the bottle that everyone thought had the most social benefits. This was the bottle that the participants themselves would choose to have on display in their home. Famous Grouse felt too normal and ordinary to make a big impression. However, the ordinary feeling of the Famous Grouse bottle still gave a certain feeling of safeness, you would not make a bad impression with it, but still you could do better according to the respondents.

We finished off by discussing the emotional benefits associated with the different packages. One respondent stated that the Svensk Vodka bottle more than the others made her feel happy. Everyone agreed that the Finlandia bottle gave a soothing and relaxing feeling because of the icy texture and harmonic use of color. The Van Hoo on the other hand gave the respondents a more nervous feeling with its random placed letters on the label and the unbalanced shape. Also the use of blue on the whole bottle gave a stressed feeling to the respondents. The respondents felt that the designers wanted to communicate a fun and cool image but completely failed. The bottle of Explorer Vodka evoked emotions of irritation among the respondents. One respondent stated that she almost became angry when looking at the bottle, this as a result of the dull colors and ‘non-vodka’ shape of the bottle.

When looking at the whiskey bottles the Famous Grouse gave the feeling of harmony, and this mostly from the combination of the graphics and the colors used. The Lauder’s bottle was said to give the feeling of whiskey, and how a whiskey should feel. More specified by the
respondents that feeling was relaxed and smooth. Both the emotions expressed when looking at the Lauder’s bottle as well as the emotions expressed when looking at the Famous Grouse bottle is in accordance with what theory tells us. When discussing the whiskey bottles Paddy and Green Spot both was said to feel boring in their similar and standardized shape. The Paddy bottle also gave a hysterical feeling.

4.2 Case two: Male Perspective

The second case study was conducted through a focus group interview containing five Swedish marketing students at Luleå University of Technology (LTU). The age of the respondents ranged from 22 to 24. The focus group interview took place at LTU, room A211, at 2.45pm December 7 2004. Before the start of the session all participants were informed of the purpose of the study and how the interview was to be conducted. They were also offered a hot drink and cookies.

All of the respondents had previous experience in buying both Vodka and Whiskey. However, only one of the respondents bought whiskey on a regular basis and none of them bought vodka on a regular basis. Hence the mindset they had about the products was not biased by previous experiences with the brands presented to them.

The vodka brands discussed were Svensk Vodka, Explorer Vodka, Van Hoo Vodka, and Finlandia Vodka. The whiskey brands discussed were Famous Grouse, Green Spot, and Paddy. Pictures of each bottle can be found in appendix C and D.

4.2.1 Package design

The first element of the package design that was discussed was the shape of the bottles. Firstly we discussed the shape of the vodka bottles, and secondly the shape of the whiskey bottles.

The respondents were asked which of the bottle shapes that they spontaneously preferred when presented to them. Spontaneously three respondents immediately said they preferred the shape of the Svensk Vodka bottle whilst two preferred the shape of the Finlandia bottle. However, when asked to rank the shape of the bottles they all agreed that the shape of Svensk Vodka was to be put first. All respondents perceived the shape of the Svensk Vodka as appealing. It was said to be modern and fresh due to its straight lines and cylinder shape. They perceived the shape to be balanced, uncomplicated, and sober. It was also said to be stiff, but in a positive way. The shape of Svensk Vodka was also perceived to stand out from the other bottles due to its slimmer shape.

The shape of the Finlandia Vodka was ranked as number two. The shape was said to be soft and exciting. One respondent said it felt eventful and gave expression to something exciting. The shape was perceived to communicate a feeling of cold and ice due to its crystal like shape at the bottom. The shape communicated a fresh coldness that the respondents said bared resemblance with the freshness of a cool refreshing drink. One respondent associated the wavy texture of the back of the bottle with the blurry feeling of being drunk. All respondents agreed that the shape of the Finlandia Vodka felt soft, ancient, eventful, exciting, and cold.

The shape of the Explorer Vodka was perceived to communicate cheapness due to what the respondents called a “hollow shape”. They did not associate the shape with vodka but rather
with juice or milk. The bottle was perceived to be too simple and was also said to be boring and without a meaning.

The shape of the Van Hoo Vodka was ranked as the most unappealing shape among the vodka bottles. The respondents felt it communicated a negative emotional coolness. The shape was associated with medicine and unsavory wine due to its irregular shape. The bottle was said to be unbalanced and annoying. The shape and darkness of the glass communicated a messy, emotionally cold, mysterious, unappealing, and overworked image. None of the respondents associated the shape of the Van Hoo Vodka with vodka. Instead they believed the shape to better suit a liqueur bottle.

We can summarize the discussion around the shape of the vodka bottles by saying that the respondents preferred round shapes to square ones. They also preferred elongated shapes to shorter ones as they communicated more elegance and sophistication. Simple and strict shapes were preferred to complicated and messy shapes.

As with the Vodka bottles the respondents were asked to spontaneously rank them in terms of how appealing the shape of the Whiskey bottles were perceived to be. Three respondents agreed that the shape of the Lauder’s bottle were the most appealing, whilst the remaining two preferred the shape of the Famous Grouse bottle. After asking the respondents the reason for their spontaneous ranking we came to the conclusion that the two respondents that preferred the shape of the Famous Grouse bottle did so because they recognized the shape and was somewhat biased by that fact. After pointing this out to those two respondents they were asked to reevaluate the shape of the bottles. After this reevaluation all respondents agreed that the shape of the Lauder’s bottle was the most appealing one to look at. The shape of the Lauder’s bottle was perceived to communicate exclusivity, and luxury. The round and short shape was associated with age, a round flavor, and cognac. The shape was considered smooth and appealing due to its roundness. The shape was considered to be more complicated than the shape of Paddy and Green Spot, but more appealing. One respondent said that the shape of the Lauder’s bottle seemed to be unpractical to use.

All respondents agreed that ranked second was the shape of the Famous Grouse bottle. This shape was considered strict in a positive way. The respondents felt it communicated authority, strength, and sophistication, but also balance and genuinity. The respondents liked the contour of the bottle due to its straight lines that was perceived to communicate roughness.

The shape of the Paddy bottle was said to be too simple and boring. It was perceived to be cheap and uneventful. This shape was not perceived to communicate anything other than being a bottle. The shape was not perceived as unbalanced or irregular.

The shape of the Green Spot bottle was by the respondents associated with the shape and appearance of a wine bottle. This shape was also considered too simple and boring and was not at all associated with whiskey.

When summarizing the respondents perception and preference of the shape of the whiskey bottles some general things can be said. Here, the more complicated shapes were preferred over the simpler ones. The shortest and the widest shape was found to be the most appealing and associated with whiskey while the simple shapes gave no associations to whiskey at all.
After discussing the shape of each bottle the respondents were asked questions about the graphics on the bottles. Firstly the vodka bottles were discussed and secondly the whiskey bottles. The graphical elements that the respondents were asked to discuss consisted of the use of the brand name and logo, typography, and the use of pictures.

The respondents indicated that the Svensk Vodka logo and brand name felt pure in style. They believed that the brand name and logo were concurrent and elegant. The respondents did not associate the styling of the logo and logotype with masculinity or femininity, it was perceived genderless. The respondents felt that the styling of the logo communicated upper-class and the feeling of something expensive. The logo and typography was said to be modern and trendy, yet classical. One respondent said the graphics were borderline boring with its modern appearance. Some respondents had trouble reading the mirrored logotype but did not associate that with anything negative. Overall the graphical elements were felt to communicate class, modernism, fashion and elegance to the respondents.

The Finlandia Vodka logo was perceived as masculine. To the respondents it communicated strength and purity. The brand name was associated with Finland and the use of reindeers further gave imagery of northern Finland and Lapland. The logo gave them a feeling of something warm and eventful within something cold and harsh. The script copy communicated elegance, class and old age. It also communicated authority and was perceived to be pure in style. Overall the graphical elements of the Finlandia bottle were felt to communicate masculinity, authority, class, purity and coldness in a positive way to the respondents.

The Explorer Vodka logo was perceived as cheap. The use of the sail in the logo communicated a feeling of low budget to the respondents. One respondent associated the sail with Vikings and their ruggedness. The logo and the typography were perceived as masculine. Some respondents associated the cheap look of the bottle with alcoholics. The overall impression of the graphical elements was that they communicated low quality, low budget and masculinity.

The graphical elements on the Van Hoo Vodka bottle were thought to be the least appealing among the vodka bottles. The logotype was associated with nightclubs but gave no associations to vodka. The script was associated with the nineteen eighties and with teenagers. The respondents felt as if the graphics were designed to be perceived as “hip” and “trendy”. One respondent said that the bottle could easily be mistaken for a water bottle. The brand name also enhanced the imagery of a night-club. The overall impression of the graphical elements was negative and associated primary with wine, teenagers, nightclubs, and the eighties.

When summarizing the use of graphical elements in vodka bottles we can say that the respondents preferred less text. Simple typography was preferred over the more stylized. The less cluttered graphics were preferred and the use of picture helped the respondents impart emotional imagery. The bottles using sans serif types were perceived as more modern than the ones using serif types. The use of overly stylized logos and logotype conflicted with the associations the respondents had with vodka.

When moving on to discuss the whiskey bottles the respondents agreed that the typography, logo, and brand name on the Lauder’s whiskey bottle communicated luxury and elegance. The logo and typography was said be discreet, elderly, and sophisticated, some respondents
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associated the appearance of the graphical elements with the imagery of an old Scottish man smoking his pipe in a chesterfield chair, wearing a tweed jacket. The graphical elements was said to give an impression that the whiskey was expensive. The overall imagery of the graphical elements communicated money, sophistication, age, and luxury.

The graphics on the Famous Grouse bottle were found to be the most appealing. It was perceived as traditional and cozy. The use of a picture with a grouse gave the respondents imagery of Scotland, hunting, old fashion, and purity. One respondent associated the graphical elements with relaxation, warmth, and coziness. He said he could imagine him sitting and sipping on a nice whiskey just by looking at the bottle. The typography was said to give an impression of authority and high quality. The overall associations that the graphics on this bottle gave were tradition, ruggedness, hunting and Scotland.

The Paddy whiskey bottle graphics were said to be conflicting with each other. The use of the picture showing Ireland was confused with pictures of Spain and France and gave the imagery and associations with tequila and toys. The use of many different types when writing the brand name confused the respondents. The graphics was said to feel cluttered and were overall associated with children, play dough, tequila, low budget, and juice.

The green Point whiskey bottle was the least preferred in terms of graphics. The respondents had problems relating the graphical elements to whiskey. They rather associated the use of serif typography and cluttered label with wine bottles. One respondent associated the graphics with cider and another with beer. One of the respondents said it communicated environment and ecology due to the use of color green. Overall the graphics were associated with wine, low budget, and ecology.

We summarize the use of graphics on the whiskey bottles by saying that the respondents perceived bottles using serif lettering as being of higher quality. The use of pictures helped impart emotional imagery and emotional appeal. On the bottles were many different types were used the types were said to be conflicting with each other and communicating different things.

After having discussed the graphical elements of the package design the respondents answered questions regarding the use of color on the package. Firstly we discussed the use of color on the vodka bottles and secondly on the whiskey bottles.

The Svensk Vodka bottle only uses the color blue. The respondents associated the blue color with elegance, coldness, the sea, and the sky. Respondents said the blue communicated freshness, purity, and elegance.

The Finlandia bottle uses the colors white and red. The red color was according to the respondents communicating sunset, coldness. The use of red was perceived as powerful, vibrant and exciting. The use of white was said to communicate winter, cold and snow.

The Explorer Vodka bottle uses red and a lighter shade of blue. The respondents associated the use of blue with the sea and the sky but felt that the use of the blue color next to the red only gave a messy impression. It was said that the combination of the colors only enhanced the image of the vodka being cheap.
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The Van Hoo vodka uses a dark blue color on the whole bottle. The respondents associated this blue color with the nighttime, coldness and calmness. However, they felt that the color conflicted with their perception of vodka and hence only disturbed them. The color was also felt to be conflicting with the shape of the bottle. One respondent said that the bottle sent out ambiguous messages – the shape is messy and stressful whilst the color is calming and soothing.

Saying that less is more summarizes the use of color on the vodka bottles. The bottles using only spot colors were preferred to the ones using a lot of color. However, the colors used communicated the same regardless of the amount of color used on the bottle. Bottles using blue communicated cold, calmness, and gave associations to water. Bottles using red communicated a feeling of heat and vibrancy.

The Lauder’s whiskey bottle uses mostly black and gold. The respondents felt these colors conveyed a feeling of high quality and elegance. Some respondent connected gold with luxury and high class. One respondent said that the combination of gold and black enhanced the feeling of sophistication and high quality. The Lauder’s whiskey bottle is transparent and shows the whiskey inside. The respondents all agreed that the display of the orange colored fluid was necessary if to be associated with whiskey. The color of the whiskey itself helped the respondents associate it with feelings of warmth, coziness, and satisfaction.

The colors used at the Famous Grouse bottle were larger in number due to the use of a picture on the label. The use of red, gold and black was said to communicate high quality. The use of red was also said to be rustic and rural. The transparent bottle conveyed the whiskey itself and was said to be important to the respondents when forming a mental image of the product. The orange color of the whiskey gave the respondents the impression that it tasted good.

The use of colors at the Paddy whiskey bottle was said to be messy. The respondents had difficulties associating the colors with specific emotion since there were so many displayed at once. Some respondents connected the use of red with Lego™, ketchup, Denmark, and France. One respondent associated the use of the colors with food-oil. The use of many bright colors gave one respondent associations with children’s toys.

The Green Spot whiskey bottle was the only whiskey bottle in the interview that had colored glass. The use of a green glass bottle, and green spot color on the label, was associated with wine bottles, beer bottles, and grandma’s lemonade. The use of green was also said to communicate ecology, environment, nature, trees, and grass.

Overall the respondents said the use of gold, black, and the color of the whiskey itself gave associations to luxury, high quality, class, and sophistication. The orange color of the whiskey itself was also connected to warmth, something rustic and rural, coziness and whiskey. Bottles reveal the color of the whiskey were preferred over bottles that had colored glass.

4.2.2 Package Benefits
After having discussed package design we continued by discussing the benefits associated with the design of the package. First we discussed the functional benefits, secondly the social benefits, and thirdly the emotional benefits.
The *functional benefits* that the vodka bottles communicated were discussed rather briefly. All respondents agreed that all bottles communicated the functional benefit of making them drunk if drinking it. However, the Svensk Vodka and the Finlandia vodka were perceived as being of higher quality than the Explorer and the Van Hoo vodka. Both the Svensk Vodka and the Finlandia Vodka were perceived tasting better than both the Van Hoo vodka and the Explorer Vodka. The respondents said that the Van Hoo vodka bottle gave the impression that the bottle was over-designed with the purpose to take away focus from the bad content. The more pure in style Finlandia and Svensk Vodka bottles were perceived as offering a higher quality product that is well crafted, whilst the Explorer vodka were perceived as offering a functional but low quality vodka. One respondent said “-You would pick the Explorer Vodka when you just want to get drunk, even though the way of getting drunk will not be as pleasant as if you picked the Finlandia”. The Finlandia vodka was thought to be refreshing and having a “cold” flavor whilst the Explorer vodka was thought to taste pure alcohol. The Van Hoo vodka was not perceived to taste like vodka since the respondents claimed they would have a hard time identifying it as such. The overall impressions that the respondents had were that the elongated shapes communicated high quality and that the pure in style graphics communicated a fresh and cold flavor.

The Lauder's whiskey was perceived to be well crafted, being flavorful and ample in its taste. It was also believed to offer a high quality. The Famous Grouse was believed to offer high quality and to taste good. Respondents believed it to have a more gentle flavor than the Lauder’s whiskey. This assumption was made because the respondents associated more expensive whiskey with a more complex taste not suiting their inexperienced taste in whiskey. Since the respondents believed the Lauder’s whiskey to be the most expensive they also believed it to have the most complex taste. The Green Spot whiskey and the Paddy whiskey were believed to be cheap and of low quality hence not tasting good at all. The Famous Grouse whiskey was the whiskey that the respondents believed they would appreciate the most since they did not believe they had the experience needed to fully appreciate the most expensive one (the Lauder’s). Nor did the respondents believe the cheap whiskey to appeal to them since they perceived the quality as inadequate.

The overall impression among the respondents was that the less messy graphics on the Lauder’s and Famous Grouse whiskey communicated a high standard of quality and helped the respondents form the perception that those brands were well crafted. The non-traditional green bottle of the Green Spot whiskey was said to communicate a low quality and some respondents had difficulties relating the bottle to whiskey. The graphics on the Paddy whiskey formed a perception among the respondent that the whiskey was of low quality.

After having discussed functional benefits we continued by discussing the *social benefits* associated with a brand’s packaging. All respondents agreed that the choice of vodka had a lot to do with the social benefits associated with the brand’s packaging. The respondents stated that depending on the social setting different bottles were preferred to display. One respondent said: “If I am inviting my father for a shot of vodka I would choose the Finlandia because I know he can relate to it and knows it is an expensive vodka. But if I am having a party for my friends I would rather choose the Svensk Vodka since it is more modern”.

The other respondents agreed that depending how they wanted to be perceived the choice of brand differed. The Svensk Vodka brand was perceived to make people think you are modern and trendy. It was also said to communicate that you have money. The Explorer vodka was said to be preferred when you just wanted to get drunk and you do not care what people see
you drink. One respondent said: “-Some people buy the cheapest vodka and pour it into nicer bottles so they should not be perceived as being cheap”. All respondents agreed that the choice of vodka in great extent depended on the degree of social approval sought and how they wanted to be perceived by others.

When discussing the Whiskey bottles all respondents spontaneously agreed that the whiskey bottles had more social benefits associated with them than the vodka bottles had. The respondents claimed the whiskey to be more of a lifestyle attribute than the vodka. One respondent said: “Having a nice bottle of whiskey at display in your living room communicates that you are sophisticated in terms of taste”.

All respondents agreed that the Lauder’s whiskey and the Famous Grouse whiskey had positive social benefits attached to them whilst Paddy communicated negative social benefits. The Paddy whiskey was thought to communicate cheapness if displayed at home. The respondents all said they wanted to develop a better taste for whiskey since they all perceived whiskey to be a positive lifestyle attribute for a man. One respondent said: “- Real men drink nice whiskey”. Another respondent said: “- I have tried so many times to learn to drink whiskey, but unfortunately I don’t like it”. So summarizing the social benefits with whiskey one can say that there are several benefits, such as impressing others and help the way they are perceived by others, associated with it.

The respondents found it harder to express the emotional benefits associated with the whiskey and the vodka. The vodka bottles were associated with feelings of joy because they were associated with party. The Van Hoo vodka gave negative feelings, such as stress, due to its odd design. The emotional benefits associated with two of the whiskey bottles were feelings of relaxation. The respondents associated the Lauder’s and the Famous Grouse whiskey with feelings of sophistication, relaxation and coziness.

4.3 Summary

The above-presented chapter present the empirical data collected to the reader. The data was collected through the use of focus groups were presented in the same order as the interviews were conducted. The presentation of data followed the order of the conceptual framework on which the focus group sessions were based. The next chapter presented in this thesis will be the presentation of the analysis of the empirical data.
5 Analysis

In this chapter the empirical data will be analyzed. First a within-case analysis will be conducted for each of the case studies, by comparing the empirical data in the previous chapter with the conceptual framework of this study. This is done in order to reduce the data. Thereafter a cross-case analysis will be used, where the case studies are compared with each other to find similarities and differences. The disposition of the chapter is determined in the order of the cases. The analysis will lead to that conclusions can be drawn; these will be outlined in chapter 6.

5.1 Within Case Analysis of Case One

The analysis of the cases will follow the same order as the collected data was presented in the previous chapter. First the case of female will be analyzed.

5.1.1 The affect of package design on consumer perception

When analyzing shape as an element of design we relied on Danger (1987). All the participants in the female focus group agreed that the elongated and round rooted bottle of Svensk Vodka had the most appealing shape, as it felt pure and simple in style with the clear and distinct lines. It also gave the participants a feeling of simplicity that added to the smooth feeling of the bottle. This is in accordance with the theory by Danger (1987) stating that simple shapes are preferred to complicated ones and that shapes should be soft. Finlandia Vodka, which also uses an elongated and round rooted shape, was ranked second as it gave the group a feeling of purity in style through the general shape of the bottle. Even if the icy texture on the back of the bottle could be seen as complicated this was not the general feeling, instead it was pointed out to add to the feeling of purity in the shape. The clean shape of the bottle cap added to the feeling of simplicity of the shape. This is also in accordance with theory by Danger (1987) that the simple shapes are preferred to complicated ones. It was more the lines of the bottle, than the structure of it that made the bottle appealing. The rectangular elongated Van Hoo Vodka bottle was ranked as number three and, according to the participants, felt less appealing as the form was too complicated. This is in accordance with Danger (1987) stating that complicated shapes are less appealing than simple shapes. The general opinion of the group was that the shape of the bottle felt unbalanced and unpleasing to the respondents. This is in accordance to theory by Danger (1987) that unbalanced shapes will be unpleasing to the consumer.

However when looking at the Explorer Vodka, which was ranked the least appealing bottle, the simplicity was a negative aspect of the design. The simplicity of the Explorer Vodka bottle gave signals of a non-designed standardized product. The shape gave a negative feeling of cheapness. This contradicts the theory by Danger (1987) telling us that simple shapes are preferred to complicated ones. The shorter shape of the Explorer Vodka bottle was not preferred compared to the other more elongated shapes. The elongated bottles with a cylinder shape were preferred to the one with a square one and to the smaller and broader one with a round root. This contradicts the theory from Danger (1987) stating that square roots are preferred to those that are not. However, it is in accordance with Danger (1987) stating that women prefer circular shapes to angular ones.
When asked to rank the different whiskey bottles, the participants agreed that the Lauder’s bottle was the most appealing because of its smaller and curvier shape. This correlates with Danger’s (1987) theory that states that women prefer rounder shapes to angular ones, it also correlates with what the theory by Danger (1987) stating that rectangular roots are preferred to round. Famous Grouse came in second place with the use of straight lines in the shape. It communicates a classic image and a more purity in style because of the angular and clear lines of the shape. This contradicts theory By Danger (1987) telling us that simple shapes are preferred to complicated ones and that shapes should be soft. Green Spot and Paddy were found to be equally unappealing, as they pretty much looked the same in terms of shape to the participants The participants felt that the shapes tried to be modern and was too simple, features that, according to the participants did not fit with the packaging of whiskey. This contradicts Danger (1987) stating that packaging should be simple instead of complicated. The next element of design was the one of graphics. The bold sans-serif logo on the Svensk Vodka bottle felt modern, young and very current, however another participant felt that it was timeless. The logo was also perceived as Nordic and cool. Some members of the group felt that it was elegant. When asked to put a gender on the logo, the whole group pointed it out as feminine. This contradicts Meyers (1998) that states that a bold logo will communicate masculinity. However the next bottle, which was the Finlandia bottle, also has the logo in bold sans-serif, this logo was on the other hand perceived as masculine. This due to that the logo felt stronger than the Svensk Vodka logo. This correlates with Meyers (1998) that states that a bold sans-serif logo communicates masculinity and strength. Also it felt even more Nordic and cold than the Svensk Vodka logo. The graphics on the Explorer Vodka bottle was described cheaper, mass-produced vodka. The group made a connection to Vikings because of the image of a sail on the label. This correlates with Meyers (1998) that states that pictures can impart emotional imagery. The logo uses bold sans-serif and was in terms of gender perceived as masculine. The general feeling was that sans serif gave a more modern and younger image of the product. This is not mentioned in theory. The logo on the Van Hoo bottle is in serif and gave, according to the group, an eastern feeling. The angled text of the logo gave a feeling of “trying to be fun and cool, but failing”. Instead the angled text gave a stressing feeling. This is not in accordance with Meyers (1998) that tell us that an angled logo provides an image of casualness, fun, movement, and entertainment. The serif lettering of the logo was described as feminine, this is in accordance with Meyers (1998). The participants got the feeling that use of script-styled text gave the impression that the product was older, more luxurious, elegant and soft, this is in accordance with what Meyers (1998) states. The graphics on the Famous Grouse bottle were by the participants connected to Scotland, hunting and nature through the use of the image on the label. It also gave the feeling of harmony. Even if the participants were fairly inexperienced with whiskey, they all felt that the graphics somehow made the bottle feel familiar. This is in accordance with Meyers (1998), stating that the use of a picture can add emotional appeal and impart emotional imagery. Secondly we showed the bottle of Paddy, where also a picture is used in the graphics. In this case the picture felt childish and hysterical. This is not in correlation with Meyers (1998) that states that the use of image can add emotional appeal. The graphics was said to be tasteless. The label made the whiskey look like something that would be hidden in the back of the
cupboard. The use of sans-serif lettering in the logo gave a hard feeling, this is in accordance with Meyers (1998). It was also stated to give a modern feeling, this is not mentioned in theory.

The serif lettering in the Green Spot logo, that according to Meyers (1998) can convey high quality, gave a certain feeling of being old and mature. However the general feeling about the graphics on Green Spot was that it felt cheap. The graphics felt like something to be found on a wine bottle hence these findings are not in accordance with theory by Meyers (1998).

The final graphics to be examined was the one on the Lauder’s bottle. The fact that the graphics was quite clear gave a sense of exclusiveness. The logo gave a feeling of luxury and sophistication. This is in accordance with Meyers (1998). In general the use of sans serif lettering gave feelings of hardness, youth and masculinity as in the Paddy bottle. The graphics that used serif lettering gave an expression of being mature and old. This is in accordance with the theory by Meyers (1998).

The final element of design to be analyzed is the one of colors. We analyzed the use of color with the cross-cultural spectrum of color meaning by Madden and Hewett (1998). This spectrum helped us classify different packages according to the meaning they communicated. We also added Moriarty’s (1991) discussion of color symbolism since it went further into how different colors affect consumer perception. We have also added theory by Grimes and Doole (1998) to the framework. We started of with showing the vodka bottles. All of the vodka bottles were fairly thrifty when it comes to colors; the exception was the all blue Van Hoo bottle.

The first bottle to be looked at was the Explorer Vodka. The use of color in the bottle felt generally boring and pale. The red color used on the Explorer Vodka bottle communicated a feeling of coldness. This contradicts theory of Moriarty (1991) and also by Madden and Hewett (1998) that tells us that the color red should be perceived as cheerful, playful, happy and active. The blue color on the bottle gave a feeling of heaven and a calm ocean, this correlates with Madden and Hewett’s (1998) color spectrum stating that the color blue is considered calming, cold, gentle, passive, peaceful, still.

In the case of the Finlandia bottle the, spare use of color was a positive thing. The little red that was used gave life to the bottle. The use of red on the bottle gave to of the participants the feeling of fellowship. According to Grimes and Doole (1998) and Morarity (1991) red will generally be perceived as cheerful, disobedient, and powerful. It is also considered stimulating, expensive, premium, high quality, good tasting, young, loud, playful and happy. Red is also associated with life, love, power and aggression. Our data is in accordance with this theory.

The only color used in the Svensk Vodka bottle is the color blue. The use of blue in the packaging of Svensk Vodka was associated with harmony. The respondents said that the blue color on the bottle felt suiting and modern. The blue color also felt masculine. The use of blue on the Van Hoo bottle gave a feeling of just nice. However, the use of color on the whole bottle took away the feeling of vodka and made it look more like a bottle suited for a liqueur. Grimes and Doole (1998) and Morarity (1991) state that the color blue is considered happy, reliable, high quality and expensive and associated with loyalty, security, tenderness, distance and infinity. None of these variables was mentioned in association to the blue color on the bottles.
First of the whiskey bottles to be looked at was the bottle for Paddy where the use of red felt childishly and lively, this due to that to many colliding colors were used on the label. The use of so many different colors gave the group a muddled feeling. The gold color, according to one participant, did not fit with the rest of the colors. It communicated another image than the rest of the colors. Where the gold felt like a luxury color the rest more childish colors hindered the image of luxury to feel true. The gold color on the Paddy bottle felt a bit pale in combination with the other colors to some of the members of the group. One attendee said that whisky should have gold colors in a classy way, a bottle of whisky should be something that you have on display in your home, the colors used on the Paddy bottle hinders this. When it came to the Lauder’s bottle, which also used gold color in the packaging, the feeling of luxury and class, communicated through the gold color, felt truer than in the Paddy bottle.

The amount of green used on the Green Spot bottle was too much and made it feel like a bottle of wine or beer. The use of green gave a feeling that the product was cheap. Green colored bottles did not communicate whiskey to the group. The green color however felt Irish. Some other feeling that the green color gave was the feeling of environmental and nature. This does correlate with the theory by Moriarty (1991) and Grimes and Doole (1998).

The participants perceived Famous Grouse that used a lot of fall colors as harmonic. The use of the color red gave a warm feeling to the attendees. The orange and red also gave images of Scotland, hunting and outdoors life. This correlates with Grimes and Doole (1998) and Morarity (1991).

To summarize the participants felt that whiskey bottles should use gold and fall colors to be perceived as a whiskey and it is positive with a clear bottle that shows the color of the whiskey inside.

5.1.2 What benefits do the consumer associate with a brand’s packaging?

To be able to answer our second research question, what benefits do the consumer associate with a brand’s packaging? we relied on Ulrich et al.’s. (2004) classification of the benefits. The Explorer Vodka bottle was perceived as low quality vodka, with getting people drunk as its only purpose of existence. The colors used, the shape and the graphics all-together communicated low quality. The design of the bottle communicated a low price. The Van Hoo package also felt like a cheap, low quality product to the group because of the somewhat overworked design. Finlandia on the other hand gave associations to high quality and luxury. There was a wholesome design over the Finlandia bottle all the way through, even the cap communicated quality. The bottle for Svensk Vodka gave the feeling of a mid-priced product, but still high quality. This is in accordance with theory by Ulrich et al (2004) stating that consumers associate functional benefits with a brands packaging.

When it came to whisky the functional benefits were most obvious in Lauder’s and Famous Grouse which both generated the sense of quality. However the design of Lauder’s felt like a Rolls Royce to the respondents, luxurious and expensive. Famous grouse on the other hand felt more like a Volvo to the group as it felt ordinary and as a safe card to play, a taste that would go well with everyone but nothing spectacular. Paddy and Green Spot was perceived similar and was both seen as low price and low quality. Green Spot did not feel like a Whisky at all with the green color of the bottle and the label that looked like something from a wine
Chapter 5: Analysis


After discussing the functional benefits of the packaging the social benefits were to be discussed. Starting off with the Finlandia bottle it felt like a good bottle to give as a present to someone older, and in that way make a good impression, this due to the feeling that the bottle felt more classic to the respondents, this in accordance with theory. The Explorer Vodka bottle on the other hand, as one respondent stated, could be associated with alcoholics and was therefore not a social suitable packaging. It would not help to make a good impression to have the Explorer Vodka bottle on display in your home; rather it would make a bad impression. The aspect of a certain design making a bad impression is not mentioned in theory. The Svensk Vodka bottle felt like a good product to choose if one wanted to make a good impression on a younger group of people. The bottle would make the impression that you are a modern person with good taste according to the respondents. This would also be the bottle that the group would have visible in their homes. One respondent stated that “it is the same with everything you buy, if it is a sweater or something else, the impression you want make among people is a factor considered when making the choice”. The rest of the participants agreed with this and stated that the choice of vodka is affected by the desire to make a social statement. This correlates with theory by Ulrich et al (2004) stating that consumers associate social benefits with a brands packaging.

The last benefits to be discussed were the Emotional benefits associated with the different packages. The respondents found it hard to discuss the emotional benefits connected to a certain design. We started off with the Svensk Vodka that evoked the feeling of being happy among the respondents. The second bottle, the Finlandia bottle, gave more of a soothing and relaxing emotion due to the icy texture and harmonic use of color. The Van Hoo bottle on the other hand gave a more nervous feeling with its random placed letters on the label and the unbalanced shape. Also the use of blue on the whole bottle gave a stressed feeling. The bottle of Explorer Vodka also evoked more negative emotions like emotions of irritation, this as a result of the combination of dull colors and “non-vodka” shape of the bottle. In the case of Svensk Vodka and Finlandia Vodka our findings correlate with theory by Ulrich et al (2004) stating that consumer associate a brands packaging with emotional benefits. However the negative emotions expressed when looking at the Van Hoo bottle and the Explorer Vodka bottle does not correlate with above theory by Ulrich et al (2004).

When looking at the whiskey bottles the Famous Grouse gave the feeling of harmony, and this mostly from the combination of the graphics and the colors used. The Lauder’s bottle was said to give the feeling of whiskey, and how a whiskey should feel. More specified by the respondents that feeling was relaxed and smooth. Both the emotions expressed when looking at the Lauder’s bottle as well as the emotions expressed when looking at the Famous Grouse bottle is in accordance with what theory by Ulrich et al (2004) stating that consumer associate a brands packaging with emotional benefits. When discussing the whiskey bottles Paddy and Green Spot both was said to feel boring in their similar and standardized shape. The Paddy bottle also gave a hysterical feeling. These negative feelings evoked do not correlate with above theory by Ulrich et al (2004).
Within-case analysis Case Two
Hereby the data regarding the case of male will be analyzed.

5.1.3 The affect of package design on consumer perception
The first research question deals with the elements of the package design and its influence on the consumer’s perception of the brand. The first element of package design that is discussed in the conceptual framework is the shape of the packaging.

All respondents agreed that the shape of the Svensk Vodka was preferred among the vodka bottles. They liked its pure in style design, with its straight lines and relatively elongated cylinder shape. They perceived the shape to be balanced, modern and clean. The shape of the Van Hoo vodka was considered complicated, uneasy on the eye, and unbalanced. It was also the only bottle not perceived as soft. The Van Hoo vodka was the least preferred shape according to the respondents. Finlandia vodka was in comparison with Explorer and Svensk Vodka perceived as complicated in shape due to its special texture, however it was still perceived as appealing. The Explorer vodka was thought to be simple in its shape but was seen as unappealing by the respondents.

These findings conflict with the simplified theory by Danger (1987) presented in above stating that simple shapes are preferred to complicated ones. Depending on whether we classify Finlandia as a simple or complicated shape the correlation with theory varies. If seen as simple in shape the data correlates with theory. If not, it conflicts. However, despite its complicated texture the shape was perceived to be simple, hence the data correlates with theory. This suggests that Danger’s (1987) classification is too simplified. Regular shapes, however, will have more appeal than irregular ones as stated by Danger (1987). Also in accordance with Danger (1987), our data suggests that a shape that is not balanced will be unpleasing, and shapes should be tactile and soft. Danger claims that men prefer angular shapes. This conflicts with the fact that the most angular shape, the Van Hoo vodka, was said to be the least appealing. Adding to theory, elongated shapes were preferred to short ones.

Among the whiskey bottles the respondents preferred the shorter and rounder Lauder’s whiskey whilst the very simple shapes of Paddy and Green Spot were not found appealing at all. None of the bottles was perceived as unbalanced or irregular. The second most preferred shape was the one of the Famous Grouse bottle. The respondents said they liked the straight lines and the strict shape. These findings are not in accordance with Danger (1987) as far as simple shapes are preferred to complicated ones. The most complicated bottle, the Lauder’s whiskey, was also perceived as the most appealing one, and those perceived as simple (Green Spot and Paddy) was perceived as unappealing. In accordance with Danger (1987), regular shapes had more appeal than irregular ones, and balanced shapes were preferred to unbalanced ones. However, Danger (1987) states that men prefer angular shapes, and that women prefer round shapes, but the respondents all preferred the rounder shape of the Lauder’s whiskey before the more strict shape of the Famous Grouse. So, on this point the theory is not in accordance with our findings. However, Danger also states that convex shapes are preferred to concave ones. None of the shapes were concave, but the most preferred bottle had a convex shape. This suggests some correlation between convex shapes and preference.

The next design element was graphics. When looking upon the effects of the use of logo & brand name on the package we rely on literature by Meyers (1998). The respondents indicated that the Svensk Vodka logo and brand name felt pure in style. They believed that the brand
name and logo were concurrent and elegant. The respondents did not associate the styling of the logo and logotype with masculinity or femininity, it was perceived genderless. The logo and typography was said to be modern and trendy, yet classical. Overall the graphical elements were felt to communicate class, modernism, fashion and elegance to the respondents. These findings correlate with Meyers (1998) theory stating that Serif lettering can convey high quality.

The Finlandia Vodka logo was perceived as masculine. To the respondents it communicated strength and purity. The script copy communicated elegance, class and old age. It also communicated authority and was perceived to be pure in style. The brand name was associated with Finland and the use of reindeers further gave imagery of northern Finland and Lapland. The logo and the bold sans serif typography on the Explorer vodka were perceived as masculine. The use of a picture of a sail gave the respondents associations to the Vikings. These findings correlate with Meyers (1998) theory stating that a bold logo will communicate strength, masculinity, and effectiveness, and that a cursive script usually communicates elegance, lightness, femininity, and fashion. The findings also correlate with Meyers’ (1998) theory stating that pictures help impart emotional imagery and help add emotional appeal.

The graphics on the Van Hoo bottle were perceived as fun, casual and exciting, however the respondents did not associate the graphics with vodka. This data is in accordance with Meyers’ (1998) theory stating that an angled or script logo provides an image of casualness, fun, movement, and entertainment.

The respondents agreed that the typography, logo, and brand name on the Lauders’s whiskey bottle communicated luxury and elegance. The logo and typography was said be discreet, elderly, and sophisticated. The graphical elements was said to give an impression that the whiskey was expensive. The overall imagery of the graphical elements communicated money, sophistication, age, and luxury. The graphics on the Famous Grouse bottle were found to be the most appealing. It was perceived as traditional and cozy. The use of a picture with a grouse gave the respondents imagery of Scotland, Hunting, old fashion and purity. The typography was said to give an impression of authority and high quality. The Paddy whiskey bottle graphics were said to be conflicting with each other. The use of the picture showing Ireland was confused with pictures of Spain and France and gave the imagery and associations with tequila and toys. The use of many different types when writing the brand name confused the respondents, hence no unison answer on what the types communicated was received from the respondents. The Green Spot whiskey bottle were the least preferred in terms of graphics. The respondents had problems relating the graphical elements to whiskey. They rather associated the use of serif typography and cluttered label with wine bottles.

The above findings correlate with theory by Meyers (1998) stating that serif typefaces can communicate high quality, and that delicate script-styles can suggest, discretion, softness, and elegance. However the script-style typography were not perceived as feminine which conflicts with Meyers’ (1998) theory stating that delicate script-styles suggests femininity. Neither did the use of serif lettering on the Green Spot bottle correlate with theory. However, this was mainly due to the respondents’ inability to associate the graphics on the Green Spot bottle with whiskey. The use of script-style rather communicated old age to the respondents. The findings also correlate with Meyers’ (1998) theory stating that pictures help impart emotional imagery and help add emotional appeal.
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The final element of design to be analyzed is the one of colors. We will analyze the use of color with the cross-cultural spectrum of color meaning by Madden and Hewett (1998). This spectrum will help us classify different packages according to the meaning they may communicate. We have also added Moriarty’s (1991) discussion of color symbolism since it goes further into how different colors affect consumer perception. We have also added theory by Grimes and Doole (1998) to the framework.

The Svensk Vodka bottle only uses the color blue. The respondents associated the blue color with elegance, coldness, the sea, and the sky. Respondents said the blue communicated freshness, purity, and elegance. The Van Hoo vodka uses a dark blue color on the whole bottle. The respondents associated this blue color with the nighttime, coldness and calmness. However, they felt that the color conflicted with their perception of vodka and hence only disturbed them. Morarity (1991) states that the color blue is considered happy, reliable, high quality and expensive and associated with loyalty, security, tenderness, distance and infinity. None of Morarity’s variables was mentioned in association to the blue color on the bottles. However, the data correlates with Madden and Hewett’s (1998) color spectrum stating that the color blue is considered calming, cold, gentle, passive, peaceful, still.

The Finlandia bottle uses the colors white and red. The red color was according to the respondents communicating sunset, coldness. The color red was perceived as powerful, vibrant and exciting. The use of white was said to communicate winter, cold and snow. The respondents’ associations to the color red are in accordance with the theory by Morarity (1991) stating that red is perceived to be generally cheerful, disobedient, powerful. Red is also, according to Grimes and Doole (1998), considered stimulating, expensive, premium, high quality, good tasting. The collected data correlates with this theory. Morarity (1991) also states that white means purity as well as sanitary and clean, which also is in accordance with the findings. Although Grimes and Doole (1998) state that red is also associated with life, love, power and aggression, the respondents had no such associations in connection to the vodka. However, the data is in accordance with the color spectrum presented by Madden and Hewett (1998) stating that the color red is active, exciting, ferocious, and vibrant.

The Explorer Vodka bottle uses red and a lighter shade of blue. The respondents associated the use of blue with the sea and the sky but felt that the use of the blue color next to the red only gave a messy impression. It was said that the combination of the colors only enhanced the image of the vodka being cheap. These findings conflict with Grimes and Doole’s (1998) theory stating that red is considered expensive, premium, high quality, good tasting. The respondents said that this fact was due to the use of the red with the light shade of blue, giving a "cheap impression".

The colors used on the Lauder’s whiskey bottle are mostly black and gold. The respondents felt these colors conveyed a feeling of high quality and elegance. Some respondent connected gold with luxury and high class. One respondent said that the combination of gold and black enhanced the feeling of sophistication and high quality. The colors used at the Famous Grouse bottle were larger in number due to the use of a picture on the label. The use of red, gold and black was said to communicate high quality. Morarity (1991) states that the color black is associated with distress, hopelessness, and defiance, and that it is to suggest hate and death, but can also be used to express power and elegance, especially if it is shiny. Black is also according to Grimes and Doole (1998) associated with expensive, high quality, hi-tech and premium products, and thought to be mysterious, luxurious, sophisticated and dangerous. The respondents did not associate the color black with the negative variables listed in theory by
Morarity (1991) (distress, hopelessness, hate, and death). However, the data is in accordance with the associations listed by Grimes and Doole (1998) on the color black.

The Paddy whiskey use the colors gold, black, two shades of red, green yellow, and white. The respondents felt the use of color on the Paddy bottle only gave a messy impression. Some respondents connected the use of red with Lego, ketchup, Denmark, and France. One respondent associated the colors with food-oil. The use of many bright colors gave one respondent associations with children’s toys. The data is not in accordance with the theory by Grimes and Doole (1998) and Morarity (1991) when presented together as on the Paddy bottle. The respondents felt that the use of many colors made the meaning of the colors conflict with each other.

The Green Spot whiskey bottle was the only whiskey bottle in the interview that had colored glass. The use of a green glass bottle and green spot color on the label, were associated with wine bottles, beer bottles, and grandma's lemonade. The respondents had difficulties associating the green color with whiskey. The use of green was also said to communicate ecology, environment, nature, trees, and grass. The Green Spot whiskey was also believed to be the cheapest among the whiskies. Morarity (1991) states that green suggests hope, meditation, nature, and tranquility. Grimes and Doole (1998) state that it is associated with life, tenderness and environment, and that it is considered to be inexpensive, reliable, good tasting, old traditional, trustworthy, pure and fresh. The collected data is accordance with these theories. It is also in accordance with Madden and Hewett’s (1998) color spectrum suggesting that the color green is perceived to be calming, cold, gentle, passive, peaceful, and still.

In addition to the colors discussed, the respondents added the importance of conveying the color of the whiskey itself. The respondents claimed that the display of the whiskey color itself was necessary for them in order to be able to associate the bottles with whiskey.

5.1.4 What benefits do the consumer associate with a brand’s packaging?

Ulrich et al. (2004) suggests that when considering functional benefits, the product can be perceived to be well crafted, having an acceptable standard of quality. Our findings are in accordance with the theory. The Finlandia and Svensk Vodka bottles were perceived as offering a higher quality product that is well crafted, whilst the Explorer vodka were perceived as offering a functional but low quality vodka. The Finlandia vodka was thought to be refreshing and having a “cold” flavor whilst the Explorer vodka was thought to taste pure alcohol. The Van Hoo vodka was not perceived to taste like vodka since the respondents claimed they would have a hard time identifying it as such.

The Lauder's whiskey was perceived well crafted, flavorful and ample in its taste. It was also believed to offer a high quality. The Famous Grouse was believed to offer high quality and to taste good. Respondents believed it to have a gentler flavor than the Lauder’s whiskey. The overall impression among the respondents was that the less messy graphics on the Lauder’s and Famous Grouse whiskey communicated a high standard of quality and helped the respondents form the perception that those brands were well crafted. The non-traditional green bottle of the Green Spot whiskey was said to communicate a low quality and some respondents had difficulties relating the bottle to whiskey. The graphics on the Paddy whiskey formed a perception among the respondent that the whiskey was of low quality. These findings are also in accordance with the theory suggested by Ulrich et al (2004).
When discussing social benefits, all respondents agreed that the choice of vodka in great extent depended on the degree of social approval sought and how they wanted to be perceived by others. All respondents agreed that the choice of vodka had a lot to do with the social benefits associated with the brand’s packaging. The respondents stated that depending on the social setting different bottles was preferred to display.

Spontaneously all respondents agreed that the whiskey bottles had more social benefits associated with them than the vodka bottles had. The respondents claimed the whiskey to be more of a lifestyle attribute than the vodka. The respondents suggested several social benefits with whiskey, such as impressing others and help the way they are perceived by others, associated with it. The data is in accordance with Ulrich’s et al (ibid) statement that the product can by the consumer be perceived to be helping them feel more acceptable, to improve the way they are perceived by others, help them make a good impression on other people, and giving them social approval.

The respondents found it harder to express the emotional benefits associated with the whiskey and the vodka. The emotional benefits associated with two of the whiskey bottles were feelings of relaxation. The respondents associated the Lauder’s and the Famous Grouse whiskey with feelings of sophistication, relaxation and coziness. The vodka bottles were associated with feelings of joy because they were associated with party. The Van Hoo vodka gave the respondents negative feelings, such as stress, due to its odd design. These findings correlate with theory by Ulrich et al (2004) stating that depending on the design of the package, the consumer will attach emotional benefits to it. The data is also in accordance with Keller’s (1993) statement that a brand with an experiential concept can be reinforced by a bundling strategy that links the brand image to that of other experiential products, and that image-bundling strategy for products with symbolic concepts help to create an image about themselves or to make inferences about others.

5.2 Cross Case Analysis

In this part of the analysis the two cases will be analyzed across with each other. Firstly research question one will be analyzed across the two cases, element by element. Secondly research question two will be analyzed across the cases. When the data were analyzed within the cases certain patterns became apparent. We noticed that the data either correlated with theory, not correlated with theory, or were not analyzable due to gender specific theory. In some cases no generalization among the bottles could be made since the data differed from bottle to bottle.
Table 5.1 - Shape

<table>
<thead>
<tr>
<th>Shape</th>
<th>Female</th>
<th>Male</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Vodka</td>
<td>Whiskey</td>
</tr>
<tr>
<td>Simple shapes are preferred to complicated ones.</td>
<td>✔️❌</td>
<td>❌</td>
</tr>
<tr>
<td>A regular shape will have more appeal than an irregular one</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td>A shape that is not balanced will be unpleasing</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td>Shapes should be tactile and soft</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td>A convex shape is preferred to a concave one</td>
<td>—</td>
<td>✔️</td>
</tr>
<tr>
<td>Women prefer round shapes and they like circles better then triangles</td>
<td>❌</td>
<td>✔️</td>
</tr>
<tr>
<td>Angular shapes are preferred by men and are considered more masculine</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Shapes should be easy on the eye.</td>
<td>✔️</td>
<td>✔️</td>
</tr>
</tbody>
</table>

✔️ = Correlates with theory
❌ = Does not correlate with theory
❌✔️ = Not applicable
— = Not analyzable

Looking at Table 5.1 above we can see that our findings on certain points do not correlate with theory but in general our findings are in accordance with theory. However, no notable differences between male and female can be found when comparing the cases alongside. Where the findings differ from theory it does so in both cases. What should be noted is that our finding showed a difference between simple shape and simple shape. When looking at Svensk Vodka the female respondents felt appealed to it because of the simple stylized shape. However when looking at the Explorer Vodka bottle the respondents felt repelled by the simple standardized shape.
Table 5.2 - Graphics

<table>
<thead>
<tr>
<th>Graphics</th>
<th>Female</th>
<th></th>
<th>Male</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Vodka</td>
<td>Whiskey</td>
<td>Vodka</td>
<td>Whiskey</td>
</tr>
<tr>
<td>A bold logo will communicate strength, masculinity, and effectiveness.</td>
<td>✔️</td>
<td>✘</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td>A cursive logo usually communicates elegance, lightness, femininity, and fashion.</td>
<td>✔️</td>
<td>✘</td>
<td>✔️</td>
<td>✘</td>
</tr>
<tr>
<td>An angled or script logo provides an image of casualness, fun, movement, and entertainment.</td>
<td>✘</td>
<td>–</td>
<td>✔️</td>
<td>–</td>
</tr>
<tr>
<td>Bold sans-serif typefaces can communicate strength of product performance.</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td>Serif lettering can convey high quality</td>
<td>✘</td>
<td>✔️</td>
<td>✘</td>
<td>✔️</td>
</tr>
<tr>
<td>Delicate script-styles can suggest softness, femininity, discretion, and elegance</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td>Pictures impart emotional imagery</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td>Pictures add emotional appeal</td>
<td>✘✔️</td>
<td>✘✔️</td>
<td>✔️</td>
<td>✔️</td>
</tr>
</tbody>
</table>

✔️ = Correlates with theory
✘ = Does not correlate with theory
✘✔️ = Not applicable
– = Not analyzable

From Table 5.2 we can see that our findings on certain points do not correlate with theory but in general our findings are in accordance with theory. When the graphics used an angled or script logo the findings from the women case did not correlate with theory, the findings from the men case however correlated with theory. The female group felt the bold logo on the Svensk Vodka bottle to be feminine while the bold logo on the Finlandia bottle felt masculine. The most notable difference between the two logos is that Svensk Vodka uses lower-case lettering whereas the Finlandia logo uses capital letters. Other than the factor of angled or script logo and the slight difference in bold logo, no notable differences between male and female can be found when analyzing the cases with each other. When the findings from our research differed from theory, as in that serif lettering can convey high quality it only differed when looking at Vodka bottles and not when looking at Whiskey bottles. This was true in both the male case and the female case. When analyzing the use of pictures in the graphics our findings showed that pictures not only have the ability to add emotional appeal, but also to decrease the emotional appeal, this is not mentioned in theory.
### Table 5.3 - Color

<table>
<thead>
<tr>
<th>Color</th>
<th>Female</th>
<th>Male</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
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<tr>
<td>Vodka</td>
<td>Whiskey</td>
<td>Vodka</td>
<td>Whiskey</td>
<td></td>
<td></td>
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<td>---</td>
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<td></td>
</tr>
<tr>
<td>RED</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
</tr>
<tr>
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<td>✔</td>
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<td></td>
</tr>
<tr>
<td>GREEN</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>BLACK</td>
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<td>✔</td>
<td></td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>WHITE</td>
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<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Madden and Hewett (1998)</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>RED</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>Madden and Hewett (1998)</td>
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<td></td>
</tr>
<tr>
<td>BLUE</td>
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<td>✔</td>
<td>✔</td>
<td>✔</td>
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</tr>
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<td>Madden and Hewett (1998)</td>
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<td></td>
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<td>✔</td>
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<tr>
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</tr>
<tr>
<td>Madden and Hewett (1998)</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
</tr>
<tr>
<td>GOLD</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td></td>
</tr>
</tbody>
</table>

✔ = Correlates with theory  
✘ = Does not correlate with theory  
✘✔ = Not applicable  
− = Not analyzable

From Table 5.3 we can see that our findings on all colors did correlate with theory. However, our findings showed when combined with other colors the perception of the color differed from when looking at it isolated. No notable differences between male and female can be found when analyzing and comparing the cases.
Table 5.4 - Benefits

<table>
<thead>
<tr>
<th>Benefits</th>
<th>Women</th>
<th>Men</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Vodka</td>
<td>Whiskey</td>
<td>Vodka</td>
<td>Whiskey</td>
<td></td>
</tr>
<tr>
<td>Functional Benefits</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
<td></td>
</tr>
<tr>
<td>Social Benefits</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
<td></td>
</tr>
<tr>
<td>Emotional Benefits</td>
<td>✔️×</td>
<td>✔️×</td>
<td>✔️</td>
<td>✔️</td>
<td></td>
</tr>
</tbody>
</table>

= Correlates with theory
= Does not correlate with theory
= Not applicable
= Not analyzable

From Table 5.4 we can see that our findings on all benefits do correlate with theory. No notable differences between male and female can be found when comparing the cases alongside. In both cases the respondents associated several functional benefits with the brands’ packaging. The respondents based their associations solely by looking at the package design. The same was true for both the social benefits and the emotional benefits as well. In both the male and female case there was a common thought that a package that was perceived as well designed will communicate more benefits than a package that is not. Our findings also suggest that the packaging design plays an important role in products that are bought to fit with the consumers lifestyle and are openly displayed as a lifestyle attribute this is true in both cases and correlates well with theory. No differences in what benefits the consumers associated with the brand’s packaging were found between the genders when comparing the cases alongside. Both men and women associate a brand’s packaging with the same benefits, however, our findings suggest that there is a difference in which of those benefits that men and women prefer. For example, men found the social and emotional benefits associated with whiskey to be more attractive than those associated with vodka. The opposite was true amongst the women even though they associated both whiskey and vodka with the same benefits as the men.

5.3 Summary

The above-presented chapter presented the analysis of the empirical data. First a within-case analysis was conducted and presented for each of the case studies; this was done by comparing the empirical data in the previous chapter with the conceptual framework of this study. This was done in order to reduce the amount of data to handle. Thereafter a cross-case analysis was presented, where the case studies were compared with each other to find similarities and differences. The analysis led up to the possibility of conclusions to be drawn; these will be outlined in the following chapter.
Chapter 6: Conclusions and Implications

In this last chapter we will be drawing conclusions based on theory and the analyzed data which will provide the answers to the research questions, stated in chapter one. Finally, implications for management, theory and future research will be provided.

6.1 How does the design of the product package affect consumer perception of the brand?

The package designs in these segments of alcoholic beverages tend to matter a great deal. Depending on how the different elements of the package design are used the package communicates different things. Depending on how a package is designed it will affect the consumers’ perception of the brand differently.

Theory regarding each element of the package design suggests that the variation of the element itself communicates different things to the consumers. Theory on most of the elements and what they according to theory communicate correlates with our findings. However, we found that when the elements are used together, as on a package, they constitute a much more complex foundation for communication than what is suggested by the existing theory. Theory on one element might for instance not correlate with the reality when used in combination with another element. For instance, our findings suggests that the color red were thought to have a different meaning depending on what other colors it was used with, the nature of the product, and what setting it was used in.

Our findings also suggest that the lack of color should be considered as a variable itself. On both the whiskey and the vodka bottles the lack of color, or the scarce use of color, was one of the main features of the package design. We have also found that elongated shapes are preferred in the vodka segment whilst in the whiskey segment no such conclusion could be drawn. We have also found that simple shapes are not always preferred to complicated ones in the whiskey segment. Here the least liked shapes were the most simple ones. The elements of the package design affect consumer perception in different ways depending on how they are used and combined. We also found that the use of a picture on the bottle helped the respondents to associate the product with different product characteristics. However, those images were not always positive. Thus we conclude that the use of pictures on the product packaging can both add as well as decrease the emotional appeal. When looking at the similar bold sans-serif logos on the Finlandia bottle and the Svensk Vodka bottle the female respondents noted a difference when trying to determine gender on the logo. The Svensk Vodka was perceived as feminine and Finlandia as masculine. The most notable difference, except the name, is that Svensk Vodka uses lower-case lettering while Finlandia uses capital letters. As this was only discussed in the female group no real conclusion can be drawn from it, however it is an interesting finding.

We also found that the respondents associated different use of the elements with different types of products. For instance, vodka bottles using colored glass were not associated with vodka at all. Whiskey bottles not using non-colored transparent glass were neither perceived as whiskey. However, the use of shape, graphics, and color all influenced the respondents’ perception of the brands. For instance, the Lauder’s whiskey was thought to be the most expensive one whilst the Green Spot whiskey was perceived as being the cheapest whiskey - the truth being the exact opposite.
On the issue of package shape our data also suggests a distinction between vodka and whiskey. Both women and men preferred the more complicated whiskey bottles whilst preferring more simple shapes on the vodka bottles. Thus we conclude that the consumers’ perception of the package shape is effected by the nature of the product. Also both women and men where appealed to the stylish simple bottles but not to the standardized simple bottles. Thus we conclude that there is a difference between stylish simple shape and standardized simple shape that is not found in theory.

We found no obvious differences among the genders when comparing the data regarding this first research question, nor is this distinction made between the genders in the theory. Thus we conclude that the design of the product package, in these two segments, is perceived in the same way regardless of the consumer’s gender. On the point where theory separates the genders (package shape) our findings do not suggest the same separation.

The design of the product package affects the consumers’ perception of the brand by combining the different elements of the package design in different ways. Shape, color, and graphics are all variables affecting consumer perception. Our findings suggest that the existing theory on these elements is not complex enough to be used to standardize how consumers perceive a package. It is the combinations of the design elements that affect consumers’ perception of the brand rather than each element by itself.

The main problem with this kind of research is that general conclusions are hard to draw. We will not attempt to make generalizations, however, based on the analyzed data and our findings we will draw the following conclusions:

- The design of the product package, in the whiskey and the vodka segments, is perceived in the same way by the consumer regardless of the consumer’s gender.
- Depending on how a brand’s package is designed it will affect the consumers’ perceptions of the brand differently.
- The elements of the package design affect consumer perception in different ways depending on how they are used and combined.
- The consumers’ perception of the package design is affected by the nature of the product.
- The use of a picture on the product package can add or decrease emotional appeal.
- The use of a picture on the package imparts emotional imagery.
- The more standardized a package is perceived the less it is preferred.

6.2 What benefits do the consumer associate with a brand’s packaging?

The benefits associated with a brands packaging becomes more important to take into consideration when designing a package for a product where the packaging is strongly associated with the product – the package is the product. In the two segments that we have examined the design of the package is an essential tool for communicating brand equity to the
consumers. For many consumers in the highly regulated Swedish market for alcohol the package design is the only tool for communication. Hence the benefits associated with the packaging must be shown by design and/or price.

We have found that the benefits associated with the brands’ packaging can be divided into the same three categories that theory divides it into functional benefits, social benefits, and emotional benefits. The respondents associated several functional benefits with the brands’ packaging. The respondents based their associations solely by looking at the package design. The same was true for both the social benefits and the emotional benefits as well. Our findings suggest that a package that the consumer perceives as well designed will communicate more benefits than a package that is not. Our findings also suggest that the packaging design plays an important role in products that are bought to fit with the consumers lifestyle and are openly displayed as a lifestyle attribute. No differences in what benefits the consumers associated with the brand’s packaging were found between the genders. Both men and women associate a brand’s packaging with the same benefits, however, our findings suggest that there is a difference in which of those benefits that men and women prefer. For example, men found the social and emotional benefits associated with whiskey to be more attractive than those associated with vodka. The opposite was true amongst the women even though they associated both whiskey and vodka with the same benefits as the men. Based on the analyzed data we can draw the following conclusions regarding the benefits associated with a brand’s package:

- Consumers associate a brand’s packaging with functional, social, and emotional benefits.
- Depending on how a package is designed consumers associate the packaged product with different benefits.
- Consumers associate a brand’s packaging with the same benefits regardless of gender.
- The more functional benefits that the consumer associate with a brand’s packaging the more the brand is preferred.
- The more social benefits that the consumer associate with a brand’s packaging the more the brand is preferred.
- The more emotional benefits that the consumer associate with a brand’s packaging the more the brand is preferred.

6.3 **Implications**

The conclusions that have been drawn in the above section bring this thesis to an end. Here implications on where and how this study can be useful will be outlined. The implications will be based on the conclusions drawn earlier. Implications directed towards management, theory and further study are presented below.

6.3.1 **Implications for practitioners**

The implications for practitioners should be seen as advice to companies producing products where they want the image of the product to be of consideration to the consumer. The
following implications are based on the empirical data, analysis, and conclusions conducted during this study.

We suggest that practitioners investigate the fit between the package design and the preferred image of the product. Practitioners need to make sure that the product package design in fact communicates what is intended.

Regarding the benefits associated with a brands packaging the companies need to investigate what benefits they want to communicate and what the package in fact is communicating. Companies should also consider the fact that the benefits associated with the brand’s packaging can be used to promote the product with the other forms of advertising. An example of this could be to design television commercials that show the benefits of the package. This is especially important for products where the package is an important part of the product.

6.3.2 Implications for theory

Previous research in the area of package design and marketing has provided this study with theories and a base to build a conceptual framework on. This thesis has explored how the consumers perceive the elements of design and the benefits given by the design and how the perception differs between men and women. This has been done by conducting focus groups consisting of men and women and discussing their perception of different bottle designs. Most of our findings correlate with existing theory. However, on a few points in theory concerning the element of shape a distinction between male and female perception has been made. Our findings show that there is no such difference and therefore we suggest that this distinction should not be made. Also a need for more in-depth theory regarding the correlation between the elements of the brand’s package design and the image that the package communicates was found. An addition that we would like to make to theory is that the term “simple shape” should be divided into standardized simple and pure in style simple to better reflect the complexity of simplicity.

Concerning the element of color our findings also suggest that the lack of color should be considered as a variable itself. On both the whiskey and the vodka bottles the lack of color, or the scarce use of color, was one of the main features of the package design, and was pointed out as an important feature by the interviewed groups. The bottle that was not using clear bottles (Van Hoo and Gren Spot) were perceived in a negative aspect due to the colored glass.

Theory concerning the graphical elements, more precisely theory concerning the use of image in the graphics, states that the use of images add an emotional appeal to the package with the customer. We would like to add to theory that if used in the wrong way, images can also decrease the emotional appeal, as in the case of our findings.
6.3.3 Implications for further study

The research in this thesis has provided deeper insight of the use of the design of packages when marketing a product. Based on the findings of this study it makes way for some further interesting research opportunities.

We have the following suggestions for further study:

- Test the conclusions on a much larger random sample.
- Investigate the perception of a package with the nature of the product as a base instead of gender.
- Investigate how to combine the elements to get a favorable perception of the brand.
- To further investigate the packaging as a brand communication vehicle in other product segments.
- To investigate if there is a difference between how a lower-cased logo is perceived compared to a capital lettered logo.

6.4 Summary

In this last chapter conclusions were drawn based on theory and the analyzed data. This provided the answers to the research questions, stated in chapter one. Finally, implications for management, theory and future research were presented.
References


Appendix A: Interview Guide English Version


Peters, M. (1994) Good packaging get through to fickle buyers, Marketing, 20 January, pp.8


Appendix A: Interview Guide English Version

**Interview guide**

Date:  
Place:  
Number of people interviewed, m/f:  
Moderator:  

**Shape**  
Do you consider it simple or complicated?  

Do you consider any of the shapes to be complicated or irregular?  

*Why, how*  

Does the regular shapes have more appeal than the irregular ones?  

*Why, how?*  

Do you consider any of the shapes to be unbalanced?  

*Why, how*  

If so, is it unpleasing?  

*Why?*  

Which of the shapes do you prefer? Bottle 1-5?  

*Why?*

**Logo**  
What adjectives would you use to describe the logo? What does it communicate to you? (strength, masculinity, and effectiveness)  

Bottle1?  
Bottle2?  
Bottle3?  
Bottle4?  
Bottle5?  
Bottle6?  
Bottle7?
Bottle8?

What does the cursive logo communicate to you? (elegance, lightness, femininity, and fashion)

Why, how?

What does the angled or script logo communicate to you? (an image of casualness, fun, movement, and entertainment)

Why, how?

**Typography**
What does the Bold sans-serif typefaces communicate to you? (strength of product performance)

Why, how?

What does the Serif lettering convey? (high quality)

Why, how?

What does the script style suggest to you? (suggest softness, femininity, discretion, and elegance)

Pictures
What does the picture communicate to you? (emotional imagery)

**Color**
Use adjectives to describe the color:

- Red:
- Blue:
- Yellow:
- Green:
- Black:
- White

**Benefits**
What functional benefits does the package communicate to you? (Is it perceived well crafted, having an acceptable standard of quality?)
Appendix A: Interview Guide English Version

How, why? Explain!

What social benefits do you associate with each bottle?
– helping you feel more acceptable?
– improve the way they are perceived by others?
– help you make a good impression on other people?
– giving them social approval?

Bottle1?
Bottle2?
Bottle3?
Bottle4?
Bottle5?
Bottle6?
Bottle7?
Bottle8?

• Emotional benefit – Makes the consumer feel relaxed? Good? Soothened? Pleasured?
evoke thoughts of happiness?

Does the product packaging help creating an image about themselves or to make inferences about others?

Bottle1?
Bottle2?
Bottle3?
Bottle4?
Bottle5?
Bottle6?
Bottle7?
Bottle8?
Intervjuguide: Svensk Version

Datum:
Plats
Antal personer intervjuade, m/k:
Moderator:

Form
Anser ni att den är komplicerad eller enkel?

Anser ni att någon utav formerna är komplicerade eller avvikande?
Varför, hur?

Har de vanliga formerna mer tilltalande än de avvikande, eller tvärtom?
Varför, hur?

Anser ni att någon utav formerna är i obalans?
Varför, hur?

I så fall, är den otillfredsställande?
Varför, hur?

Vilken utav formerna föredrar ni? Flaskor 1-5?
Varför?

Logo
Vilka adjektiv skulle ni använda för att beskriva logon?

Vad kommunikerar den till dig?
(styrka, maskulinitet, eller effektivitet)

Flaska 1?
Flaska 2?
Flaska 3?
Flaska 4?
Flaska 5?
Flaska 6?
Flaska 7?
Flaska 8?

Vad kommunicerar den kursiva logon till dig?
(elegans, läthet, femininet, eller mode)

Varför, hur?

Vad kommunicerar den vinklade, eller handstils skrivna, logon till er?
(en image av ledighet, kul, rörlighet, eller underhållning)

Varför, hur?

**Typografi**

Vad kommunicerar det feta Bold sans-serif typsnitten till er?
(styrkan av produkt prestanda)

Varför, hur?

Vad förmedlar Serif lettering? (hög kvalitet)

Varför, hur?

Vad antyder the script style för er you?
(antyder mjukhet, femininhet, diskretion, eller elegans)

Bilder

Vad kommunicerar bilden till er?
(känslomässiga bilder)

**Färg**

Använd adjektiv för att beskriva färgerna:

- Röd:
- Blå:
- Gul:
- Grön:
- Svart:
- Vit

**Fördelar**

Vilka funktionella fördelar kommunicerar förpackningen till er?
(Uppfattas den som vällgjord, har en acceptabel kvalitets standard)

Varför, hur?
Vilka sociala fördelar associerar du med de olika flaskorna?
Hjälper till att känns mer accepterad?
Förbättrar sättet som de är är uppfattade utav andra?
Hjälper dig att göra en gott intryck hos andra?
Ger en sovcial acceptans?

- Flaska 1?
- Flaska 2?
- Flaska 3?
- Flaska 4?
- Flaska 5?
- Flaska 6?
- Flaska 7?
- Flaska 8?


Hjälper paketeringen utav produkten att skapa en image eller a dra slutsatser om andra?

- Flaska 1?
- Flaska 2?
- Flaska 3?
- Flaska 4?
- Flaska 5?
- Flaska 6?
- Flaska 7?
- Flaska 8?
Appendix C: Vodka Bottles

[Image of two vodka bottles]

The crystal clear, ice cold water from legendary Lake Vättern, Sweden, makes Svensk Vodka its smooth taste of a true quality vodka.

100% grain neutral spirits
Swedish Vodka, 591 25 Motala, Sweden

Imported Swedish Vodka
300 ml - 37.5% alc./vol

Produced and Bottled by
Svensk Vodka, Motala, Sweden
Appendix C: Vodka Bottles
Appendix C: Vodka Bottles
Appendix D: Whiskey Bottles