

AN INVESTIGATION INTO THE  
ELEMENTS OF PACKAGING AND ITS  
INFLUENCE ON THE CONSUMER  
AT THE POINT OF PURCHASE

by

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## PREFACE

This study was carried out under the supervision of Mr. Marc Salence. This investigation represents original work by the author and has not been submitted in any form to this, or any other University. Where use was made of the work of others, it has been duly acknowledged in the text

Yuvesveri Naidoo

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## **ABSTRACT**

The exact nature of the point of sale can vary considerably, from huge hypermarkets to roadside stalls and cafes. At each of these, the consumer is faced with a dizzy array of products to choose from. In all of these instances, packaging can provide the trigger for differentiating the product and hence to purchase it.

In the Fast Moving Consumer Goods industry, almost 70% of the purchase decision are taken at the point of sale. Effective packaging at the point of sale can render huge opportunities for a company, as this can allow the product to stand out against competitors, evoking emotions from the consumer to purchase their product.

Unilever is the second largest consumer goods company in the world. Predominate product categories include the food and home care businesses. In South Africa they dominate the laundry market with well-known brands such as OMO, Skip, Sunlight, Surf etc. As part of their growth strategy, much focus is placed on harmonisation of product and packaging development. Apart from aligning product formulations, this strategy also includes aligning pack designs. It is therefore critical that before any decision is made on changing pack designs to conform to global standards, that an in-depth study be undertaken in order to assess how changes in packaging elements affect the South African consumer. It is also important that all involved in the local packaging value chain, ie artwork agencies, packaging suppliers, company brand development members, are in tune with what the local consumers want.

The objective of this research is to establish which (combination of) packaging elements (ie colour, shape, materials and design) in laundry products are most effective in influencing consumers purchasing decision. The study focussed specifically on Surf LSM 7-8 consumers in Durban.

The research further looked at which packaging elements associated with the Surf brand influence purchase decision as perceived by members of the packaging value chain (artwork agencies, packaging suppliers and company's brand development) and compared this to findings in the consumer segment. This was done to evaluate how

effective the packaging value chain is in delivering an effective package to the target consumer.

The research was carried out as follows:

1. A literature review to gather knowledge about packaging elements and its communicating capability of messages in order to identify which elements have these capabilities.
2. A quantitative study to gain insight into which attributes of packaging elements are most effective in communicating specific product attributes associated with the Surf platform.
3. A semi-quantitative study to gain insight into which attributes of packaging elements are effective in influencing a consumers purchasing decision

It was found that respondents from brand development had a good understanding of Surf consumers' current image of the brand. Artwork agencies and packaging suppliers need to become more involved with consumer research and immersions in order to bridge the gap in better understanding what the brand stands for.

The colour blue still remains the main visual cue linked to the Surf brand. There could be an opportunity for the colour red to be used effectively in order to depict brightness. There is also a possibility that flexible packaging would be more appealing provided that opening/closing could be improved.

Holographic designs should definitely be incorporated onto a Surf pack.

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## 1. INTRODUCTION

Over the years, a growing number of marketing communicators have come to appreciate the crucial role that the product package has to offer. Traditionally used on a purely functional level such as economy, protection and storage, the role and function of packaging has evolved to become a vital element in the marketing communications mix.

Therefore, packaging has come to be defined as the art or science of utilising the package as a marketing tool (Danger, E.P; Selecting Colour for Packaging; p3).

### *Packaging - the Silent Salesman.*

There are a number of reasons for this changing role, with two of the most important highlighted below:

- The increase of the self-service emphasis in many stores
- The fact that more and more purchase decisions are being made at the actual point of purchase (Belch et al; Introduction to Advertising and Promotion Management; pg 33 )

In fact, it is the importance of the latter point, which has brought about marketers to describe packaging as the "silent salesperson".

With as many as two thirds of all supermarket purchases being unplanned and made in the store, marketers have recognized that the package is often the consumer's first exposure to the product and has to make a favorable first impression.

In the Fast Moving Consumer Goods (FMCG) industry the average consumer is bombarded by over 4000 brand messages, therefore it is important for the package to attract and hold the consumer's attention for the duration of the purchase time.

In essence, the package as a whole, both in its physical structure and graphic appearance, plays an extremely important role in the life of the brand. It is critical, certainly for major brands that the company's brand development team, design agencies and packaging suppliers understand consumer thinking on both the functionality and communications values of the brand pack.

The design and graphic elements of a brand's package have the same benefits towards the brand as what advertising has. Like advertising, a brand's package is often inseparable from the brand's identity in the mind of the consumer.

While there are many brands for which the pack offers minimal, if any, in-use functionality, all packs have communications and image values associated with the brand. These can be assessed through market research methods.

The following dissertation will outline a study which was undertaken in order to investigate which (combination of) attributes of packaging elements (ie colour, shape, materials and design) in laundry products are most effective in influencing consumers purchasing decision. The study will focus on Unilever South Africa's laundry brand, Surf.

The research was carried out as follows:

1. A literature review to gather knowledge about packaging elements and its communicating capability of messages in order to identify which elements have these capabilities.
2. A quantitative study to gain insight into which attributes of packaging elements are most effective in communicating specific product attributes associated with the Surf platform.
3. A semi-quantitative study to gain insight into which attributes of packaging elements are effective in influencing a consumers purchasing decision

The paper will further look at which packaging elements associated with the Surf brand influence purchase decision as perceived by members of the packaging value chain and compare this to findings in the consumer segment. The aim of this is to evaluate how effective the packaging value chain is in delivering an effective package to the target Surf consumer.

## 1.1 History Of Unilever

In order to establish the rationale behind this research it is important to understand the company's history and to link the study to the company's strategy. Therefore, the following section briefly describes Unilever as a business and its current strategy.

- **Unilever - The Multi-National Corporation**

Unilever is a multi-national corporation, operating in categories from food to homecare products. They are the leaders in 20 of the major product categories ([www.unilever.com](http://www.unilever.com))

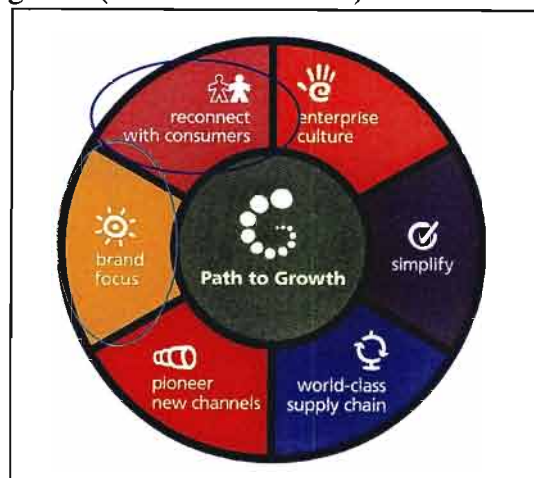
In the global laundry category, Unilever is in strong and fierce competition with the likes of Reckitts and Benkiser, Henkel and more importantly Procter and Gamble.

In South Africa, they dominate the laundry market with power brands such as OMO Surf, Skip. While being 'market leader' may sound like the ideal position for the company, this does not imply that they can afford to be complacent. Market leadership presents its own challenges and risks. Therefore, the leader needs to be continuously innovating, to expand and defending its market share against challengers.

Unilever's success in sustaining market leadership in this sector is based on high brand equity and more importantly a culture of continuous innovation in all aspects of brand development.

- **Path to Growth Strategy**

Their current global "Path to Growth" Strategy detailing the six strategic thrusts is visually depicted in Figure 1 ([www.unilever.com](http://www.unilever.com)): -



**Figure 1.1: Unilever's Current Path to Growth strategy**

Key to this study are the following aspects: -



### **Reconnecting with the consumer**

This entails deepening their current knowledge of consumers' habits and attitudes through extensive market research, in order to adapt brands to the changing consumers.



### **Brand Focus**

The aim of this strategic thrust is to focus innovation and resource on leading brands in an attempt to reduce number of brands to approximately 400.

From the above, it is clear that at the heart of Unilever's global growth strategy lies the **consumer**. Each of the strategic thrusts indirectly or directly involves what the consumer wants and how to meet their needs. Since the implementation of the strategy, Unilever has undertaken in depth market research in all areas of development in order to understand these changing needs.

Operating in an ever-changing FMCG industry, it is important to Unilever that their products stand out as the number ONE consumer's choice in this competitive environment.

## **1.2. Background and Problem Statement**

The implications for Unilever in implementing their current strategy is that a considerable amount of in-depth consumer market research has to be conducted in each of their operating countries before any drastic changes are done on their brands, specific to this study, to their packaging.

In the FMCG industry, almost 70% of the purchase decision are taken at the point of sale (POS). Product choices are therefore heavily influenced by what is **seen**, which is primarily the **package**. It is for this reason that marketers should focus a lot of attention and appreciate the crucial role of packaging and its features such as package shape/size, design, colour and the actual physical material.

This is most critical in the laundry sector, where being the market leader necessitates huge investments into continuous innovation and research in both product and packaging development.

In order to understand how packaging influences the purchasing decision, it is necessary for marketers at Unilever to gain a deeper, fundamental understanding of the impact of these elements of packaging on the consumer's choice.

In addition, it is imperative that all those involved in executing the package (design agencies and packaging suppliers), also understands the impact of these elements on the target consumer.

### **1.3. Research Objectives**

The research examines different packaging elements of the Surf laundry product. This will be accomplished through the following phases: -

- A literature review to gather knowledge about
  - (a) The influence of packaging at the point of purchase
  - (b) Packaging elements and its communicating capability of messages in order to identify which elements have these capabilities.
- A quantitative study to gain insight into which attributes of the packaging elements are most effective in communicating specific product attributes associated with the Surf platform.
- A semi-quantitative study to gain insight into which attributes of packaging elements are effective in influencing a Surf's consumer's purchasing decision as perceived by the company's packaging value chain and Surf consumers.
- To make a small contribution in the provision of insights/learnings in the laundry sector of the business regarding pack design and execution.

### **1.4. Importance/Benefits Of The Study**

Against the backdrop of Unilever's current strategy, the study has the following benefits: -

- The possibility of taking key learnings from other sectors of the business, other industries
- Gaining a fundamental knowledge as to how each packaging element drives a consumer to purchase the product
- Is the packaging value chain in tune with what the target consumer wants

The research will also assist us to

- Determine whether those involved externally in our package design require further knowledge and understanding of our consumer

Currently, Unilever can boast huge consumer loyalty of their laundry brands in South Africa. However, with a rapidly changing business and economic environment, consumers' attitudes and lifestyles are constantly changing. Brands, which have for years maintained for example the same colours and graphics, have to look at other ways of revitalising their look.

This research has the potential to define exactly the significant role played by the package elements in sustaining communication values for long-existing laundry brands. This is critical as making decisions on changing current pack design or graphics or introducing a new brand pack based on only aesthetic judgement or simple cost considerations can result in very negative consequence of the brand.

## **1.5. Scope Of The Study**

Overall the study focussed specifically on the laundry sector of the business in South Africa, with samples selected specifically in the local Durban area. The rest of the scope of this study was confined to two areas: -

### ***a. Laundry Platforms***

Currently, Unilever structures their laundry brands into four segments each positioned at different target markets.

- The **Top Clean** platform which offers the consumer *unbeatable stain removal*, is targeted predominately toward LSM 5-6. In South Africa, OMO is the brand that is linked to these credentials.
- The **Looks Great** platform offers *colour maintenance* claims. Surf is synonymous with these claims.
- Skip serves on the **Technology Leader** platform and is targeted at LSM 7-8 consumers.

Only the Surf LSM 7-8 consumers will be considered in this study.

### ***b. Packaging Elements***

There are numerous aspects to a package that can be investigated, however the study will focus on the following: -

- Colours
- Design
- Shape/Size
- Physical Material of Package

These will be further defined in the methodology section.

## **1.6. Structure of the dissertation**

The structure of the study will include the following chapters:

- Chapter 2: Theoretical underpinnings of how a pack conveys messages to the consumer, how the consumer perceives and processes these messages. This chapter will discuss three theoretical frameworks relevant to this study.
- Chapter 3: Provides an extensive literature review on packaging elements of colour, shape/size, physical material and design.
- Chapter 4: This chapter will discuss the methodology used for the research. This will include a description of the research sample, stimulus material, interview schedule, pilot study, and the statistical procedures that will be used to manipulate the data obtained from the interview.

Chapter 5: This chapter will report the results obtained from data collection. The discussions will be expressed according to descriptive and inferential procedures and will be presented in conjunction with the hypothesis.

Chapter 6: The study will end with a conclusion of the findings, and what further research or actions need to be conducted.

## 2. THEORETICAL FRAMEWORK

The core of this entire research is based on the following: -

- Packaging
- How packaging conveys a message to the consumer
- How the consumer in turn perceives this message on the package
- How the consumer processes this

The following chapter details three distinctive concepts/models that this research is based on. These theories serve primarily as background theories for the ensuing research, providing a sound theoretical explanation of the above-mentioned steps that are key to this study.

The first theory serves as an explanatory tool, describing the attribute-benefit-cue linkage. The next theory explains how consumers perceive these attributes and the last theory gives an understanding of the way the information is processed by the consumer.

### 2.1 Theory 1

Theory 1 (Sime, 1998) forms the basis of this research. Before going into detail of the framework, it is important to give a brief description of the terms attribute, benefit and cue.

**Attribute:** is anything the consumer objectively can perceive as a result of the consumer's interaction with the product (Sime, 1998). These are all elements of the set of all perceivable sensory experiences the consumers has from their interaction with the product physically.

**Benefit:** is a subjective belief that the consumer has about the product (Sime, 1998). It is the reason for the consumer to feel good about using a product.

**Cues (signal):** is the subset of attributes that the consumer has learned to associate with the benefit (Sime, 1998).

The above theory is central to innovation because innovation is the attempt to teach a consumer a new 'rule'. It is thus important when designing new cues within a product

category to have an insight into what the existing core cues are for that category. More importantly, this theory helps to form the basis of the study by building in existing or new packaging attributes, which cue the "LOOKS GREAT" benefits to ensure that these benefits reinforce the belief in the Surf consumer looking great every time she uses the product.

## **2.2 Theory 2**

The theory of Visual Perception is important to almost any study related to packaging. When considering the visual impact of a packaged product in a store, the consumer's perceptual processes and their limitations must be understood. But, what is understood by the word perception?

Human beings construct reality (Schreuder Peters et al., 1994). It is about how the sensory stimuli are physically processed, and how much experience the perceiver has. Ideas, expectations and emotions also influence perception. Perception is being distorted and is pre-programmed by previous experience, expectations, norms and other things that have been learned from childhood (Schreuder Peters et al., 1994). There are different kinds of perception: - visual, auditory, scent, flavour, feel and touch. Perception can be physical (how our senses are created in our nervous system), and it can be learned.

Humans can also perceive things that do not occur, this is known as perception of illusion. Perception effects can occur continuously and is typical for the process of perception (Schreuder Peters et al., 1994). One of these effects is contrast (which is very relevant to this study). Contrast can occur with colour, where a red object may appear more intense against a green background than against a grey one. It can also occur when one performs two perceptions directly after another. An example of this could be when a green object appears greener after one has been staring at something red. Both points are extremely important to this study. The first point in the assessing the different colours used on a single pack. The second in determining which order or how to display the prototype packaging to the sample respondents.

Visual perception is complex, particularly in the retail environment. Several aspects of vision play a key role when considering the effectivity of a package at the point of purchase (in the store). Table 2.1 summarises these aspects

Peripheral Vision	Scanning the supermarket shelves is a combination of many subconscious activities done by this vision. Worthy items are sifted out.(Philips & Bradshaw, 1993)
Search Process	Peripheral vision is basis for this. Gonzalez & Kolars, 1985, found that the mind does more with the information obtained about items via peripheral vision rather than if the eye was focused on the same items.
Angles of vision	The theoretical maximum size of visual field is oval in shape and extends approximately 180 <sup>o</sup> horizontally and 120 <sup>o</sup> vertically (Haber & Hershenson, 1980). Sanders (1963) found that useful peripheral vision extends for about 30 <sup>o</sup> either side of central focussing. In other words, consumers walking around a store have a flattened cone of peripheral vision that automatically and subconsciously is scanning the products as they pass them.
Selectivity	A number of studies have shown that the nature and the effectiveness of visual scanning are tempered to a large extent by the task at hand. A consumer searching for a particular item will subconsciously look for that item to the exclusion of the others (Cohen, 1981)
Visual Clutter	The presence of visual clutter can reduce the visual field and create a tunnel vision. Studies by Boynton & Bush (1957), has shown that the ability to detect shape rapidly decreases with an increase in visual clutter
Visual Cues	There are other factors that affect the information that is taken in by the visual process. Work by Williams (1966) suggests that where there is more than one cue, the degree of recognition remains that of the dominant one. Thus, over-complexity of visual communication is of no advantage (Phillips & Bradshaw, 1993).

**Table 2.1: Aspects of Visual Perception.**

In summary, theory 2 is important for understanding the impact of packaging elements on the consumers, as the underlying principles indicate that the consumer's visual perception is limited by the capabilities of the human eye and the brain.

### 2.3 Theory 3

This research is concerned with how consumers evaluate messages and how these messages are being processed. The question is, "How do consumers get persuaded by marketing communications, more specific to this study, by the different elements of packaging?"

Theory 3 (Petty & Cacioppo, 1984) provides a general framework for organising, categorising, and understanding the basic processes underlying the effectiveness of persuasive communication. There are two types of persuasion: -

Type 1 (Central Route) - results from a person's careful and thoughtful consideration of the information presented to him/her.

Type 2 (Peripheral Route) - results from some simple cue e.g. an attractive source, without the person scrutinising the necessitating merits of information.

On the continuum of elaboration (Petty & Cacioppo, 1984), central route persuasion results from high elaboration and peripheral route persuasion results from low elaboration. This is depicted in Figure 2.1.

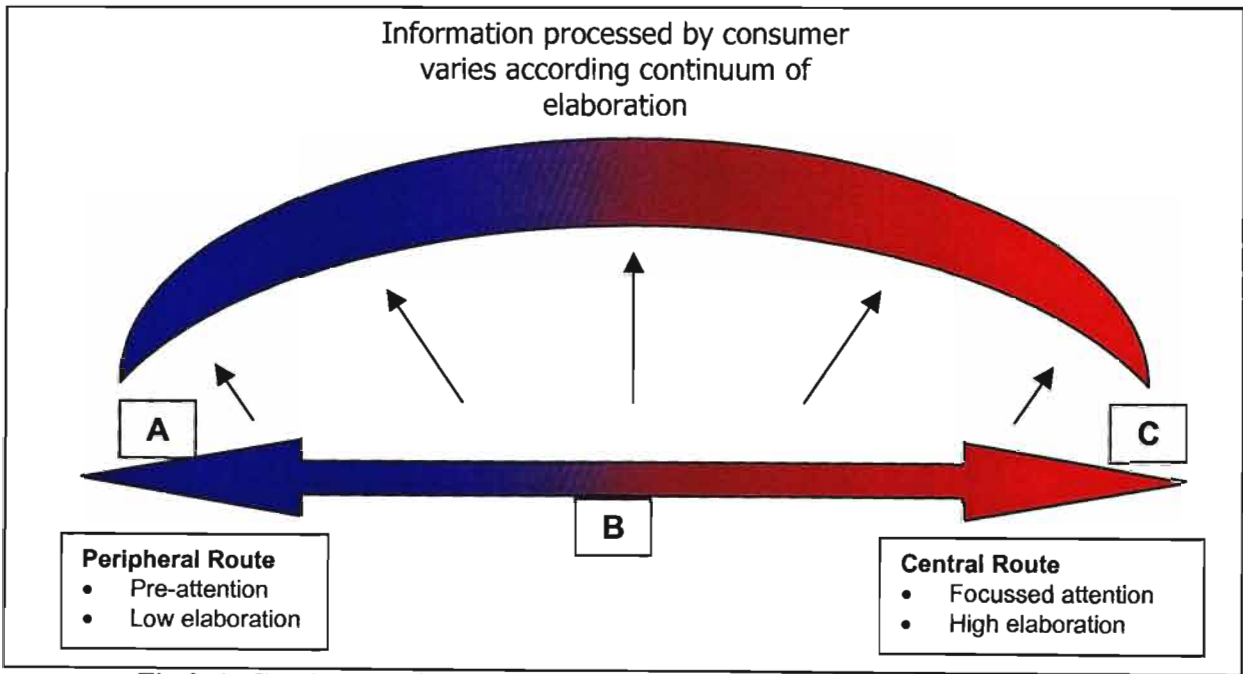


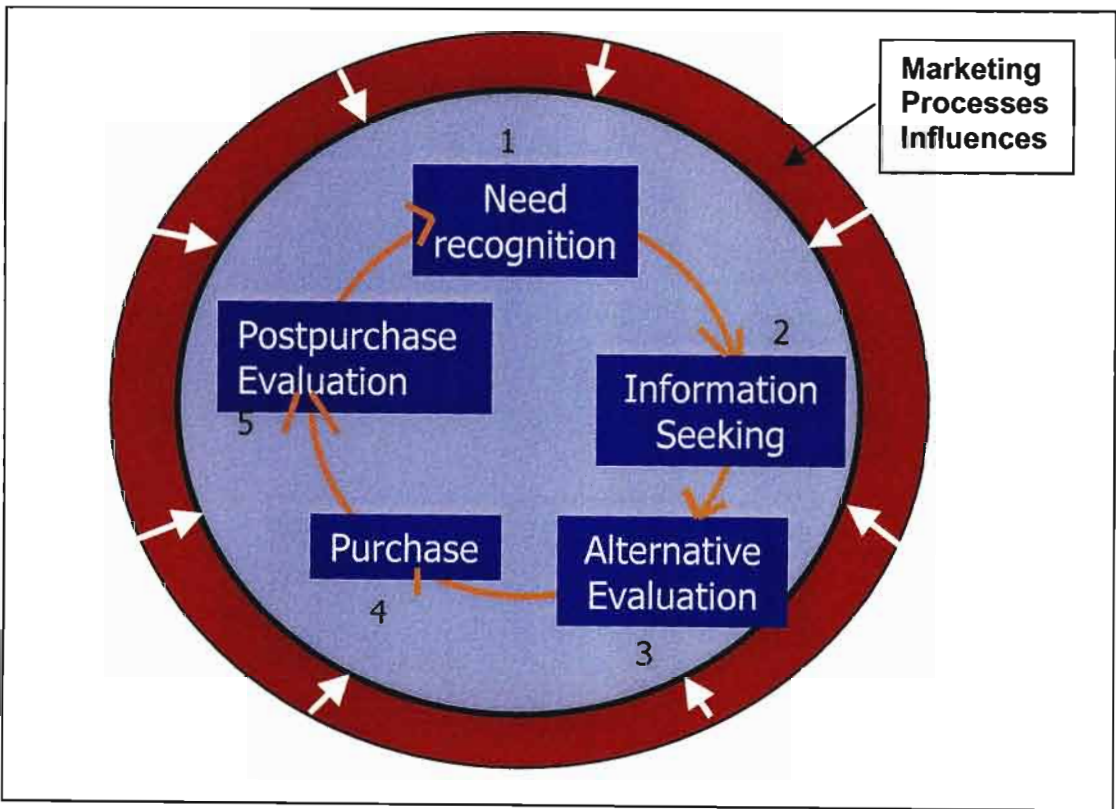
Fig 2..1: Continuum of Elaboration (adapted from Petty & Cacioppo, 1984)

The importance to this theory is that the way in which the consumer processes information varies from a continuum of low elaboration, to a high elaboration where the consumer has demonstrated high motivation, ability and thoroughness in processing information.

By way of illustration, Figure 2.2 is an adaptation of Theory 3 to the consumer's point of purchase decision-making process.

*Consumer Purchase Decision Process*

According to Nickels et al, consumers move through 5 steps as they decide on a purchase to satisfy a recognised need.



**Fig. 2.2: Consumer Purchase-Decision Process**

The product's packaging influence could actually be traced right from the very first stage -**need recognition**. According to Solomon, 1994, p.220, need recognition occurs when a consumer realises that her actual state is not what he or she would like it to be. Somewhere somebody or something tells him or her that she may need

something. This need is normally aroused by using various forms of marketing communication. A product's package could actually increase this need recognition. A potential purchaser may see an attractive package in a magazine or at a friend's place, which may in turn stimulate in her a need for that particular product.

The next step is **information seeking**. This may involve speaking to friends, advertising, and visits to stores. The right kind of package could again illicit favour towards the product.

After collecting the right information, the consumer will **process the messages and information**. The underlying principle of theory 3 is used to understand this. The consumer goes through amassed information. When the choice is personally relevant, the motivation and ability to elaborate occurs primarily on the central route to persuasion, when the choice is less personally relevant the ability to elaborate is on the peripheral route. Note, however, if the package has intrigued the consumer enough, then the purchase may already be done.

Finally, after integrating and retaining the information, a purchase **decision** is made. This is where the actual BUY is made, and a specific product is chosen.

It is important to note, however, that the buying model does not stop here. The next step is **post-purchase dissonance**, where the purchase may lead to satisfaction or dissatisfaction (Smith, P.R. 1997, p 70).

It is therefore, critical to the brand development and the package designers, to understand which packaging elements impacts the consumer during this process. The above process also indicates the importance of theory 3, as brand development and the package designers should know along which route the consumer processes information either centrally or peripherally.

### 3. LITERATURE REVIEW

The following section provides a background of what research is currently available for the purpose of this study. The literature review will be described in two sections: -

- An overview of the Packaging Influence on Point of Purchase Decision
- Packaging Elements

#### 3.1. Packaging Influence On Point Of Purchase Decision

The Point of Purchase (POP) is the ideal opportunity to communicate with consumers because it is the time and place at which all elements of the sale (consumer, money, product) come together (Shimp, T. 1997, p526). It is at this point that marketers face the challenge of convincing the consumer that their product offers a **benefit** that is better than their competitors.

A benefit is the reason for the consumer to feel good about using the product. Consumers are bombarded by thousands of different products on the supermarket shelves offering different benefits and in the process causing much confusion in the consumer's minds.

*The question is how can the consumer be continuously reminded of the benefit of the product.*

A good package seeks to avoid this confusion. A package, which is optimally designed to communicate a benefit of a certain product, can make the product break through the competitive array on shelf.

The most effective package stimulates the consumer's mental process to an image already created by advertising, a personal experience, and then triggers a buy decision (Meyers, H.M and Lubliner, M.L, 1998, pxvi). It is estimated that 70% of the purchase decision is made at the POP, thus it is crucial to get the 'right kind of package' for your product. The pack is the last best chance to make a difference in store, to communicate with and to sell to a customer.

It is here that the pack can develop a dialogue by attracting, intriguing, arousing unconscious aspirations, informing, reminding, involving, entertaining and most importantly persuading (Smith, P.R. 1997, p347).

It is therefore imperative for any marketer to first understand the entire consumer purchase-decision process.

### **3.2. Packaging Elements**

According to Shimp, T (1997, p540), there is a phenomenon known as *sensation transference*, where there is a tendency for consumers to impute characteristics from a package to the brand itself. Successful marketers understand that for the consumer the package is the product. In other words, the consumer sees and responds to various symbolic components of a package, viz. shape and size of the package, the recognition of the brand, the colour of the words, and the graphics style and format. When all of these elements are placed together, they create an image of the product or brand within the package. The package is thus the vehicle that helps create the product and also helps to communicate meaning about a brand in the eyes of the consumer (Meyers, H.M. and Lubliner, M.J. 1998, pxvi). Three theoretical frameworks have already been discussed in detail in chapter 2.

#### **3.2.1 Colour**

The use of colour is one example of the ability of a package to convey psychological meaning (Engel et al., 1979, p 463). Colour is the most emotional and subjective issue in package design. Albert Kner, former design chief of the Container Corporation of America said, "*Colour is the quickest path to the emotions*" (Smith, P.R. 1997, p 70). The strategic use of colour is important because colours affect people emotionally (Shimp, 1997, p541). Colour is vital to the successful execution of a package provided that the right colour is selected.

According to Danger, E.P, 1987, colour selection is complex and should be approached in a systematic way. The basis to colour selection depends primarily on the job that the package has to do and to isolate the various functions that colour should perform if the package has to do the job effectively. The necessary attributes and characteristics of the colour most appropriate to these functions need to be identified as this attracts attention and creates impulse from the consumer. Thus,

Danger, E. P, 1987, suggests that the first step is to determine which colour can produce the ideal package for the situation under consideration.

Meyers, H.M. and Lubliner, M.J, 1998, suggests that colours on packages are difficult to hypothesize due to varying colour perception of consumers. However, they do highlight certain generalizations on the importance of colour on packages, both in intellectual and emotional context. Some of these are summarised in Table 3.1.

<ul style="list-style-type: none"><li>• Colour can identify a brand</li><li>• Colour can set a mood, eg fun, warmth</li><li>• Bright colours communicate lightness, relaxation, whilst dark colours induce seriousness</li><li>• Colour can identify the colour of the product inside</li><li>• It can assist in differentiating products, varieties</li><li>• Green, is now a colour associated with health-orientated products</li><li>• Deep, rich colours are often used on gourmet foods</li><li>• Grey and black -termed high-tech colours are used for electronic products</li><li>• Pastel shades are often used on packages associated with fashion and elegance</li></ul>
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**Table 3.1: Some generalizations on the use of Colour**

The authors, however, go on to suggest that colour is the one design component that cannot be generalized, and if used effectively can be utilised as one of the most opportunistic tools for communicating product imagery.

According to Smith, P.R, 1993, some product sectors have colour codes, e.g. within the carbonated drinks sector, red is cola, and yellow is tonic.

Smith also demonstrated the effect of colour on perception using two examples.

Example 1: Colour perception of taste

The research revealed strong perceptions linked to specific colours of the coffee cans despite drinking the same coffee. These are illustrated in Table 3.2.

Colour of Coffee Can	Perception
Dark Brown	Too strong aroma or flavour
Red	Richer flavour or aroma
Blue	Milder flavour or aroma
Yellow	Too weak flavour or aroma

**Table 3.2: Coffee : Colour Perception Test**

**Example 2: Washing Machine Powder Test**

In this example, respondents thought that the performance of the same powder was quite different on their delicate garments. Table 3.3, shows their perceptions.

Colour of Washing Powder Packs	Perception
Yellow	"too strong...ruined their clothes"
Blue	"did not work...clothes were dirty looking"
Blue and Yellow	"fine" and "wonderful"

**Table 3.3: Washing Powder : Colour Perception Test**

The above test on washing powder differed, however, to a similar US research conducted by Terrell Williams (1982). The same detergent was placed in three different coloured boxes. The yellow-pack powder was "mild, too mild really", the blue-pack detergent was a "good all-round laundry product" and the red-pack powder was "good for stains and the like".

Smith, P.R, 1993, p68, also remarked on the fact that colours may not be international. Where a colour for example, white, may mean purity and life in a particular country, may mean death in another. This is an extremely important point especially in the "global vs local" debate.

Shimp, T, 1997, p541, in his book summarised connotations of certain colours on consumers in his book, and these are displayed in Table 3.4.

Colour	Emotion
White	Purity, Cleanliness, Wildness
Green	Nature, environment friendly
Blue	Coolness, refreshment
Red	Active, energetic, vital
Orange	Appetizing
Yellow	Cheerful effect

**Table 3.4: Connotations of Colour**

In addition to the emotional impact, colour could add a prestige-enhancing effect, by the use of different gloss levels or reflective surfaces (Special Events as a Growing Marketing Tool. DFS Promotion Report 7. July 1986. C,D).

According to a recent study conducted by Colour Marketing Group, special effects will influence colour trends in 2003. The study concluded that consumers are more likely to notice and purchase products using iridescent film-enhancing packaging than products in traditional packaging ([www.packaginginfo.com](http://www.packaginginfo.com)). This trend seems relevant to the LSM 7-8, who are more concerned with elegance and sophistication. The subject on design effects will be discussed in later.

### **Colour and the Surf consumer**

The main visual cue associated with Surf is the colour blue. It has been found in all research on Surf that "blueness" creates an immediate reference to the "Superblue" claim, which communicates whiteness.

In summary, colour selection is a highly sophisticated exercise where the pack designer and marketer need to study a variety of options. It is clear that the inappropriate use of colour has the potential to destroy product sales.

### **3.2.2 Shape/Size**

The shape of the package is one of the basic stimuli that assist to create a visually attractive whole. Generally the product itself governs shape, by the way it is placed on the shelf, and by the way it is used. Despite there being no formal rules governing the

shape of the package, (Danger, E.P, 1987, p23), recommended some basic rules to follow. These are shown in Table 3.5.

- Simple shapes are preferred to complicated ones.
- Regular shapes have more appeal than irregular ones, however, the latter can provide novelty on occasions.
- Shapes should be tactile and soft.
- A convex shape is preferred to a concave one as it conveys a softness, which may be held snugly in the consumer's hand.
- Round shapes are preferred by women and they also like circles better than triangles.
- Shapes should be easy on the eye.
- Detergents have been found to sell well if they convey masculinity, even though women predominantly buy them. A square box is generally used for this.

**Table 3.5: Basic Rules on Shape of the Pack**

Meyers, H.M and Lubliner,M.J, 1998, p2, also highlights the importance of the shape of the pack during its lifecycle from production through the supply chain and eventually the consumer. In addition, the effective combination of the packaging graphics and the shape can help build brand equity and expand the brand.

As previously mentioned, every element of the package helps to convey product imagery to the consumer. The shape of the pack can motivate desire for the pack even before the consumer reads the label or even sees the product.

Strong brand recognition can also be enhanced through unique pack shapes. However, depending on the product, unique packaging can also contribute to little or nothing.

For commodity products, eg. milk, standardised packaging is generally. Similarly, up until recently, washing powders and other detergents, have relied on standardised packs. In this product category, packaging is expected to conform to standard packaging forms by which the consumer recognises the product. Therefore, washing detergents in a powder form are expected to be in cartons where the consumer can easily store whilst in-use (up-right), or washing liquids, in packaging with an easy-grip handle. Any move away from this norm should be carefully considered for each target market segment. Changing the package aimed at LSM 4-6 market would not

necessarily have the same effect as would on the upper LSM consumers who are more accepting to new innovative, modern-looking pack changes. Older LSM 4-6 consumers are not particularly adventurous and have grown accustomed to their washing powders being in cartons. Even a recent attempt to change the packaging to sachets, showed negative results. This also does not imply that LSM 7-8 would accept any new, fancy packaging. Consumers are looking for new packaging that offers some added benefit, eg improved dosing nozzle, or better handle.

Engel et al, 1979, p463, states that the physical size and form of a package could also convey the psychological message appropriate to the given target market. Different sizes are aimed at different target markets. For example, in the LSM 4-6 segment, a more important consumer perception of shape to the laundry market, is how the size and shape affects the apparent volume of the container. According to Shimp, 1997, p542, a taller package is generally perceived as holding a larger volume than a shorter package. Therefore, lowering the height on a carton needs to be carefully investigated, before implementing as this could be perceived as a smaller quantity for the same price. In this case, careful market communication needs to be executed.

**3.2.3 Physical Materials**

The actual materials used to make up the package also communicate to the consumer. The physical material of the package could also arouse consumer emotions usually subconsciously. According to Smith, P.R, 1993, p356, packaging material affects the perceptions of the product quality. Glass for example is normally associated with superior quality.

Shimp, 1996, p542, also described certain emotions evoked by certain materials. These are described in the table 3.6.

<u>Material Type</u>	<u>Emotion</u>
Metal	Strength, Durability, Coldness
Plastics	Newness, lightness, Cleanliness, Cheapness
Foil	Prestige
Wood	Masculinity

**Table 3.6: Emotions evoked by material type (Shimp, 1997, p 542)**

However, two key constraints restrict the use of just any material: -the actual product and more recently environmental restrictions. There could be cases where the product could react adversely with the packaging material eg bleach products. In the laundry sector in South Africa, consumers are concerned about protection of washing powder during use. The flexible bag offers better protection as the bag protects the powder against moisture. However, most washing powders are packaged in cartons (board) which appeal to the South African consumer as the board gives the product a more premium look than a flexible bag. Resealing issues with the flexible bag makes this choice of material even less desirable.

Over the years, governments throughout the world have placed pressure on manufacturers to use more environmentally friendly packaging. This has a direct impact on the materials and thus has to be taken into account when developing or changing new packaging.

Designers and suppliers are using more of the so-called active materials, which sense environmental change and responds by changing their properties to protect quality and to extend shelf life ([www.packworld.com](http://www.packworld.com)).

### **3.2.4 Graphics/Artwork Design**

Graphics can be described as the visuals that decorate the structural design of the package. This plays a crucial role in packaging and presents an even greater opportunity to encourage the purchase of your product. Most purchases are made on impulse at the point of purchase, and the purpose of graphics is to arouse that impulse. Danger, E.P, 1987, p19, agrees that packaging is there to make the consumer select your product at the point of sale, and the actions of the consumer is driven by, amongst others

- What they see
- The visual attraction of what is seen
- The image created by what is seen.

It is the graphic design, which maximises this appeal.

Graphics communicate on different levels, sending informative and emotional messages. Informative messages include, product name, description, variety; whilst emotional messages stem from graphic elements such as logo styling, icons, textures etc. According to Smith, P.R, 1993, p353, the visual image on the pack should send messages which will make the product immediately and easily stand out on shelf.

The author further described a phenomenon called 'stay after value', where the graphics add value by adding aesthetic quality which allows the branding to keep working inside the home for many years.

### **Brand Identity (Logo)**

A product's name is responsible for creating and building brand equity. Therefore, the style, ie font style and size, on the pack is extremely important to the success of the product.

A brand's logo can create instant recognition amongst consumers at the point of purchase. According to Meyers, H.M and Lubliner, M.J, 1998, p10, the logo must be able to communicate and help to build consumer confidence in your product. Due to the importance of the brand identity in imparting a positive image on consumers, it is critical that the logo remain as constant as possible on the pack. This was a general consensus amongst all literature on logos, as a major departure from what the consumer is used to seeing, could have an adverse repercussion.

Consumers familiar with certain icons can be quite susceptible to little changes to perhaps a swirl or a tick. Products eg Coke, Nike, McDonalds have strong brand icons. Consumers don't really see the brand name but the symbol. At one stage,

LSM 5-6 consumers were quite sensitive to the black swirl on the OMO pack and extensive research was conducted in order to determine the effect of changing this.

The current Surf logo creates immediate recognition amongst consumers anywhere. The heavy black edging creates the impression of strength and automatic linkage to Surf.

### **Copy and Pictures**

Copy refers to the verbal communication, whilst pictures describe photographs and illustrations that appears on the package. Copy as important as other elements are key messages about the product that need to be communicated to the consumer as clearly

as effectively as possible. All of this is to be communicated only in a few seconds. The styling of the words can indicate to the consumer much about the product. Meyers, H.M and Lubliner, M.J, 1998, p12, suggests that serif lettering can convey high quality, while delicate script styles can show femininity, softness and elegance. The recommendation from the same authors is as follows:

- Keep the information simple.
- Communicate what is really important
- Prioritize copy elements on the package, ie determine which are more important than the others.
- Communication should be short and should be interpret your brands position.

Pictures are one of the most effective ways of communicating product information. According to Bone and France (2001) pictures and colour can play a role in forming product relevant beliefs. They can function as message instruments providing information to the consumer. Humphries (1995) says that pictures on packaging facilitate learning and thus have a superior memorability over words. Pictures are concrete information and are thus more influential on the decision process than more abstract verbal information. Underwood (1997) says that pictures elicit imagery processing and thus a consumer is more likely to spontaneously imagine aspects of how a product looks, tastes, feels or smells. A recent design change by an American company, Malt-O-Meal, showed that when they had redesigned their plastic bag to show more of their product, this allowed their product to visually stand out more to that of their competitors on shelf.

The departure from the washing line was seen as the biggest change that Surf has ever made. Many consumers saw the washing line as old fashioned and perceived its main function as communicating the concept of a laundry detergent to illiterate consumers. The replacement with the simpler swirl was received with enthusiasm as this indicated good foaming qualities and a more modern look.

Recent comments on packaging trends in the future have highlighted the importance of how new developments in packaging materials will shape the future of pack design ([www.packworld.com](http://www.packworld.com)). Designers are looking more towards designs that deliver

metallic, holographic effects - trendier effects. These revolutionary pack effects are even seen on the most conservative packaging types.

## **4. RESEARCH DESIGN AND METHODOLOGY**

### **4.1 Introduction**

A substantial part of this study was dedicated to gaining an extensive knowledge on attributes that communicate messages from the packaging to the consumer. A representative number of studies have been found and the learnings have been extracted and documented in the literature review in Chapter 3.

The learnings have given an insight into which packaging elements could create visual attraction and consumer appeal in all industries. The literature review did document some research findings concerning the Surf brand. The literature, however, it not clearly identify which packaging elements communicate colour care maintenance benefits associated with the Surf brand name and which are appealing to the Surf consumer.

This research is concerned with gaining an insight into which packaging elements are effective in influencing the consumers purchasing decision, as perceived by the company's packaging value chain and the Surf LSM 7-8 consumers. More specifically, the research tests how effective is the company (and those involved) in delivering an appealing package to the target consumer.

The following chapter describes the research design and methodology that was employed to conduct a semi-quantitative study in order to test the above.

### **4.2 Research Design**

This research was conducted using a semi-quantitative method. The data collection was done using a single measuring instrument, i.e. one interview schedule. The data analysis was conducted in four parts:

- **Part 1** evaluated the current perception of Surf as a brand
- **Part 2** analysed spontaneous responses to the prototypes that were tested

- **Part 3** examined which attributes of packaging are most effective in cueing specific colour maintenance benefits offered by the product. This was conducted using quantitative methods.
- **Part 4** was conducted to determine which packaging attributes would affect the Surf consumer at the point of purchase. This was done using both qualitative and quantitative techniques.

From the literature review, the study was restricted to the following packaging elements: -

- Colour
- Shape/Size
- Physical material
- Graphics

The packaging attributes of the above was tested.

## **4.3 Research Methodology**

### **4.3.1. Part 1 - Current Perception of Surf as a brand**

The research is concerned with the Surf brand. It is therefore important to gain an understanding of the current image/perception of the brand as a whole.

### **4.3.2. Part 2 - Spontaneous responses to each prototype**

Respondents were presented with 4 prototypes and asked for spontaneous dislikes and likes. Qualitative methods are generally used as this as an appropriate vehicle to gather the required information since it allows for a more 'holistic picture' of consumers understanding and take-out in terms of their subconscious motivations and perceptions. Therefore, this part of the study was added as a means to elicit more spontaneous thoughts about the prototypes from the respondents. This allowed free

expression and perceptions, making it possible to understand a range of attitudes and behaviour without forcing comments from them.

#### **4.3.3. Part 3 - Packaging Attributes associated with colour maintenance benefits**

The objective was to determine which packaging attributes are most effective in cueing specific colour maintenance benefits offered by the product.

The following hypotheses were formulated: -

1. Blue and green will communicate colour care maintenance benefits more effective than red.
2. Holographic effects indicate colour care maintenance benefits.
3. The packaging value chain knows what packaging attributes communicate colour care maintenance benefits to the Surf consumer.

#### **4.3.4. Part 4 - Packaging Attributes that are Appealing**

The objective of this part of the study was to gain insight into which packaging elements would appeal to the Surf consumer at the point of purchase. The study was also meant to indicate whether the company's packaging value chain is effective in delivering a package, which would appeal to the Surf consumer. In other words, do the artwork agencies, packaging suppliers and Surf brand development understand what a Surf consumer wants on the pack or would want on the pack.

Based on some of the learnings from literature, the following **hypotheses** were formulated:

1. The colours green and blue are more appealing than red
2. Rectangular shape communicates better than curved shape
3. Board is preferred over flexible material
4. Holographic effect is appealing
5. The packaging value chain has a good understanding of what packaging attributes appeal to the Surf LSM 7-8 consumer.

This part of the study was conducted using a quantitative method.

#### 4.4. Sampling Design

Three cells were used in this study. Each cell consisted of 25 respondents, making up the total sample size of 75.

##### Cell 1: Artwork agencies and Packaging Suppliers

Non-probability sampling was used for this cell. According to Cooper and Schindler, 1998, p191, non-probability sampling procedures are generally used when they satisfactorily meet the sampling objectives. For the purposes of this cell, there is no need for a true representation of the sampling population. There are a number of artwork agencies and packaging suppliers that Unilever employs, however, only a select number of agencies and suppliers are used when designing and printing Surf packs. Therefore, the use of this sampling technique is justified as the research is aimed at using only certain people that are clearly atypical.

The breakdown of these samples are shown in the following table

Cell 1	No of samples
Artwork Agency 1	4
Artwork Agency 2	4
Artwork Agency 3	3
Carton supplier	5
Flexible Supplier	4
Repro	4
<b>Total</b>	<b>25</b>

**Table 4.1: Breakdown of Cell 1**

##### Cell 2: Brand Development

Non-probability sampling was also used for this cell. The use of this technique is also justified, as there are only certain marketers and development technologists that work on the Surf laundry brand. Table 4.2, shows the breakdown of Cell 2.

	Number of Samples
Surf Marketers	4
Trade Marketers	4
Consumer Understanding	4
Innovation	1
Product Development	5
Packaging Development	7
<b>Total</b>	<b>25</b>

**Table 4.2: Breakdown of Cell 2**

### Cell 3: Surf Consumers

Convenience samples were used for this cell. This is another form of a non-probability sampling technique. Samples were drawn from "convenience groups", ie pool of friends, people at work, neighbours etc. According to Cooper and Schindler, 1998, p192, this is the least reliable design, so why was this sampling method used?

Due to time restraints and more especially the nature of the data collection - respondents had to answer based on viewing packaging prototypes placed in front of them - the most efficient way to conduct this research was to use as many people that the researcher had everyday-contact with. It would have been too costly to conduct this research using a marketing recruitment agency. The above reasons alone, though is not good enough justification. The use of convenience groups did not mean that everybody close to the researcher was used. A screening questionnaire (Appendix 1) was given to as many people as possible from these groups, and from this 25 LSM Surf laundry consumers were selected.

## **4.5. Stimulus material - Mock-up packages**

Packaging research should, as much as possible be conducted using visual stimuli that is as close as possible to the pack the consumer will be seeing at the point of purchase. Stimulus material tends to add richness to the information obtained and is useful as prompts. The role of the mock-up packages was crucial in terms of helping respondents formulate and verbalise their emotional responses to the different pack designs.

There were four prototypes that were shown to the respondents. These are shown in Appendix 2. Each of these packages were made up and specifically chosen to depict certain packaging attributes of the elements that were to be tested. These attributes are displayed in the table below, some of them were not tested in this study.

<u>COLOUR</u>			<u>PHYSICAL MATERIAL</u>		
Silver	A	B	Carton	A	C
Blue	A	D	Plastic	B	
Green	B		Bag	D	
Red	C				

<u>SHAPE</u>			<u>DESIGN/GRAPHICS</u>		
Rectangular	A	C	Holographic Effect	A	D
Curved	B		Information overload	C	
Short	D		Label		
			Logo	All	

**Table 4.3: Packaging Attributes depicted by each prototype**

Taking Prototype A as an example, the table above indicates that the following attributes will be tested: -

- Colour - Blue, Silver
- Physical Material - Board (carton)
- Shape - Rectangular
- Design - Holographic Effect

### 4.6. Data Collection (Interview)

Due to the nature of the study, the data was collected for all parts of the study in a single interview for each respondent. The length of the questioning depended on

responses, however, the interview session was limited to approximately 30 - 40 minutes.

The interviews were conducted at the company's headquarters using the research consumer testing room. This is designed specifically for consumer testing and has a relaxed atmosphere where the respondent will not be distracted by extraneous influences. Each of the prototypes were placed in exactly the same position under UV light, to simulate light exposure experienced in a supermarket store. The researcher conducted the interview.

## **4.7. Measuring Instrument**

The interview schedule used to conduct the test is shown in Appendix 3. The schedule was divided into three sections.

### **4.7.1. Section 1**

These were basic administrative questions, asked in order to identify the respondent and for use in coding of the data. The researcher also explained to the respondent the objective of the study and what would the findings be used for. The researcher, especially for Cell A respondents had to reassure the candidates that this test was confidential and will not be used to judge other designers and suppliers work.

### **4.7.2. Section 2**

Section 2 consisted of questions asked in order to gain demographic variables, which could assist in eliciting any patterns that could be studied.

### **4.7.3. Section 3**

This was the main part of the interview targeted for this particular study. This section was composed of both unstructured and structured questions. The following describes each question in detail.

- **Perception of Surf as a brand**

The first question was asked in order to gain the respondents' current perceptions of the brand. The question was intended to set the scene for the rest of the questioning, i.e. to get the respondents into the 'Surf' mood.

For the rest of the interview, the respondents had to answer questions for each of the prototypes.

- **Qualitative Study - Spontaneous Responses about the pack**

The interview began by asking spontaneous likes and dislikes about the particular pack. This was done in order to encourage the respondent to talk in-depth about the pack as much as possible. The researcher probed fully on responses regarding the key elements of the package; colour, shape, physical material and graphics/design. This type of questioning is extremely useful in getting beneath the surface of some issues, proving individualistic tastes. In addition, some ideas or responses could be unique to literature and not thought of by the researcher, which could be used in future related studies.

- **Quantitative Study**

Rating scales was used for this part of the interview.

#### Colour Maintenance Benefits

Respondents were asked their impressions of the product based upon looking at each prototype. The research samples had to respond to eight product attributes associated with colour maintenance benefits of Surf washing powder. These attributes were based on guidelines taken from literature and are displayed in the table 4.3.

<b>PRODUCT ATTRIBUTES</b>
Makes whites really white
Makes clothes smell fresh for longer
Keeps colours bright
Help you and your family look your best
Care for your clothes
Are safe on colours
Get the job done well so you have time for other things
Contain special ingredients which other powders don't have

**Table 4.4: Product Attributes**

All questions used a 5 point Likert scale, rating from "Agree a lot" to Disagree a lot".

#### Evaluation of the Pack

This part of the interview related to the pack itself. Having established the degree of liking of the pack through the qualitative part, it is important to measure the imagery of the pack itself. This is achieved by presenting the respondents with a series of packaging attributes and, for each establishing the extent of agreement/disagreement. Respondents had to rate the pack based on nineteen packaging attributes, from "Agree a lot" to "Disagree a lot". The attributes were formulated based upon findings from literature and other quantitative packaging research. Each attribute was used to test the effect of each (or combination) of the packaging elements as well as the standout of the pack. These attributes are listed below.

Comment
Modern & Up-to-date
High Quality
Stylish
Is new & Different
Looks premium
Dull & boring
Has a cheap looking design
Brand name is easy to read
Would stand out on a supermarket shelf
Packaging you would expect from a leading brand
Bright & eye-catching design
Nice & appealing colours
Is attractive
Innovative packaging
Easy to hold
Is the information overloaded
Easy to pour
Easy to carry
Stable

**Table 4.5: Packaging Attributes**

Overall Opinion of Packs

After testing the respondents in detail on each of the packs, the interview was summed up by asking the respondent to give an overall opinion of each prototype. A 5 point Likert scale was used, rating from "Very poor" to "Excellent". This question was repeated for each of the prototypes.

**4.8. Measuring Instrument Pilot Testing and Revision**

The entire interview process was pre-tested using a sample of six respondents, which included two representatives from each of the cells. The pre-testing was conducted in order to discover any possible weaknesses or errors in the design.

- Respondents reaction to certain questions, do they find the experience stimulating
- Are the questions meaningful to the respondents, can they answer the question
- Do the questions have continuity and flow
- Is the 5 point Likert scale exhausting, should another measurement scale be used
- Feedback on length of questionnaire and the average time to complete the interview.
- Was the prototypes clear, did they test what they were meant to test

The following points are some feedback from pilot respondents:

- The respondents clearly understood each of the questions. All questions could be answered.
- The interview took approximately 25 minutes. The respondents did not find this exhaustive as they indicated that all questions were relevant.
- The interview had good continuity and flow.
- The chosen rating scales was also adequate and not too many.
- The prototypes were well mocked up, as the respondents would clearly tell what was being tested without being prompted.
- More questions were added on to test for the functionality of the packaging, ie stability, opening device and pouring capability.

## **4.9. Data Analysis**

A clustering method was used to present and discuss results obtained for the open-ended questions. Responses were taken down word for word, and those responses that were deemed similar were grouped together.

The responses obtained for spontaneous dislikes/likes about each prototype, was grouped into packaging element clusters, i.e. colour, design, physical material and shape.

The data obtained for the closed questions were coded and processed using a statistical package (SAS). Analysis of variances (ANOVA) were used to determine significant differences between mean values obtained from the output tables.

#### **4.10. Reliability and Validity**

Cooper and Schindler (2001) noted that a measure is reliable to the degree that it supplies consistent results. A Likert scale was common to all questions, which increased consistency of the results. Crombach's Alpha internal testing was used to ensure that the research instrument items fully addressed the research objectives and that they were homogeneous, reflecting the same underlying construct. Results showed a high degree of internal consistency and reliability amongst the Likert scale items of each section. The interview schedule was also tested for content validity during the pilot study as well as consulting with experts within the packaging and market research fields.

## 5. RESULTS AND DISCUSSION

The results of the interview will be listed and discussed under the following headings:

1. Demographic characteristics of the respondents.
2. Current perception of Surf as a Brand.
3. Spontaneous Responses about each Pack.
4. Packaging Attributes that Cue Colour Maintenance Benefits.
5. Packaging Attributes that are Appealing.
6. Overall Opinion of all the packs

### 5.1. Demographic Characteristics

A total of 75 subjects participated in this study. All subjects were from the Durban region. Table 5.1. summarises the demographic variables for each cell as a percentage.

	<u>Cell 1 (%)</u>	<u>Cell 2 (%)</u>	<u>Cell 3 (%)</u>
<b><u>Gender</u></b>			
Male	60	32	20
Female	40	68	80
<b><u>Age</u></b>			
36-45	52	12	20
25-35	20	80	68
<b><u>Marital Status</u></b>			
Single	48	40	68
Married	52	60	32
<b><u>No. of Children</u></b>			
No children	60	52	56
<b><u>Language</u></b>			
English	100	64	60
Zulu		20	16
Other		16	28
<b><u>Level of Education</u></b>			
Matric	16		20
Tertiary	84	100	80

**Table 5.1 Demographic Characteristics of all subjects**

- **Gender**

Cell 2 and 3 had a disproportionate number of females (majority). There were more males in Cell 1.

- **Age**

Most of the respondents in cell 2 and 3 were between the ages of 25-35. There were 52% respondents in cell 1 that were between 36-45.

- **Marital Status**

Most of the subjects in Cell 1 and 2 were married. The consumers were mostly single.

- **Number of Children**

The majority of all respondents had no children

- **Language**

The majority of respondents spoke English. All the respondents in Cell 1 were English-speaking. In cell 2, 20% spoke Zulu and 16% spoke other ethnic language. Of the 25 respondents in cell 3, 16% spoke English and 28% spoke some other language.

- **Level of Education**

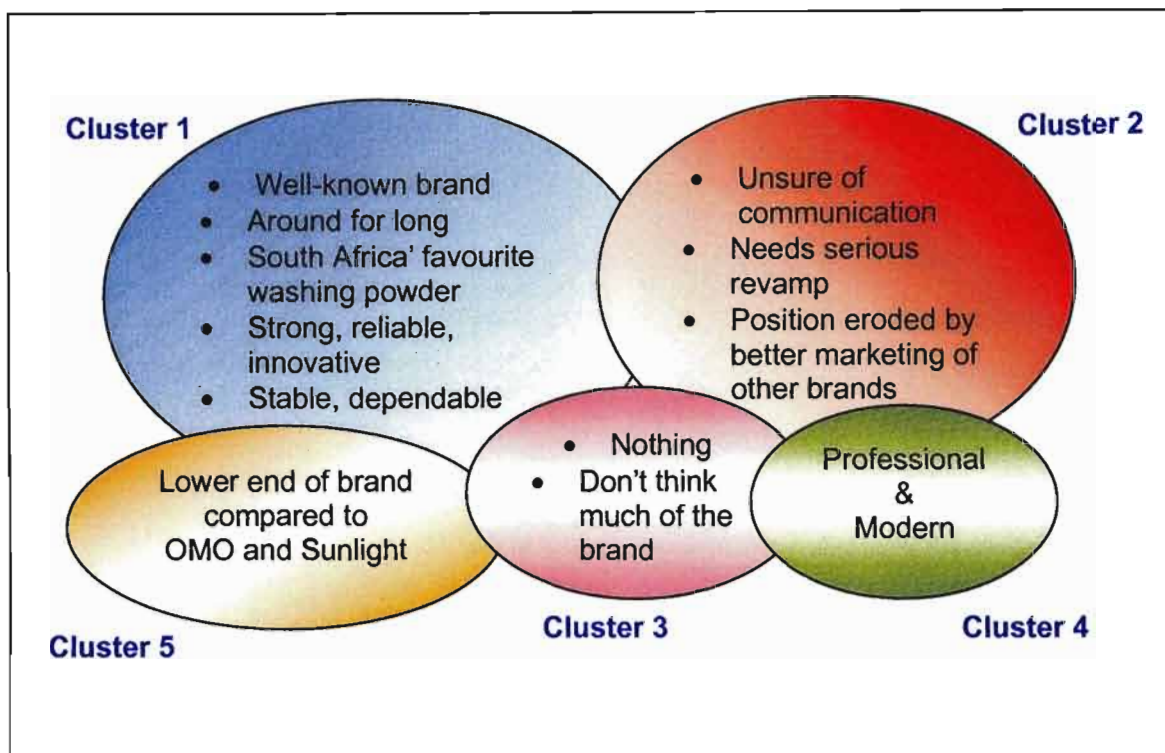
There were 16% and 20% of respondents whose highest level of education was matric in Cell 1 and 3 respectively. The majority of respondents had degrees and post-graduate degrees.

## **5.2. Current Perception of Surf as a Brand**

Respondents were asked to air their views of "Surf as a Brand". All responses were taken down word for word and grouped into clusters. The results from these are discussed according to the responses from each of the cell.

### **5.2.1. Cell 1**

Spontaneous responses from subjects in Cell 1 are clustered in the figure 5.1.



**Figure 5.1: Surf Brand Perception Cell 1**

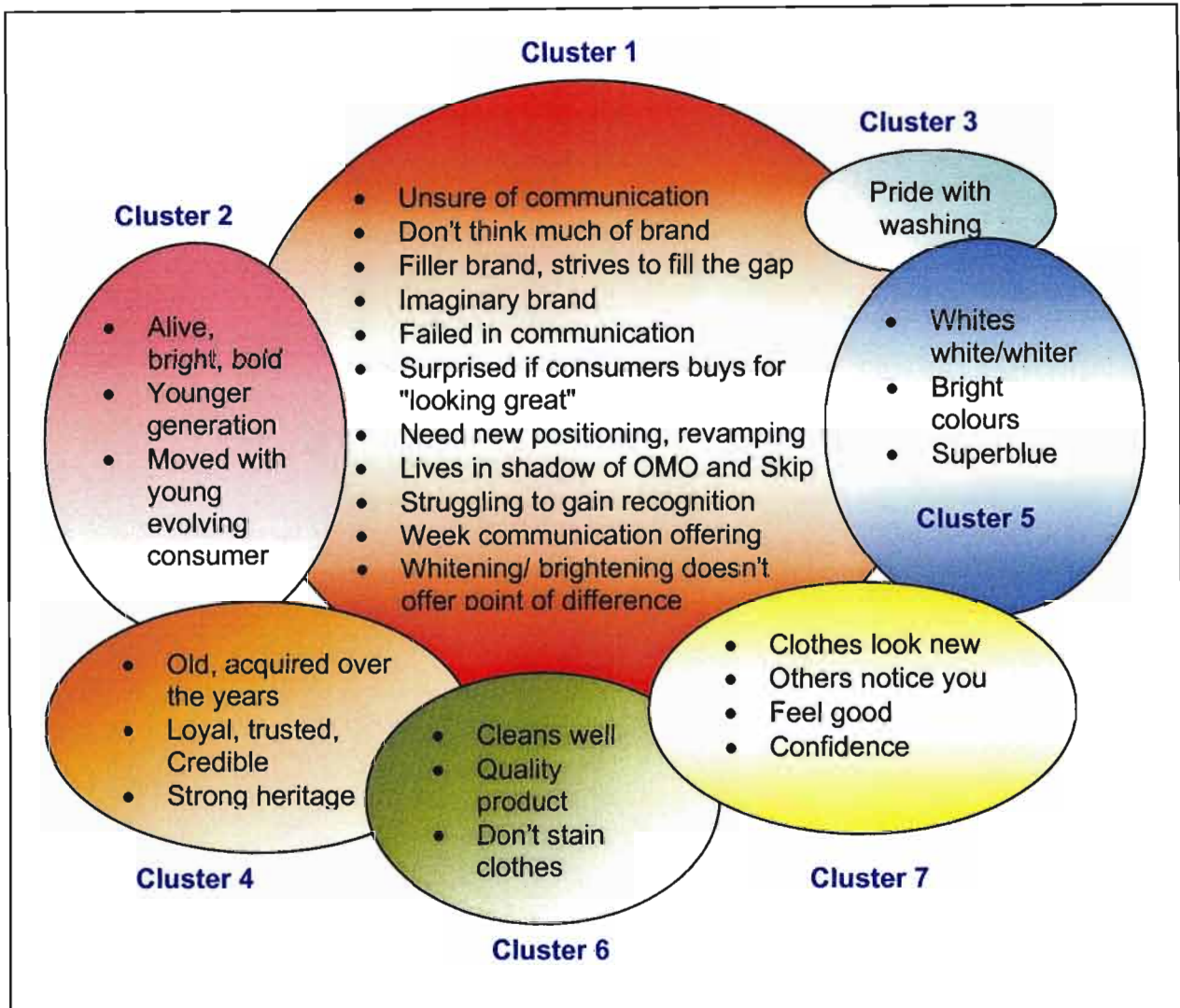
- A majority of the subjects from this cell perceived Surf as being a **well-known brand**. Most of these phrases are captured in Cluster 1.
- Other predominate responses is grouped in Cluster 2 on **communication**.
- There were a few respondents who didn't feel much about the brand. One respondent didn't perceive anything about the brand.
- A few subjects commented about the brand being professional and modern.

### **Summary of findings**

Most responses that these subjects made were concerning Surf being a well-known brand and its communication. Many respondents were unsure of what the brand stood for. Some believed that the brand needed some serious revamping as its position has been eroded over the years.

### 5.2.2. Cell 2

Spontaneous responses from subjects in Cell 2 were grouped into seven clusters.



**Figure 5.2: Surf Brand Perception Cell 2**

- A significant number of respondents pointed out that Surf had major weakness in its communication. These phrases are captured in Cluster 1.
- Many respondents also strongly associated Surf as a brand that makes whites whiter and brightens colours.
- Cluster 4 captured a significant amount of responses about the strong heritage and tradition maintained by the Surf brand.

- Some respondents also noted the emotional benefits of feeling good, being confident and others noticing you.
- There were some those also mentioned product attributes associated with the Surf brand. These are presented in Cluster 6.

### Summary of findings

A significant number of these respondents were concerned about the Surf platform and its communication. According to the literature on Surf and its positioning, the Surf consumer is very much interested in looking good and wearing good clothes. She is primarily concerned with **maintaining the colour** on her garments, so that she could look great in them. A Surf user wants colour maintenance benefits from a laundry product is colour maintenance.

Subjects envisaged Surf as a "filler/imaginary" brand that is struggling to fill the gap between OMO and Skip. These comments came mainly from male respondents who felt that the Surf offering is weak as "whitening and brightening" doesn't offer any point of difference. Respondents felt that the brand needed new positioning and revamping.

These respondents were also well aware of the strong heritage and tradition maintained by Surf over the years.

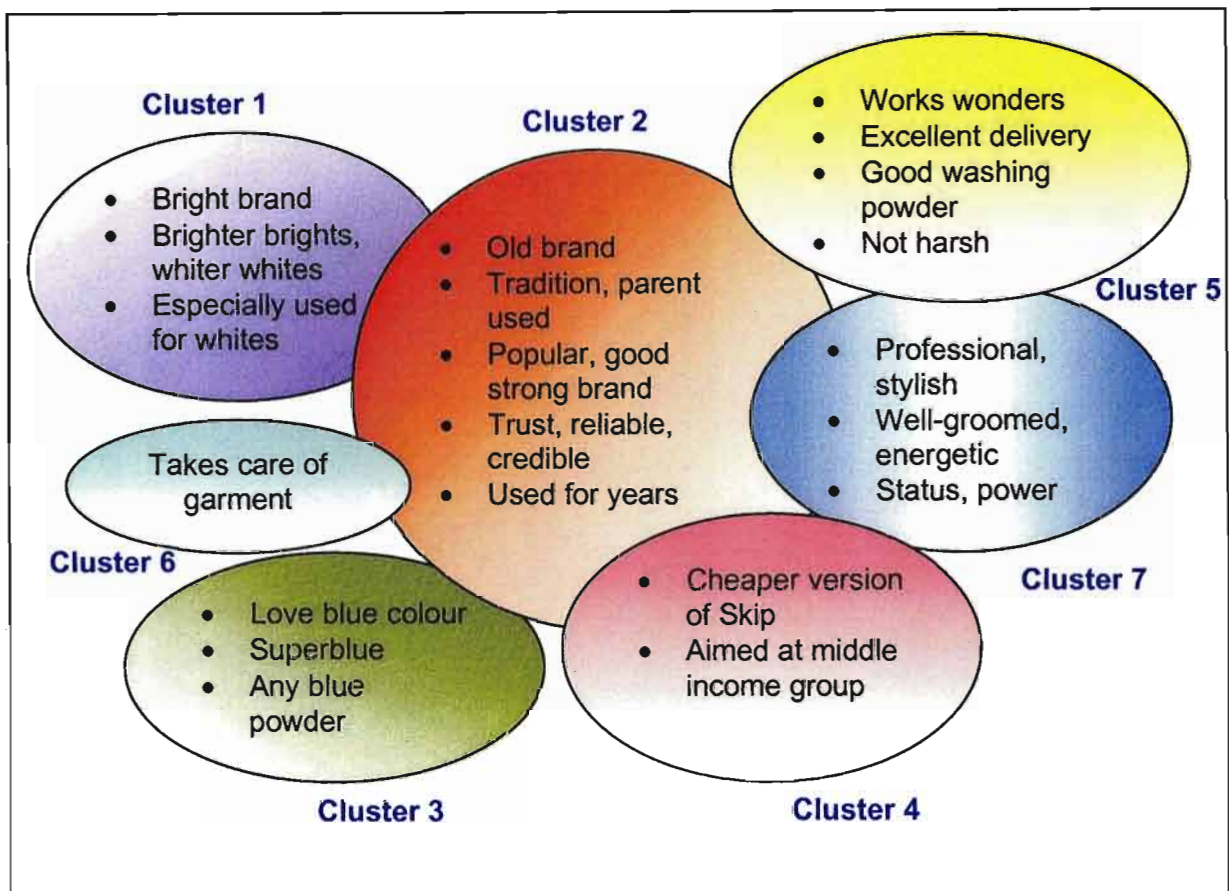
The old claim of "whiter, whites and brighter brights" came through quite strongly in this group. Most of the Zulu-speaking females mentioned the word "Superblue" Surf. None of the English-speaking respondents mentioned this word. This is in line with a previous qualitative study on Surf where the White female consumers had difficulty with the concept of "Superblue".

Most of the female respondents (marketing department and black respondents) mentioned the emotional benefits associated with the brand - feeling good, confident. They also perceived the Surf user as evolving into a younger and more vibrant person, as opposed to the traditional older housewife.

There was also a substantial amount of positive comments about the product performance itself.

### 5.2.3. Cell 3

The most common perception of Surf consumers was the phrases grouped under Cluster 1, Figure 5.3.



**Figure 5.3: Surf Brand Perception Cell 3**

- Popular phrases mentioned were those associated with strong brand heritage and tradition in Cluster 2.
- Respondents also mentioned positive product performance attributes linked to the Surf brand. These are grouped in Cluster 5.
- Respondents spontaneously mentioned the colour blue and superblue. One subject mentioned that his perception of Surf was "any blue powder"

- There were relatively few respondents who mentioned anything about "taking care of garments".
- A significant amount of black respondents described Surf as being for the "professional, working, well-groomed, stylish, good-looking person". There was also mention that the surf user is generally someone who is impeccable and who has status and power. These comments are grouped in Cluster 7.

### **Summary**

Here again there were many respondents who confirmed Surf's strong brand equity and heritage.

The most outstanding visual cue was the colour blue. Consumers felt that (concerning washing) anything that was blue was automatically Surf. The colour Blue was a strong visual cue for the Surf brand in the minds of the consumers.

As with Cell 2 respondents, there was mention of the famous "brighter brights" and "whiter whites" claim as well as the emotional benefits associated with the brand.

Surprisingly, few respondents linked Surf to "caring for garment " which is what Surf is about, colour care maintenance. They perhaps see the claim of "brighter, brights " and "whiter whites" as a caring for garments claim. Thus, it is important that if Surf is to maintain this platform, that they do not move away from this claim.

### **Comparison of perceptions between the Cells**

The perception of Surf from Brand development point of view is very much in line with what the Surf consumer thinks. The clusters for both these cells are almost identical except for the negative comments on communication from male respondents in Cell 2.

The female respondents from the brand development cell are very much aware of the emotional benefits of Surf as perceived by the consumers. This is extremely important to this study, as these emotions should be carefully considered when designing and developing the pack. According to the literature review, different packaging elements can impart different feelings and emotions. It was found that Surf brand developers have a good understanding of the emotional benefits fitting a Surf consumer. The

question of how this is effectively applied is hoped to be revealed in the ensuing discussions.

A concerning discovery was that the responses from subjects in Cell 1 were not common to the brand developers and more importantly to the Surf consumers. The only common cluster that was found in all three cells was the strong brand heritage and brand equity. Respondents from cell 1 failed to mention any of the emotional benefits (confidence, looking great, feeling good) or Surf claims ("Superblue", "whiter, white" or Brighter brights") associated with the Surf "looks great" platform. This could be due to the gender and age profile of Cell 1 respondents. Subjects in Cell 1 are predominantly male and just over half of these respondents are between 36 -45 years old. It is important for these subjects to get into the minds of the target consumer, as they are ultimately responsible for designing the pack. A simple artwork brief is not sufficient.

An interesting point that came of this part of the study was the negative comments associated with the brand. These comments were common to male respondents from cell 1 and cell 2. In light of the evolving Surf consumer, is it time for Surf to change its positioning?

### 5.3. Spontaneous Responses to each Pack

Respondents were first asked to give spontaneous dislike/likes about each prototype. Employing the same clustering method used in section 5.2, the responses were listed under each prototype. The responses were grouped in clusters according to packaging elements - design, colour, shape, and physical material.

#### 5.3.1. Prototype A

##### Cell 3: Surf Consumers

- An overwhelming number of respondents said that there was nothing that they disliked about the package.
- Few consumers mentioned comments about the pack looking a bit expensive due to the metallic effect.
- Some also felt that the **Logo** was "*not bright*" and "*seems dull*". They felt that the logo needs to stand out more.
- There was also a comment about there being too little information on the pack.

The likes are grouped into clusters in figure 5.4.

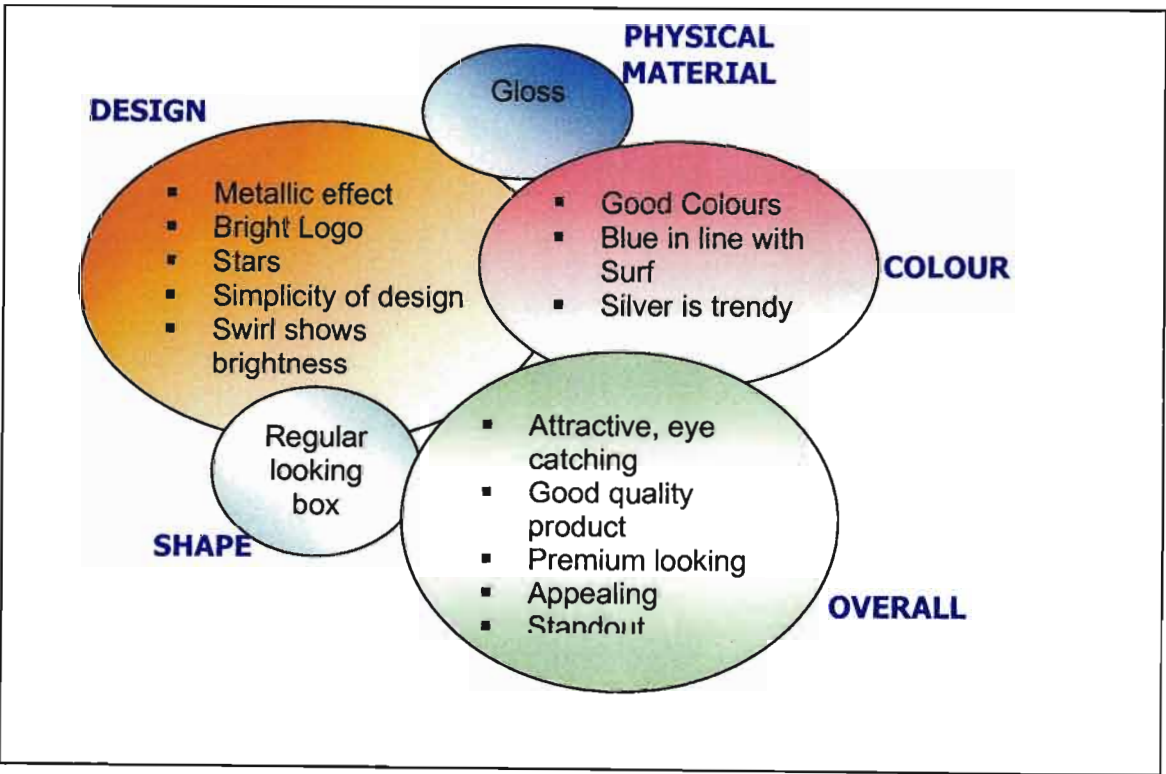


Fig. 5.4: Spontaneous Likes about Prototype A - Cell 3

Cell 1: Artwork agencies and Suppliers

- Most responses from this cell were on **design** and **colour**. There was a split reaction in this group to this pack. Some felt that the simplicity was effective, where as others found that it was "dull and boring" and "needed more information".
- More respondents did not like the metallic effect.
- An equal number responded with "nothing" when asked what they liked or disliked about the pack.

Responses for both likes and dislikes are tabulated in Table 5.2.

<b>LIKES</b>	<u><b>Design</b></u> <ul style="list-style-type: none"><li>▪ Metallic Effect</li><li>▪ Information not overloaded</li><li>▪ Simple, quiet, clear</li><li>▪ Simplicity is striking</li><li>▪ Bright design</li></ul>	<u><b>Colour</b></u> <ul style="list-style-type: none"><li>▪ Silver</li><li>▪ Colour of swirl</li></ul>	<u><b>Overall</b></u> Eye-pleasing
<b>DISLIKES</b>	<ul style="list-style-type: none"><li>▪ Dull &amp; boring</li><li>▪ Metallic Effect</li><li>▪ Need more information</li><li>▪ Not bold</li><li>▪ Too much space</li></ul>	Too much blue	Cheap looking

**Table 5.2: Spontaneous responses to Pack A - Cell 1**

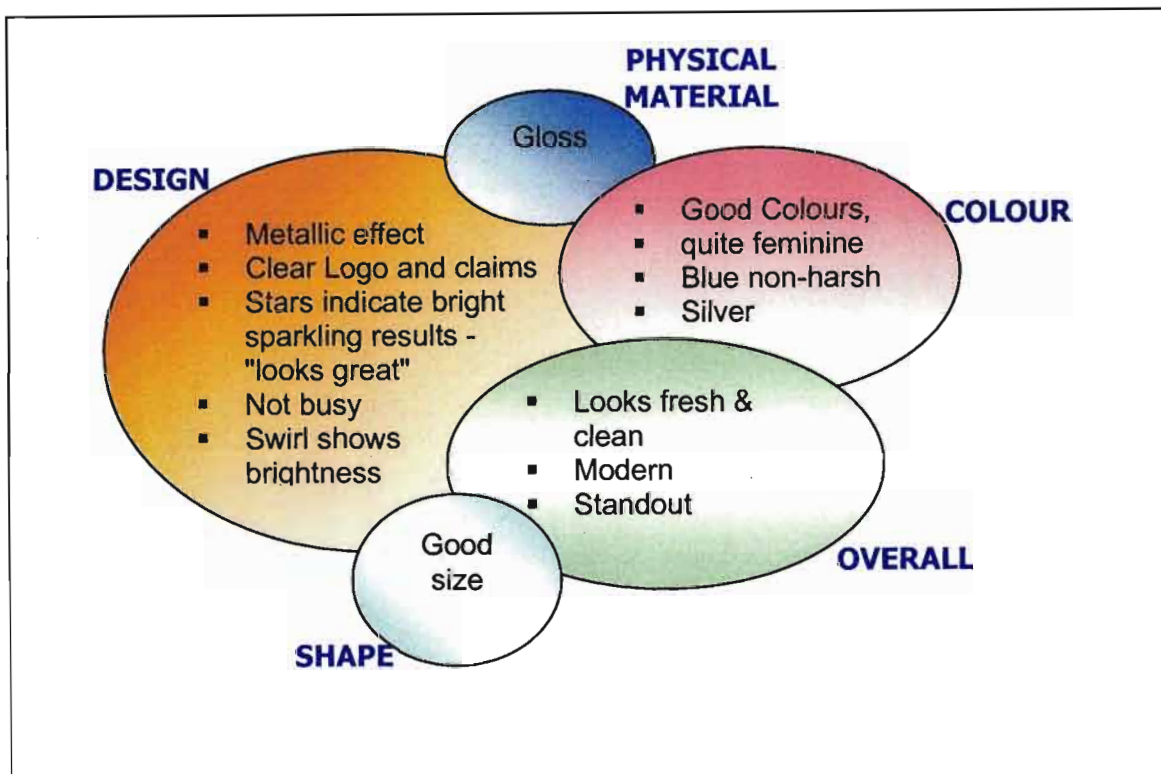
There was no responses regarding the shape or physical material.

Cell 2: Brand Development

- Respondents were very positive about this pack. Similar to the Surf consumers, a large number said that there was nothing that they disliked about the package.
- Few subjects mentioned that there was too little information on the pack

- Some also felt that the **Logo** "*needs to be brighter*".
- There was also mention that there needs the pack needs to be whiter, especially on the logo for it to stand out.
- Respondents also felt that the box was not convenient to use.
- Most respondents found the metallic effect appealing

The likes are grouped into clusters in figure 5.5.



**Fig. 5.5: Spontaneous Likes about Prototype A - Cell 2**

### Summary of findings - Prototype A

According to table 4.3, this pack was designed to depict the colour silver and blue, a rectangular shape, a pack made from board and a design that incorporated a metallic effect and glossy effect. The pack also had the least about of information and symbols.

The pack was effective in testing these packaging attributes as all respondents mentioned the metallic effect, the colour silver and blue and the simplicity of the design. Only the Surf consumers and brand development commented about the shape.

From figures 5.4 and 5.5, the cluster profile of responses from Cell 2 and cell 3 were identical. Both respondents found the pack appealing in terms of design, colour and overall opinion. They felt that the design (metallic stars, simplicity) and the colours were in line with the Surf brand of whiteness and brightness. The younger consumers found that the silver was trendy and good for Surf and the younger generation user. Both cells did find, however, that although the logo was clear and easily stood out, it did seem dull and needed to be brighter.

Respondents from cell 1 had mixed feelings about this pack. From table 5.2, they felt that the design was too simple (dull and boring) and had too much of blue.

The above difference in responses to the pack between cell 1 and cell 2/3 is in line with the literature findings in section 3.2.1 and the findings on perception of Surf as a brand in section 5.2. According to literature, colour is the quickest path to the emotions. Thus, it could be expected that cell 1 respondents did not really take to this pack as they are not really in tune with the emotional benefits (confidence, looking great, feeling good, "Superblue", "whiter, white" or "Brighter brights") associated with Surf as is the respondents from cell 2 and 3.

Learnings on colour (Table 3.1) also indicate that the colour of the pack can identify the colour of the product inside. Surf consumers can strongly relate to any blue powder being Surf.

### **5.3.2. Prototype B**

#### Cell 3: Surf Consumers

Spontaneous responses are shown in the figures 5.6 and 5.7.

- Many Surf consumers did not like the colour green.
- Some also complained that the material was not suitable in-use, and the shape makes it difficult to hold without a handle.

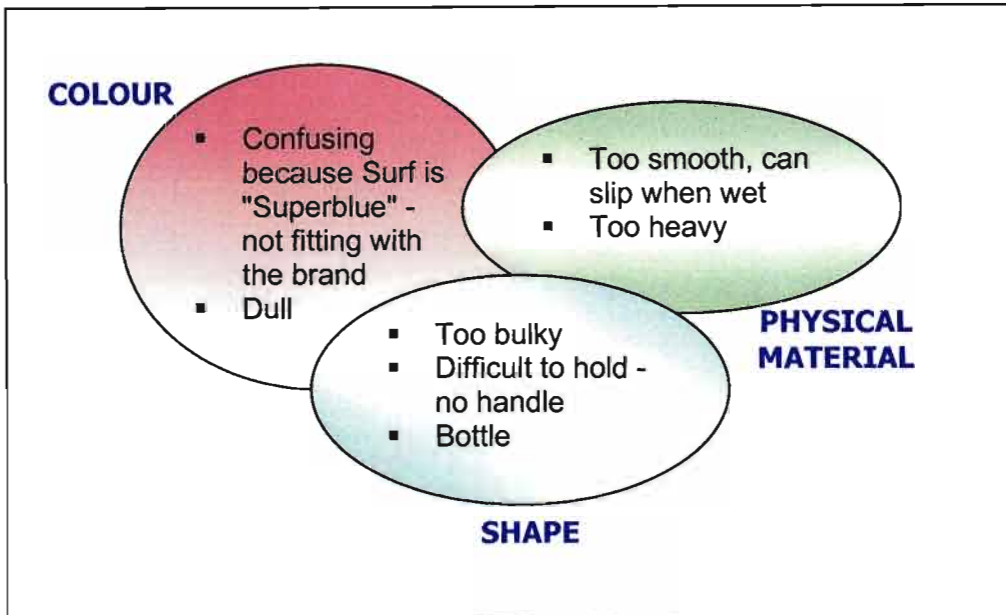


Fig. 5.6: Spontaneous Dislikes about Prototype B - Cell 3

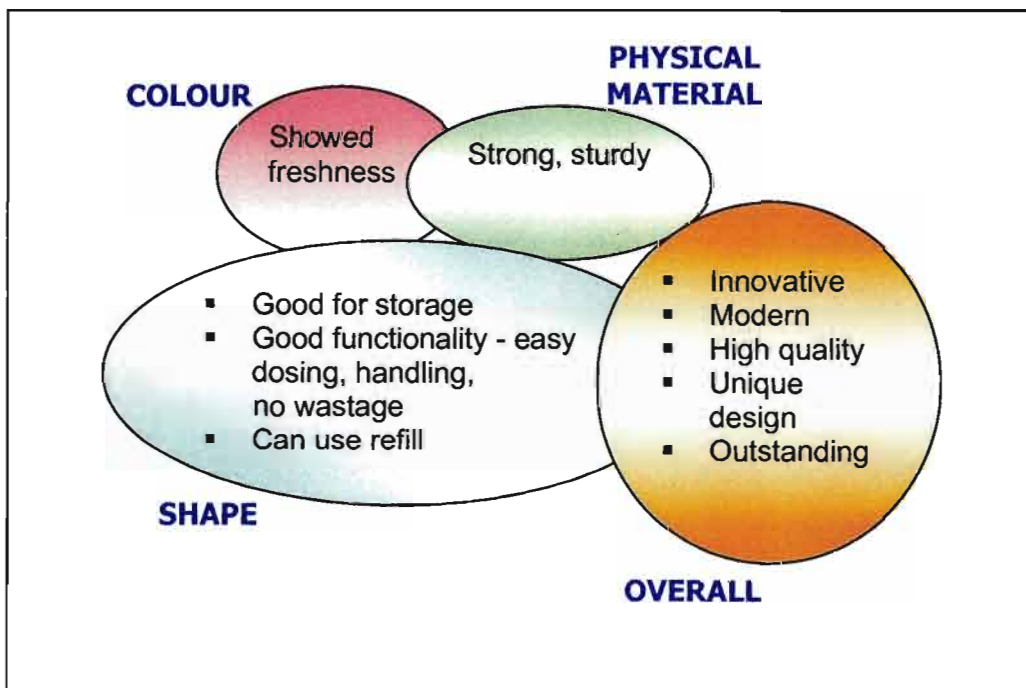


Fig. 5.7: Spontaneous Likes about Prototype B - Cell 3

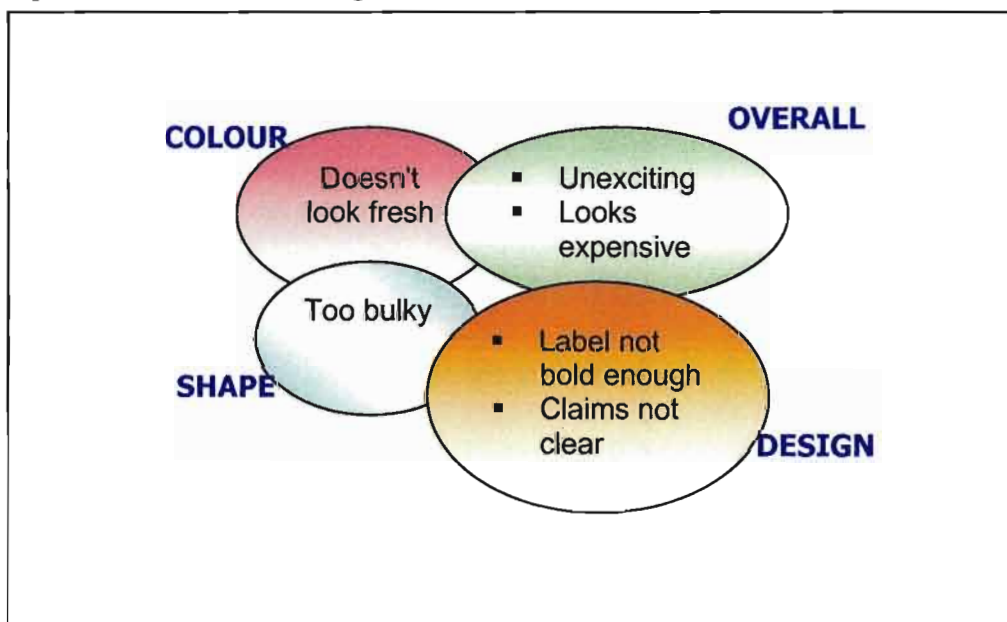
- Most respondents loved the shape of the bottle, more specifically from a functional point of view.

- They also found that green denoted freshness.
- Fig. 5.7 also indicates positive responses on the overall package.

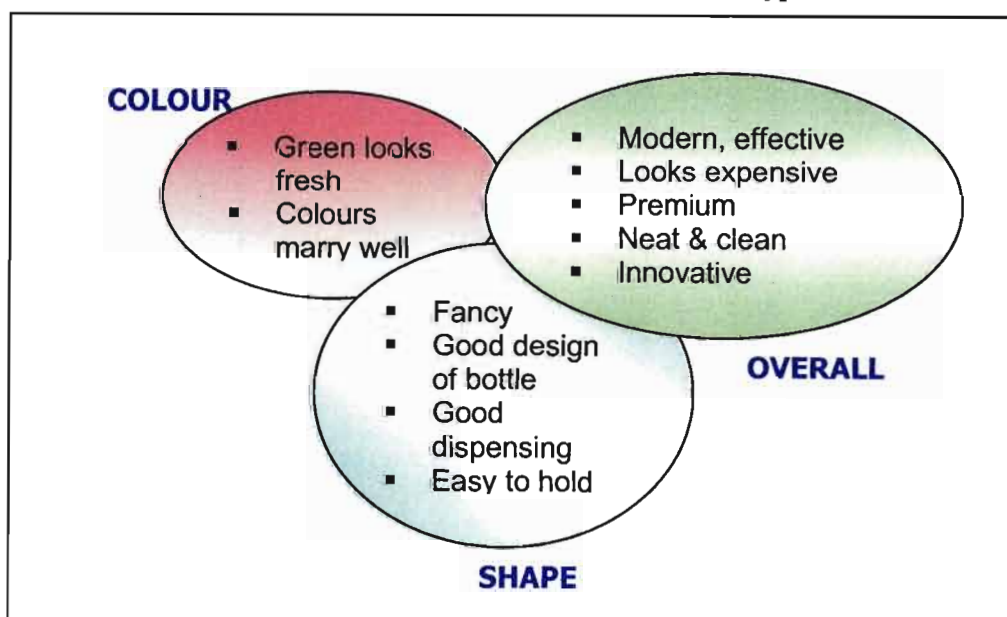
#### Cell 1: Artwork Agencies and Suppliers

- Here respondents made comments about shape, design, colour and overall impressions.
- Respondents were very positive about the shape, from a functional and design point of view.

Responses are clustered in figures 5.8 and 5.9.



**Fig. 5.8: Spontaneous Dislikes from about Prototype B - Cell 1**

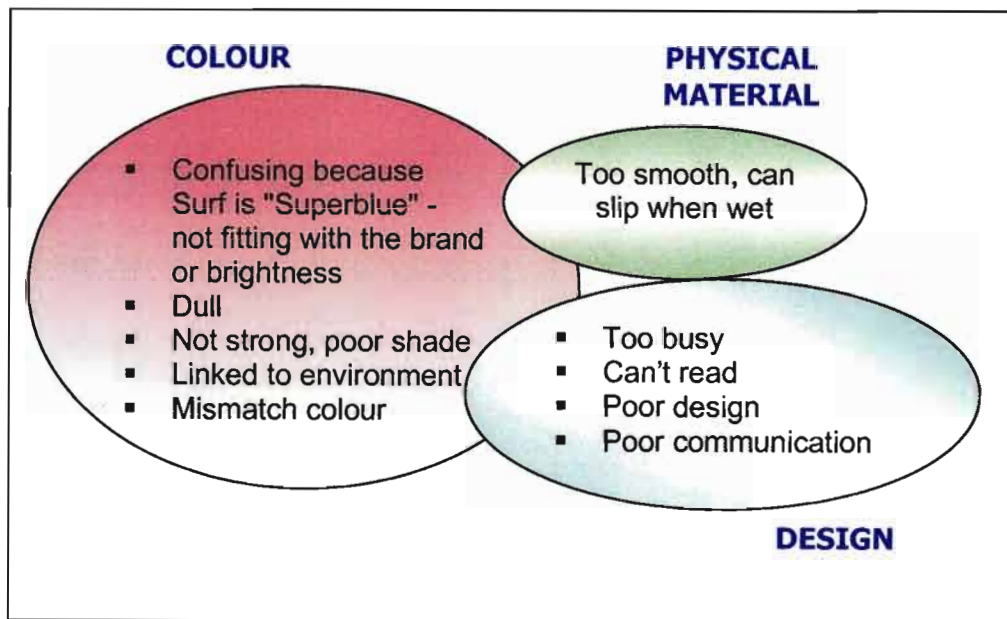


**Fig. 5.9: Spontaneous Likes about Prototype B - Cell 1**

- Very few respondents had negative comments about colour, shape and design.
- A majority of respondents were very enthusiastic about the shape and the colour green.

#### Cell 2: Brand Development

- Similar to the Surf consumers, these respondents were not very keen on the colour.
- A significant amount of negative responses were also about the design on the label.
- One respondent did mention that the material was too smooth and could slip out of their hand when wet.



**Fig. 5.10: Spontaneous Dislikes about Prototype B - Cell 2**

Spontaneous likes were on the shape, physical material, shape and overall appeal. These are in Table 5.3.

<u>Shape</u>	<u>Physical Material</u>	<u>Overall</u>
<ul style="list-style-type: none"> <li>▪ Easy to hold</li> <li>▪ Easy to use/carry</li> </ul>	<ul style="list-style-type: none"> <li>▪ Love the bottle</li> </ul>	<ul style="list-style-type: none"> <li>▪ Modern</li> <li>▪ Standout</li> <li>▪ Gives information</li> <li>▪ Bold Logo</li> <li>▪ Looks fresh</li> </ul>

**Table 5.3: Spontaneous Likes about Pack B - Cell 2**

Most of the respondents were positive about the bottle and the shape, from a functional and emotional point of view.

### **Summary of findings - Prototype B**

According to table 4.3, this pack was designed to depict the colour green, a curved (non- rectangular) shape and a pack made from plastic.

The pack was effective in testing these packaging attributes as all respondents mentioned the colour green, the shape of the pack and the plastic.

Although the cluster profiles were all the same for responses on this pack, once again there were differences noted between cell 1 and the other two cells especially on colour. Most of the subjects from cell 2 loved the green colour. The other respondents did not feel that the green fitted with the Surf brand (figures 5.6 and 5.9). Again, the same argument on not understanding the emotional benefits of the brand can be used.

All the respondents, however, did mention that the colour green could be identified with "freshness" which was also found in literature.

Consumers and brand developers were not too keen on the plastic material from an in-use point of view (figures 5.6 and 5.9).

All respondents were very keen on the shape of the pack. Consumers and brand development found this appealing from a functional and storage point of view. Cell 1 respondents also mentioned functionality, however, they mostly commented on the shape being fancy. This can also be linked to the literature found in section 3.2.2. Although generally regular shapes are preferred, an irregular shape can provide novelty and can thus motivate desire for the pack.

### 5.3.3. Prototype C

#### Cell 3: Surf Consumers

- Most consumers did not like this pack. An overwhelming number responded by saying "nothing" when asked what they liked about it. They were particularly displeased with the colour (or combination of colours) and the design.
- Some did mention that the size looked a bit small for a 1kg box.

Some of the comments about colour and design are listed below.

<u><b>Colour (Red)</b></u>	"Too much red on shirt, line, and logo" "Too bold, loud" "Not in line with Superblue" "Too harsh" "Too little blue" "Mismatch of colours"
<u><b>Design</b></u>	"Too busy" "Too much information" "Claims don't come through" "Going back to old pack - clothes line"
<u><b>Overall</b></u>	"Inferior product" "Looks cheap, ordinary" "Don't trust"

**Table 5.4: Spontaneous Dislikes about Pack C - Cell 3**

- Despite the overwhelming negativity, a reasonable amount of respondents were keen on the graphics on the box. They liked the iron, the machine icons down the side, the stars.
- A few liked the colour red, as this signified brightness to them, however, they did not like the way in which it was used on the box.

### Cell 1: Artwork agencies and Suppliers

There was again a split in the camp with regard to the colour and design.

#### ▪ **Colour**

Those that liked the red said that it was a "*great, bright*" colour for Surf. They liked the idea of the logo being in red.

The other half said that red gave it a contradictory design and that there was "*too much*" of it on the pack.

#### ▪ **Design**

Likes included the "*icons down the side*", the "*iron & stars*" and the "*clear communication of benefits*" was found to be informative.

The other half were strongly against the "*busy, colourful, cluttered design*". They felt that the "*information was overloaded*". The "*red shirt was too distracting*" and "*the placement of the shirt and the iron was disturbing*".

The overall opinion was "*cheap, nasty, too garish and not sophisticated*".

### Cell 2: Brand Development

The response to this pack was very similar to the Surf consumers

- Most respondents did not like this pack. An overwhelming number responded by saying "nothing" when asked what they liked about it. They were particularly displeased with the colour (or combination and use of colours) and the design.
- Some, however, loved the red colour.

Some of the dislikes about colour, design and overall appeal are listed in Table 5.5.

<b><u>Colour (Red)</u></b>	<i>"Too much red"</i> <i>"Too bold, loud"</i> <i>"Throws Superblue out"</i> <i>"Too harsh"</i> <i>"Too little blue"</i>
<b><u>Design</u></b>	<i>"Too busy"</i> <i>"Too cluttered"</i> <i>"Information overload"</i> <i>"Conflicting communication"</i> <i>"Size of logo not in proportion"</i> <i>"Surf design is lost"</i> <i>"Don't know where to focus"</i> <i>"Red shirt too big"</i>
<b><u>Overall</u></b>	<i>"Inferior product"</i> <i>"Don't trust"</i>

**Table 5.5: Spontaneous Dislikes about Pack C - Cell 2**

- Despite the overwhelming negativity, a reasonable amount of respondents were keen on the graphics on the box. They liked the iron, the machine icons down the side, the stars.

### **Summary of findings - Prototype C**

According to table 4.3, this pack was designed to depict specifically the colour red and overloaded information. The pack was effective in testing these packaging attributes as all respondents mentioned the colour red and the overloaded design of the pack.

All respondents did not like the pack because of the manner in which the colour red was used and the overloaded information (Table 5.4 and 5.5). Respondents liked the red as this signified brightness, however, they felt that there was too much.

As per findings in literature (table 3.4), some respondents from cell 1 felt that this was a great, vibrant colour for Surf, however, respondents from cell 2 and 3, felt that this was not in line with the superblue of Surf.

All respondents were also in agreement that the design was too cluttered and they did not find this appealing. This is in agreement with the literature on copy in section 3.2.4. It was recommended that for a design to be effective, the copy should be as simple as possible and should only communicate what is really important. Consumers also mentioned that this pack was regressing to the out dated packs with the washing lines on them.

5.3.4. Prototype D

Cell 3: Surf Consumers

- Surprisingly many consumers said that there was "nothing" that they disliked about the pack.
- Comments were focussed on the physical material (flexi-bag), the design and shape.

Spontaneous likes and dislikes are captured in figures 5.11 and 5.12.

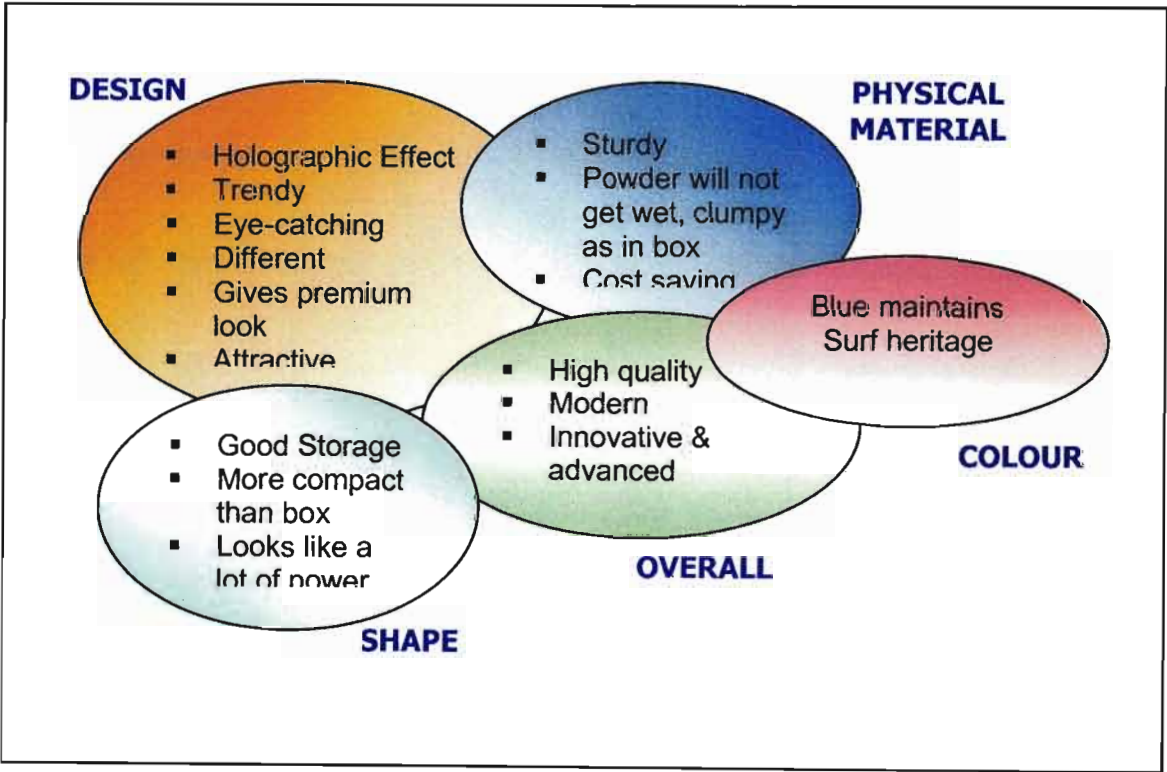
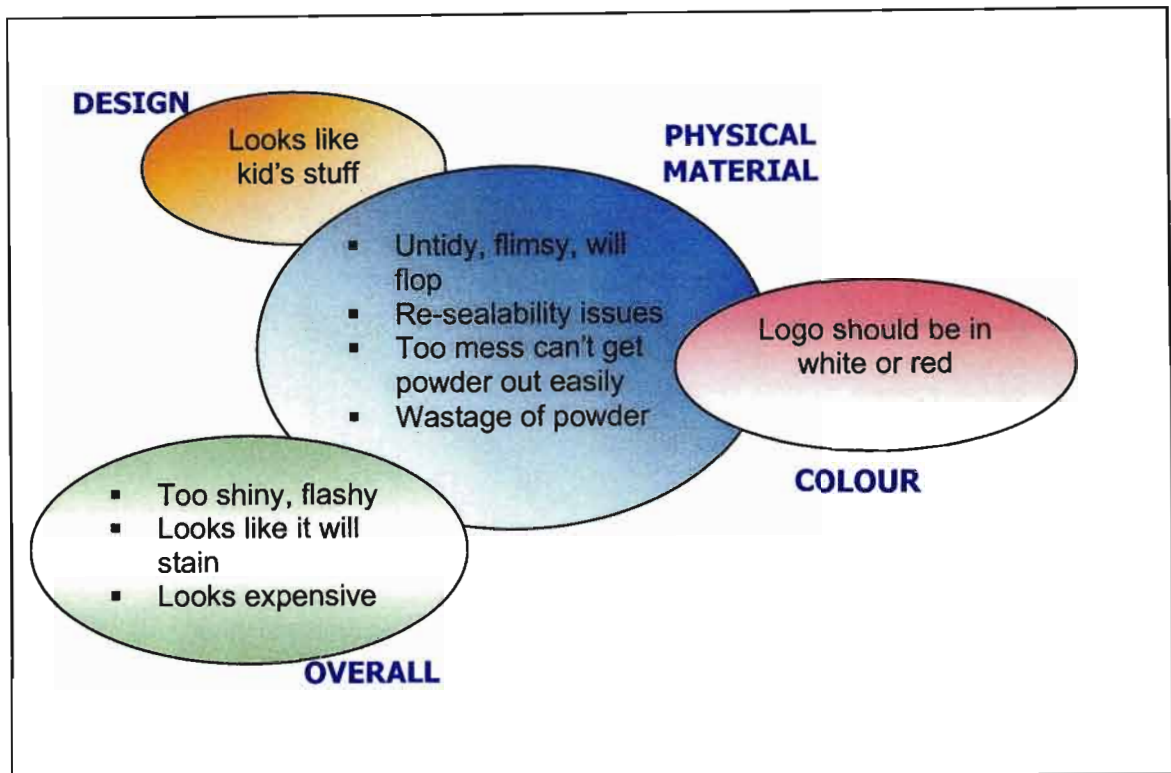


Fig. 5.11: Spontaneous Likes about Prototype D - Cell 3



**Fig. 5.12: Spontaneous Dislikes about Prototype D - Cell 3**

- Most dislikes were about in-use properties - resealing, getting the powder out of the bag.
- Very few respondents disliked the design and holographic effect. They did however, mention that the logo need to be bolder.

#### Cell 1: Artwork agencies and Suppliers

Most of the respondents from this cell were unsure of the pack. Responses were made on design, physical material, shape and colours.

#### **Design**

- A few respondents liked the holographic effect. They thought that this made the pack stand out. They felt that the washing would be "*nice and sparkly*".
- The majority, however, did not like the holographic effect. They thought that it was "*too glittery*", had a "*sequenced, Vegas look*", "*Tinkerbell look*"; that was "*too glittery*" for Surf.
- Some did like the claims on the pack.

### ***Physical Material***

All the respondents did not like the whole flexi-bag idea. Some of these issues are as follows:

*"Unstable, not rigid"*

*"Untidy pouring"*

*"Resealing Issues"*

*"Opening - will tear"*

### ***Colours***

There was also mention that the logo needed to be in another colour, preferably white. Some did think that the colours looked "fresh", "nice" and "bright".

### **Cell 2: Brand Development**

Responses, like in the other cells, were mainly on the physical material, shape and the design. These are summarised in table 5.6.

	<b>Likes</b>	<b>Dislikes</b>
<b><u>Design</u></b>		
<b><u>Holographic Effect</u></b>	<ul style="list-style-type: none"><li>▪ Silver Stars</li><li>▪ Not busy</li><li>▪ Standout</li><li>▪ Indicates brightness</li><li>▪ Premium</li><li>▪ Innovative, advanced technology</li></ul>	<ul style="list-style-type: none"><li>▪ Too gaudy</li><li>▪ Too busy</li></ul>
<b><u>Logo</u></b>		<ul style="list-style-type: none"><li>▪ Needs to be bigger</li><li>▪ Different colour</li></ul>
<b><u>Physical Material</u></b>	<ul style="list-style-type: none"><li>▪ Practical, convenient</li><li>▪ Better protection than carton</li></ul>	<ul style="list-style-type: none"><li>▪ Handling after opening</li><li>▪ Resealing</li></ul>
<b><u>Shape</u></b>	<ul style="list-style-type: none"><li>▪ Better for storing and handling</li></ul>	<ul style="list-style-type: none"><li>▪ More cumbersome than box</li></ul>

**Table 5.6: Spontaneous responses about Pack D - Cell 2**

### Summary of findings - Prototype D

According to table 4.3, this pack was designed to specifically depict the flexible material and the holographic design of the pack. The pack was effective in testing these packaging attributes as the main clusters for all cells were the same: design, physical material and shape.

Consumers perceived the holographic effect as giving the pack a different, yet appealing look that was in line with the Surf image (fig. 5.10). They felt that this sort of design could be used for the new, younger generation. This was in contrast to the responses from the other two cells. There were mixed reactions in cell 3, some thought that the pack was too gaudy, whereas the others liked because of the standout effect on shelf. There was no mention of this design being in line with the Surf brand. Most of the respondents from cell 1 did not like the effect and did not think much of the pack.

Surf consumers did like the flexible material for practical in- use properties, e.g. powder will not get wet, however, as with the other respondents the major weakness with this pack was resealing issues.

## 5.4. Packaging Attributes that Cue Colour Maintenance Benefits

Respondents were given a list of product attributes that they had to rate by just looking at each prototype using a 5 point Likert scale. Data was collected and numbers were assigned to each rating as follows:

Agree a lot	1
Agree a little	2
Neither agree nor disagree	3
Disagree a little	4
Disagree a lot	5

**Table 5.7: Coding for Likert Scale**

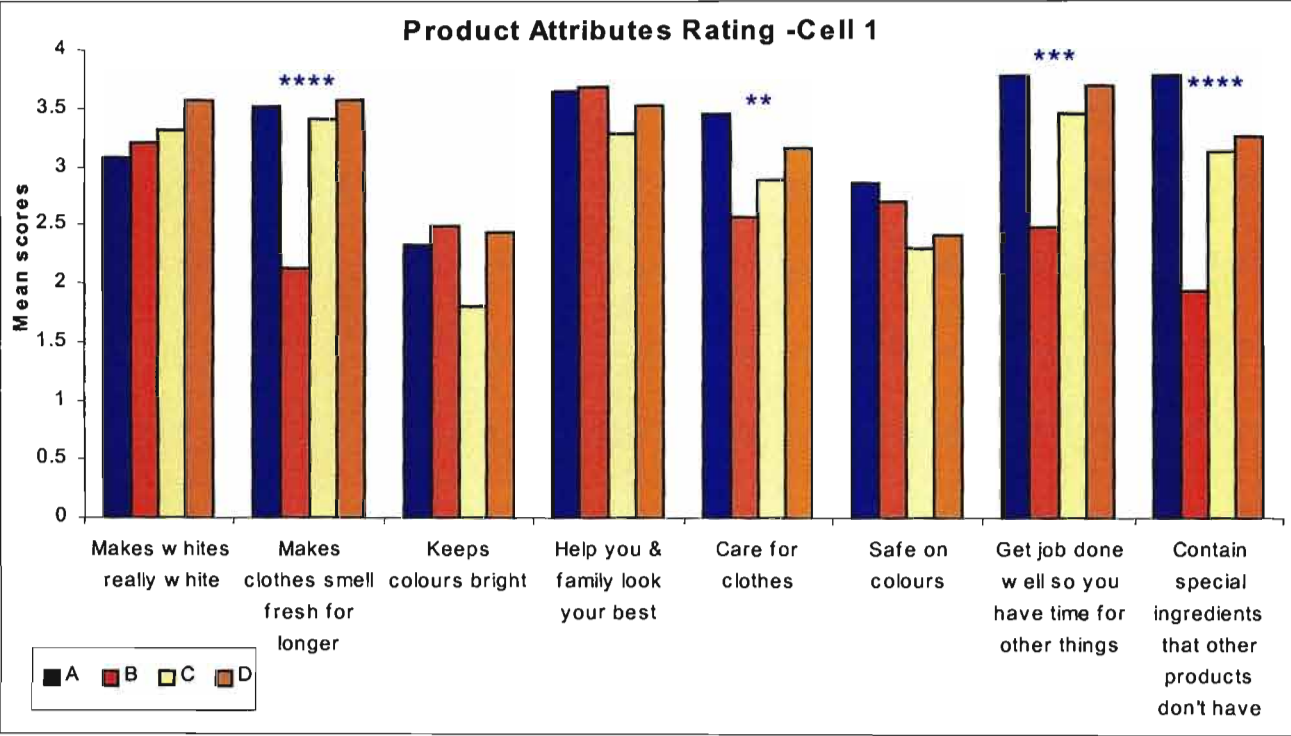
The results were statistically analysed and displayed graphically using the mean values obtained.

Graphs 5.4.1, 5.4.2 and 5.4.3 shows the respective mean rating given by respondents from Cell 1, Cell 2 and Cell 3 respectively. These graphs compares results obtained between each prototype. The stars indicate level of significance for each result as follows:

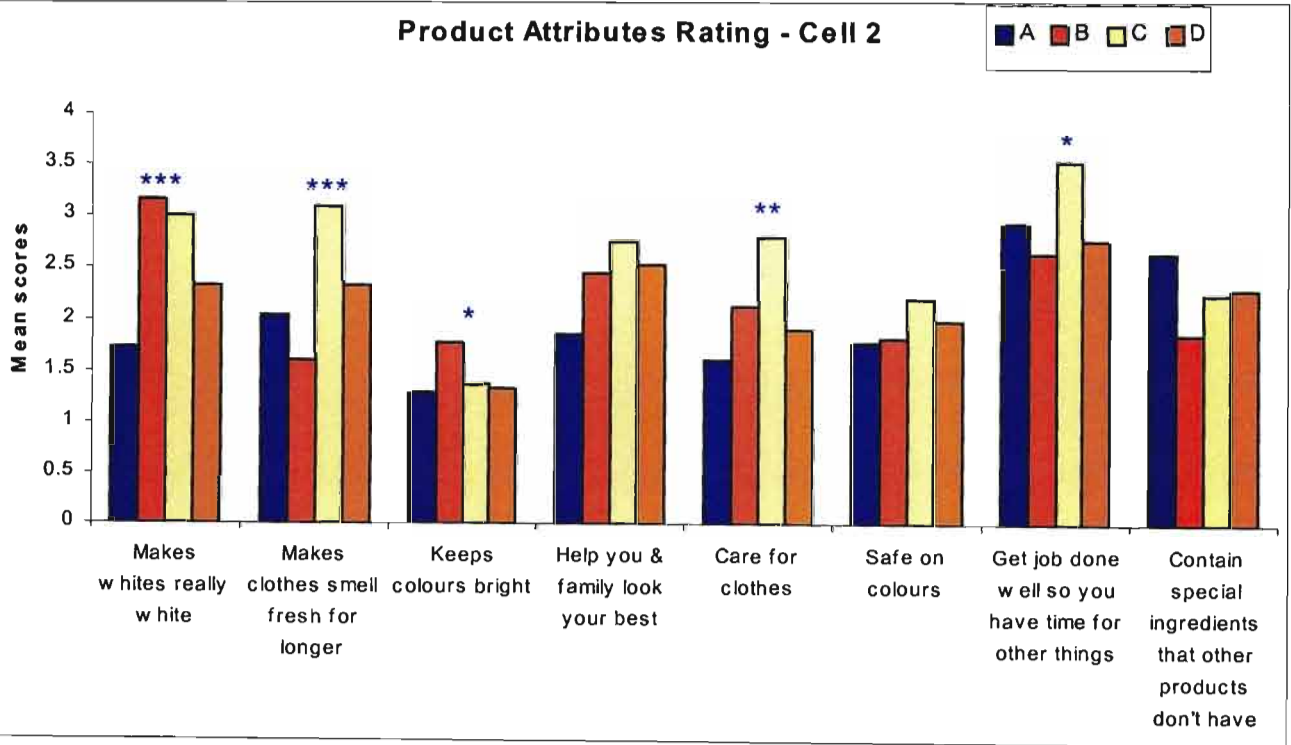
Symbol	Significant Level
****	99.9%
***	99%
**	95%
*	90%(directional)

**Table 5.8: Significant levels on graphs**

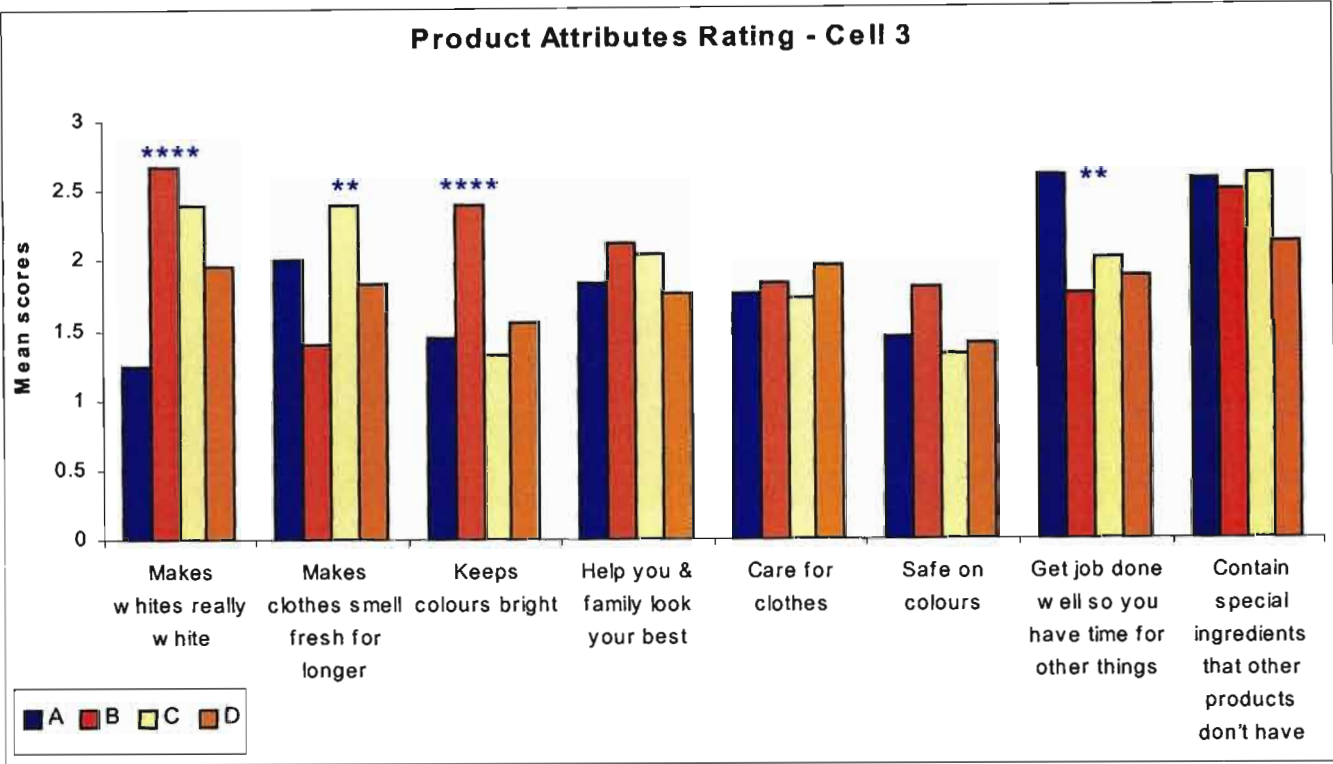
These symbols will be used on all graphs in this study.



**Graph 5.4.1: Mean Rating obtained for each Product Attributes per Prototype - Cell 1**



**Graph 5.4.2: Mean Rating obtained for each Product Attributes per Prototype - Cell 2**



**Graph 5.4.3: Mean Rating obtained for each Product Attributes per Prototype - Cell 3**

### Discussion of findings

The objective was to determine which packaging attributes are most effective in cueing specific colour maintenance benefits offered by the product.

To recap, the following hypotheses were formulated in order to test for the above: -

1. Blue and green will communicate colour care maintenance benefits more effectively than red.
2. Holographic effects indicate colour care maintenance benefits.
3. The packaging value chain understands what packaging attributes communicate colour care maintenance benefits to the Surf consumer.

Graphs 5.4.1, 5.4.2 and 5.4.3 give a quick visual assessment of the results. For the purposes of the discussion, the mean values obtained are tabulated for each comment as during the interview (section 4.7.3) and are used to test the above hypotheses. The tables also indicate any significant differences perceived by each cell between the

prototypes. An additional column is added to each table to indicate any significant differences between the cells.

**5.4.1. Hypothesis 1 : Testing the Effect of Colour**

Blue and green will communicate colour care maintenance benefits more effectively than red.

As per Table 4.3, Packs A, B and C were used for this discussion as they distinctly depict the colours blue, green and red respectively.

**"MAKES WHITES REALLY WHITE" - Comment 1**

	Cell 1	Cell 2	Cell 3	Significant Difference
Blue (A)	3.08	1.72	1.24	2, 3>>1
Green (B)	3.32	3.16	2.68	None
Red (C)	3.20	3.00	2.40	None
Significant Difference	None	A>>BC	A>>BC	

**Table 5.9: Comparison of Mean values obtained for Comment 1 - Effect of colour**

For the variable "makes whites really whites", Cell 1 respondents were neutral (neither agreed nor disagreed) about whether any of the colours communicated this. However, subjects from Cell 2 and 3, did find that the colour blue was significantly better at communicating the claim than red or green.

Once again, this was in line with the findings in section 5.2 and linked right back to the perception of Surf as a brand.

### "CLOTHES SMELL FRESH FOR LONGER" - Comment 2

	Cell 1	Cell 2	Cell 3	Significant Difference
Blue (A)	3.52	2.04	2.00	2, 3>>1
Green (B)	2.12	1.60	2.00	2, 3>>1
Red (C)	3.40	3.08	2.40	2, 3>>1
Significant Difference	B>> AC	AB>>C	AB>>C	

**Table 5.10: Comparison of Mean values obtained for Comment 2 - Effect of colour**

From the above table all respondents thought that the colour green definitely communicates freshness more significantly than red. This finding was also found in the literature in section 3.2.2 and in the spontaneous responses section. The consumers and brand development, however, still maintain that the colours blue and green can communicate fresh smelling clothes and that there is no significant difference between the two colours.

### "KEEPS COLOURS BRIGHT" - Comment 3

	Cell 1	Cell 2	Cell 3	Significant Difference
Blue (A)	2.32	1.28	1.44	2, 3>>1
Green (B)	2.48	1.76	1.76	None
Red (C)	1.8	1.36	1.36	2, 3>>1
Significant Difference	None	None	AC>>B	

**Table 5.11: Comparison of Mean values obtained for Comment 3- Effect of colour**

Respondents in cell 1 and 2 did not perceive any significant difference between red, blue and green in communicating the variable "keeps colours bright". Consumers did perceive red and blue as communicating colour brightness more effectively than green. This was in line with the spontaneous comments made by consumers, who thought that green contradicts the superbblue associated with Surf. The choice of red

was also justified given the demographic profile of the cell 3, who were mostly between the ages of 25-35 and saw Surf as being for the young and vibrant newer generation.

#### "HELPS YOU & YOUR FAMILY LOOK YOUR BEST" - Comment 4

	Cell 1	Cell 2	Cell 3	Significant Difference
Blue (A)	3.64	1.84	1.84	2, 3>>1
Green (B)	3.68	2.44	2.12	2, 3>>1
Red (C)	3.28	2.76	2.04	2, 3>>1
Significant Difference	None	None	None	

**Table 5.12: Comparison of Mean values obtained for Comment 4 - Effect of colour**

All the respondents did not feel that any of the colours communicated this variable more than the other. There was no significant difference between the prototypes. There were significant differences noted between the cells, where respondents in cell 1 did not think that any of the colours were linked to this variable. A possible reason for this, could be the demographic make up of cell 1, where the majority respondents are white and all English-speaking. It is possible that this is not a packaging related finding, but rather one where the respondents can not identify with the variable itself.

#### "CARE FOR CLOTHES" - Comment 5

	Cell 1	Cell 2	Cell 3	Significant Difference
Blue (A)	3.44	1.6	1.76	2, 3>>1
Green (B)	2.56	2.12	1.84	None
Red (C)	2.88	2.8	1.72	1>>2,3
Significant Difference	BC>>A	AB>>C	None	

**Table 5.13: Comparison of Mean values obtained for Comment 5 - Effect of colour**

Subjects from cell 1 found that the colour blue does not communicate caring for clothes and that green and red more communicates this variable more effectively. Cell 2 respondents on the other hand, felt that blue and green were more effective in communicating care for clothes. Consumers did not find any significant difference between the colours. The latter point was contradictory to the findings in the spontaneous thoughts about prototype C. Here respondents though that the red imparted certain harshness.

**"SAFE ON COLOURS" - Comment 6**

	Cell 1	Cell 2	Cell 3	Significant Difference
Blue (A)	2.84	1.76	2.56	2, 3>>1
Green (B)	2.68	1.80	2.48	2, 3>>1
Red (C)	2.28	2.2	2.60	3 >>2,1
Significant Difference	None	None	None	

**Table 5.14: Comparison of Mean values obtained for Comment 6 - Effect of colour**

All the respondents did not feel that any of the colours communicated this variable more effectively than the other. There was no significant difference between the prototypes. There were significant differences noted between the cells, where respondents in cell 1 did not think that any of the colours were linked to this variable. Respondents from cell 2 and 3 felt the same way about the colours blue and green, however, there was a significant difference in the perception of red by the Surf consumers. Despite the consumers associating blue with Surf, there seems to be an opportunity for the colour red depicting safety on clothes.

**"GETS THE JOB DONE WELL, SO THAT YOU HAVE TIME FOR OTHER THINGS" - Comment 7**

	Cell 1	Cell 2	Cell 3	Significant Difference
Blue (A)	3.76	2.92	2.60	2, 3>>1
Green (B)	2.56	2.64	1.76	1, 3>>2
Red (C)	3.44	3.52	2.00	3 >>2,1
Significant Difference	BC>>A	None	BC>>A	

**Table 5.15: Comparison of Mean values obtained for Comment 7 - Effect of colour**

The respondents in cell 1 and 3 felt that the products in the green and red pack were much more effective washing detergents than that in A. This can be understood for cell 1 as they did find that the green and red were much more intriguing colours. The contradiction was found in cell 3, where the results did not tie up with the spontaneous thoughts of pack C in section 5.3.3. Again, there could be something appealing about the red that is perceived by the consumers which needs to be exploited. This can also be seen when comparing significant differences across the cells.

**"CONTAINS SPECIAL INGREDIENTS THAT OTHER PRODUCT DON'T HAVE" - Comment 8**

	Cell 1	Cell 2	Cell 3	Significant Difference
Blue (A)	3.76	2.64	2.56	2, 3>>1
Green (B)	1.92	1.84	2.48	None
Red (C)	3.12	2.24	2.68	None
Significant Difference	B>>AC	None	None	

**Table 5.16: Comparison of Mean values obtained for Comment 8 - Effect of colour**

Th above results indicate that green on the pack communicated a product that had some sort of special ingredients to cell 1 respondents. There were no differences in perception of this variable between the other two cells.

**Summary - Hypothesis 1**

Going back to the hypothesis of whether blue and green communicate colour maintenance benefits more effectively than red, the following can be said:

Blue is still definitely linked to whitening and brightening that is associated with Surf. Blue and more especially green have strong associations with freshness - also found in section 5.3 and literature.

Blue and green are more effective in communicating whitening benefits and freshness than red. However, there seems to be a perception that red can impart strong feelings associated with brightness, safety on colours, care of garments and an effective product. All of the latter also associated with colour care maintenance benefits.

In summary it can be said that the hypothesis is not true and that there is an opportunity for red to be effectively utilised on a Surf pack to depict a good Surf product.

**5.4.2. Hypothesis 2 : Testing the Effect of Design**

Holographic effects indicate colour care maintenance benefits.

As per Table 4.3, Pack D was used for this discussion as it distinctly depicts a holographic design.

Using the same approach in section 5.4.1, the follow was found.

**"MAKES WHITES REALLY WHITE" - Comment 1**

	Cell 1	Cell 2	Cell 3	Significant Difference
<b>Holographic Effect</b>	3.56	2.32	1.96	2, 3>>1

**Table 5.17: Comparison of Mean values obtained for Comment 1 - Effect of Design**

For the variable "makes whites really whites", Cell 1 respondents were neutral (neither agreed nor disagreed) about whether this design communicated this variable. However, subjects from Cell 2 and 3, did find that the holographic effect was effective in communicating the claim.

#### **"CLOTHES SMELL FRESH FOR LONGER" - Comment 2**

	Cell 1	Cell 2	Cell 3	Significant Difference
<b>Holographic Effect</b>	3.56	2.32	1.84	2, 3>>1

**Table 5.18: Comparison of Mean values obtained for Comment 2 - Effect of Design**

The findings for this variable were the same as for the previous variable. Consumers agreed strongly that the holographic effect communicated fresh smelling clothes and that there is no significant difference in perception between the cell 2 and 3.

#### **"KEEPS COLOURS BRIGHT" - Comment 3**

	Cell 1	Cell 2	Cell 3	Significant Difference
<b>Holographic Effect</b>	2.44	1.32	1.56	2, 3>>1

**Table 5.19: Comparison of Mean values obtained for Comment 3 - Effect of Design**

All respondents agreed that this effect communicated an image of the product keeping colours bright. There was, however, a significant difference between the perception of the subjects from cell 1 and the other cells.

#### **"HELPS YOU & YOUR FAMILY LOOK YOUR BEST" - Comment 4**

	Cell 1	Cell 2	Cell 3	Significant Difference
<b>Holographic Effect</b>	3.52	2.52	1.76	2, 3>>1

**Table 5.20: Comparison of Mean values obtained for Comment 4 - Effect of Design**

As with the other variables discussed thus far, cell 1 respondents were neutral to this design. Consumers strongly agreed to this statement. There was again a significant difference between the perception between cell 1 respondents and the other panellists.

**"CARE FOR CLOTHES" - Comment 5**

	Cell 1	Cell 2	Cell 3	Significant Difference
<b>Holographic Effect</b>	3.16	1.88	1.96	2, 3>>1

**Table 5.21: Comparison of Mean values obtained for Comment 5 - Effect of Design**

Subjects from cell 1 neither agreed nor disagreed with the comment. Cell 2 and 3 samples, however, agreed that the holographic effect depicts a product that would care for your clothes.

**"SAFE ON COLOURS" - Comment 6**

	Cell 1	Cell 2	Cell 3	Significant Difference
<b>Holographic Effect</b>	2.4	1.96	1.40	2, 3>>1

**Table 5.22: Comparison of Mean values obtained for Comment 6 - Effect of Design**

All the respondents agreed that the product within a pack that has a holographic design is "safe on clothes". There was a significant difference noted between cell 1 respondents and the other cells.

**"GETS THE JOB DONE WELL, SO THAT YOU HAVE TIME FOR OTHER THINGS" - Comment 7**

	Cell 1	Cell 2	Cell 3	Significant Difference
<b>Holographic Effect</b>	3.68	2.76	1.88	2, 3>>1

**Table 5.23: Comparison of Mean values obtained for Comment 7- Effect of Design**

Consumers thought that the holographic pack contained an effective washing detergent. Respondents from cell 1 tended to disagree with this statement.

Somehow, the holographic design seemed to impart some magical, mystical feeling that was only perceived by the consumers and brand development. The respondents from cell 1 were not convinced. This is also noted in table 5.24.

**"CONTAINS SPECIAL INGREDIENTS THAT OTHER PRODUCT DON'T HAVE" - Comment 8**

	Cell 1	Cell 2	Cell 3	Significant Difference
Holographic Effect	3.24	2.28	2.12	2, 3>>1

**Table 5.24: Comparison of Mean values obtained for Comment 8- Effect of Design**

**Summary - Hypothesis 2**

The holographic design scored well on all product attributes that are associated with colour care maintenance benefits. This perception of the design, however, was only found for respondents from cells 2 and 3. Cell 1 respondents were not really convinced.

Thus, it can be said that the holographic effect does indicate colour maintenance benefits as perceived by brand developers and Surf consumers.

**5.4.3. Hypothesis 3 : Testing the Effectiveness of the packaging value chain**

The packaging value chain understands what packaging attributes communicate colour care maintenance benefits to the Surf consumer.

The packaging value chain consists of respondents from cell 1, i.e. the company's artwork agencies and suppliers, as well as respondents internal to the company that are responsible for developing the entire Surf brand, i.e. cell 2.

Following from the results and discussions in sections 5.4.1 and 5.4.2, it was found that brand development understands which packaging attributes are effective in communicating colour care benefits. Unfortunately, the perceptions of respondents from cell 1 were not the same as those of the surf consumer with regard to understanding which packaging attributes communicate colour maintenance benefits. This finding is in line with those found in the section under the perception of the brand. Cell 1 respondents need to be more aware of the emotional aspects involved with the brand.

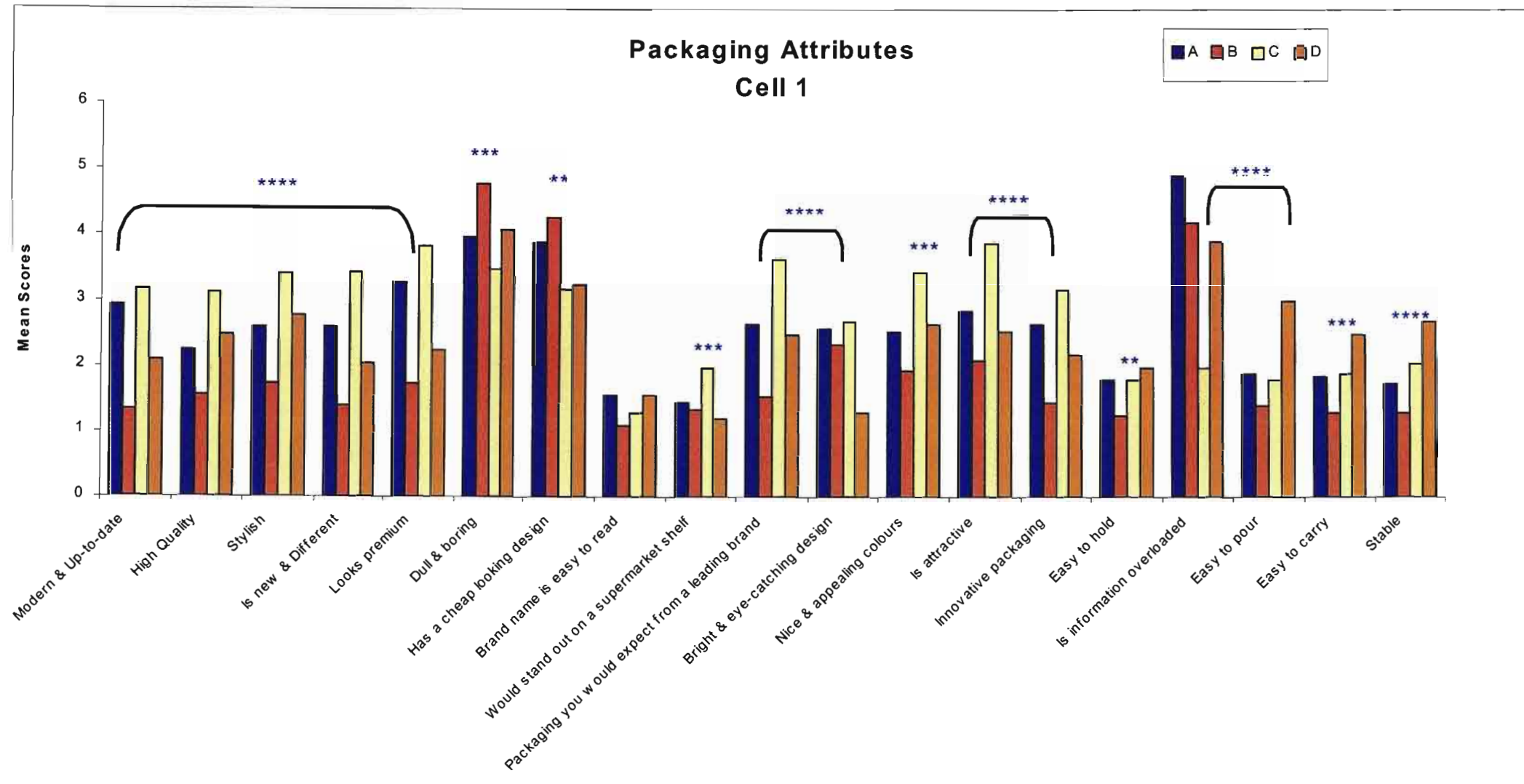
Thus, the packaging value chain does not understand which packaging attributes communicate colour care maintenance benefits to the Surf consumer.

### **5.5. Packaging Attributes that are Appealing**

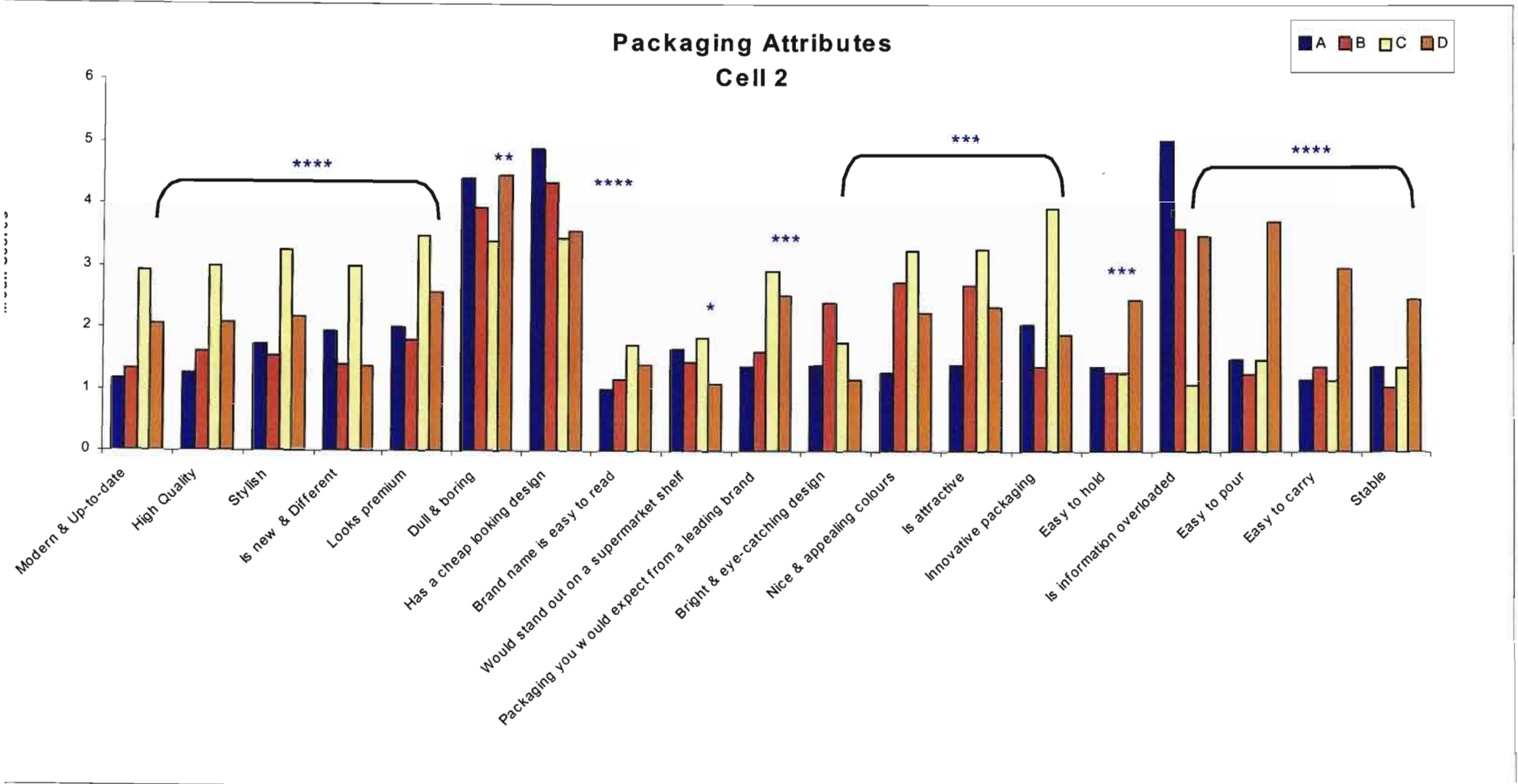
Respondents were given a list of 18 packaging attributes and asked to rate each prototype using a 5 point Likert scale. Data was collected and numbers were assigned to each rating as per table 5.7.

The results were statistically analysed and are displayed graphically using the mean values obtained.

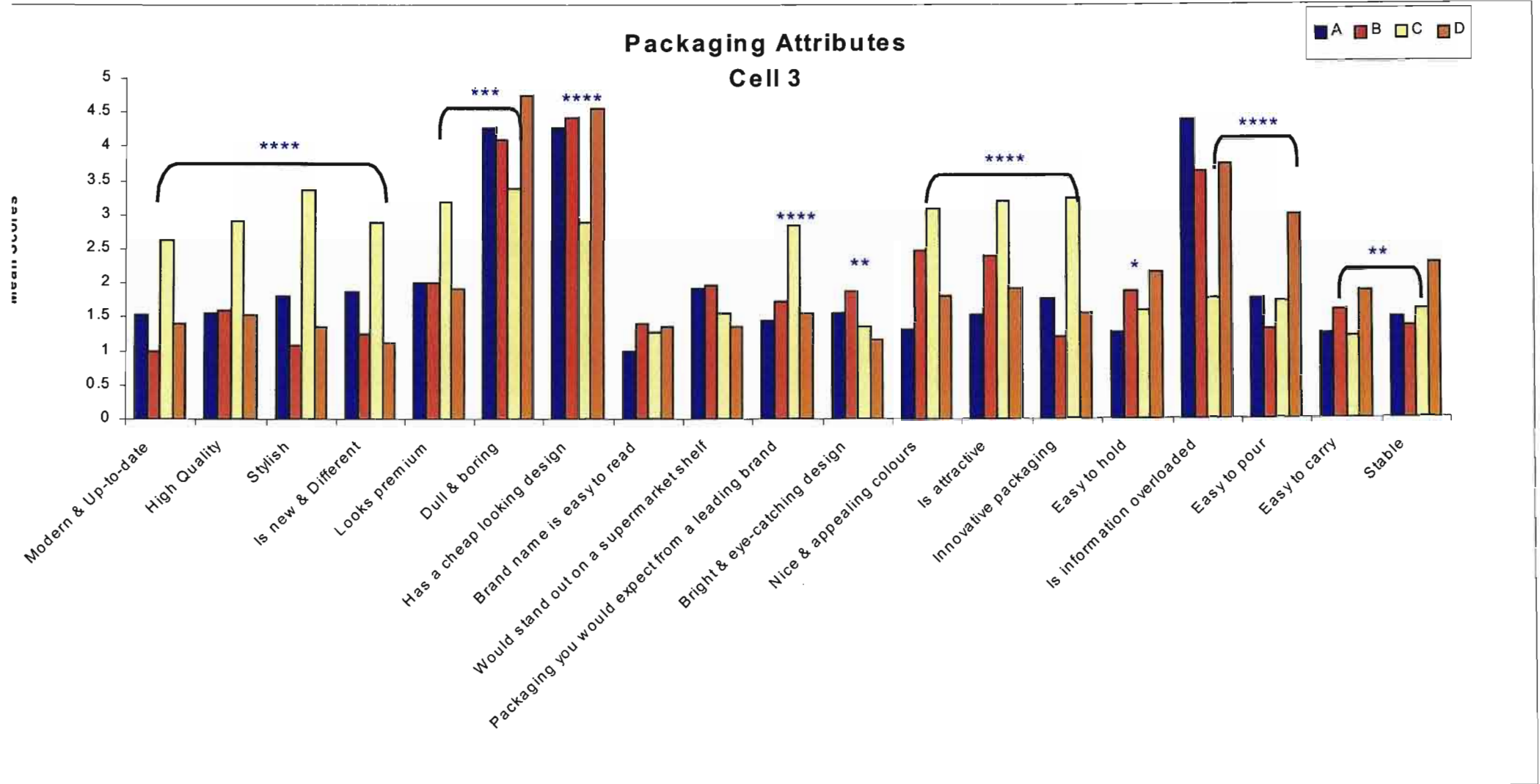
Graphs 5.5.1, 5.5.2 and 5.5.3 shows the respective mean rating given by respondents from Cell 1, Cell 2 and Cell 3 respectively. These graphs compares results obtained between each prototype.



**Graph 5.5.1: Data obtained for Packaging Attributes of each prototype as perceived by Cell 1**



**Graph 5.5.2: Data obtained for Packaging Attributes of each prototype as perceived by Cell 2**



**Graph 5.5.3 : Packaging Attributes of each prototype as perceived by Cell 3**

### Discussion of findings

The objective of this part of the study was to gain insight into which packaging elements would appeal to the Surf consumer at the point of purchase. The study was also meant to indicate whether the company's packaging value chain is effective in delivering a package, which would appeal to the Surf consumer.

Based on some of the learnings from literature, the following **hypotheses** were formulated to test for the above:

1. The colours green and blue are more appealing than red.
2. Curved shape communicates better than rectangular shape
3. Board is preferred over flexible material.
4. Holographic effect is appealing
5. The packaging value chain has a good understanding of what packaging attributes appeal to the Surf LSM 7-8 consumer.

The discussion format used will be similar to that used in section 5.4. Each comment asked during the interview is listed above each table.

#### 5.5.1. Hypothesis 1 : Testing the Effect of Colour

The colours green and blue are more appealing than red.

As per Table 4.3, Packs A, B and C were used for this discussion as they distinctly depict the colours blue, green and red respectively.

#### "NICE & APPEALING COLOURS" (1)

	Cell 1	Cell 2	Cell 3	Significant Difference
Blue (A)	2.52	1.28	1.32	2, 3>>1
Green (B)	1.92	2.72	2.48	None
Red (C)	3.44	3.24	3.08	None
Significant Difference	AB>>C	A>>BC	A>B>C	

**Table 5.25: Comparison of Mean values obtained for testing the Effect of Colour of Pack (1)**

Respondents from cell 1 and 3 felt that blue and green were significantly more appealing than red. Respondents from cell 2 did find the green more appealing than the red, however, this difference was not significant. They did perceive the blue as being the most appealing.

From the above, it can be said that blue and green are more appealing than red.

Although the results above did indicate that respondents found the blue and green to be more appealing than the red, findings from section 5.4 indicated that there is a certain association of red to brightness that the consumer finds appealing. Therefore, it was decided to evaluate the results based on the comment "bright & eye-catching design".

**"BRIGHT & EYE-CATCHING DESIGN" (2)**

	Cell 1	Cell 2	Cell 3	Significant Difference
Blue (A)	2.56	1.40	1.56	2, 3>>1
Green (B)	2.32	2.4	1.88	None
Red (C)	2.68	1.76	1.36	2, 3>>1
Significant Difference	None	AC>>B	AC>B	

**Table 5.26: Comparison of Mean values obtained for testing the Effect of Colour of Pack (2)**

Similar results were found in section 5.4. Consumers did perceive red and blue as communicating brightness more effectively than green. This is extremely important to consider in designing an effective Surf pack, as there is an opportunity to use red in depicting the brightening aspect.

**5.5.2. Hypothesis 2 : Testing the Effect of Shape**

Curved shape communicates better than rectangular shape.

In order to test the above hypothesis on shape, comments related to in-use benefits were analysed.

As per Table 4.3, Packs A and B were used for this discussion as they distinctly depict a rectangular and curved shape respectively.

**"EASY TO HOLD" (1)**

	Cell 1	Cell 2	Cell 3	Significant Difference
<b>Rectangular (A)</b>	1.80	1.36	1.28	None
<b>Curved (B)</b>	1.24	1.28	1.88	1, 2 >>3
<b>Significant Difference</b>	None	None	None	

**Table 5.27: Comparison of Mean values obtained for testing the Effect of Shape (1)**

**"EASY TO POUR" (2)**

	Cell 1	Cell 2	Cell 3	Significant Difference
<b>Rectangular (A)</b>	1.88	1.48	1.76	None
<b>Curved (B)</b>	1.4	1.24	1.32	None
<b>Significant Difference</b>	None	None	None	

**Table 5.28: Comparison of Mean values obtained for testing the Effect of Shape (2)**

**"EASY TO CARRY" (3)**

	Cell 1	Cell 2	Cell 3	Significant Difference
<b>Rectangular (A)</b>	1.84	1.16	1.24	None
<b>Curved (B)</b>	1.28	1.36	1.6	None
<b>Significant Difference</b>	None	None	None	

**Table 5.29: Comparison of Mean values obtained for testing the Effect of Shape (3)**

**"STABLE" (4)**

	Cell 1	Cell 2	Cell 3	Significant Difference
<b>Rectangular (A)</b>	1.72	1.36	1.48	None
<b>Curved (B)</b>	1.28	1.04	1.36	None
<b>Significant Difference</b>	None	None	None	

**Table 5.30: Comparison of Mean values obtained for testing the Effect of Shape (4)**

According to literature, shape can communicate the functionality of the pack, ie the use of the product. The form of the package can positively help the consumer in opening, using, storing, disposing and simply living with the pack.

Although the previous tables look cumbersome and boring, as there were no significant differences found, it was important to illustrate that both the shapes were appealing to the respondents with regard to how the pack would function when in use.

Literature, however, also says that the shape of the pack can motivate desire for the pack even before the consumer reads the label or even sees the product. It happens numerous times when a person may find that the shape of the pack is appealing and buys it just for that. This happens very often in the cosmetics and perfume industries, where perfume houses are constantly coming up with innovative shapes in order to entice the consumer to buy the product.

Thus, the following additional comments (5, 6, and 7) were also analysed in order to determine whether the new, curved shape could stimulate some appeal over the normal rectangular shape:

**"MODERN & UP-TO-DATE" (5)**

	Cell 1	Cell 2	Cell 3	Significant Difference
Rectangular (A)	2.92	1.16	1.52	2, 3>>1
Curved (B)	1.32	1.32	1.00	None
Significant Difference	B>>A	None	None	

**Table 5.31: Comparison of Mean values obtained for testing the Effect of Shape (5)**

**"STYLISH" (6)**

	Cell 1	Cell 2	Cell 3	Significant Difference
Rectangular (A)	2.60	1.72	1.80	2, 3>>1
Curved (B)	1.72	1.52	1.08	None
Significant Difference	B>>A	None	None	

**Table 5.32: Comparison of Mean values obtained for testing the Effect of Shape (6)**

**"NEW & DIFFERENT" (7)**

	Cell 1	Cell 2	Cell 3	Significant Difference
Rectangular (A)	2.60	1.92	1.88	2, 3>>1
Curved (B)	1.40	1.40	1.24	None
Significant Difference	B>>A	None	None	

**Table 5.33: Comparison of Mean values obtained for testing the Effect of Shape (7)**

Respondents from cell 2 and 3 did not find the curved shape motivating enough over the normal rectangular shape.

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Cell 1 respondents, however, did find this shape more intriguing than the rectangular shape. A possible reason could be again the demographic profile of the cell.

In summary, from a functional point of view, the curved shape does not communicate better than the rectangular shape. In fact there are no perceived differences between the two different shapes.

In addition, cell 2 and 3 respondents do not find the new curved shape to be more stimulating and motivating enough than the normal rectangular shape. Cell 1 respondents did feel otherwise.

Therefore, hypothesis 2 is not true.

**5.5.3. Hypothesis 3 : Testing the Effect of Physical Material**

Board is preferred over flexible material.

Similar to the analysis of shape, for the testing of the above hypothesis on effect of physical material, comments related to in-use benefits were analysed.

As per Table 4.3, Packs A and D were used for this discussion as they distinctly depict packages that are made up of board and flexible material respectively.

**"EASY TO HOLD" (1)**

	Cell 1	Cell 2	Cell 3	Significant Difference
<b>Board (A)</b>	1.80	1.36	1.28	None
<b>Flexible (D)</b>	1.96	2.44	2.16	None
<b>Significant Difference</b>	A>>D	A>>D	None	

**Table 5.34: Comparison of Mean values obtained for testing the Effect of Physical Material (1)**

**"EASY TO POUR" (2)**

	Cell 1	Cell 2	Cell 3	Significant Difference
Board (A)	1.88	1.48	1.76	None
Flexible (D)	3.00	3.72	3.00	None
Significant Difference	A>>D	A>>D	A>>D	

**Table 5.35: Comparison of Mean values obtained for testing the Effect of Physical Material (2)**

**"EASY TO CARRY" (3)**

	Cell 1	Cell 2	Cell 3	Significant Difference
Board (A)	1.84	1.16	1.24	None
Flexible (D)	2.48	2.96	1.88	None
Significant Difference	A>>D	A>>D	A>>D	

**Table 5.36: Comparison of Mean values obtained for testing the Effect of Physical Material (3)**

**"STABLE" (4)**

	Cell 1	Cell 2	Cell 3	Significant Difference
Board (A)	1.72	1.36	1.48	None
Flexible (D)	2.68	2.48	2.28	None
Significant Difference	A>>D	A>>D	A>>D	

**Table 5.37: Comparison of Mean values obtained for testing the Effect of Physical Material (4)**

It was found that pack A scored significantly better from a functional point of view than pack D. This was in line with previous research on flexible materials. Thus, hypothesis 3 is true.

**5.5.4. Hypothesis 4 : Testing the Effect of Design**

Holographic effects are appealing.

As per Table 4.3, Pack D was used for this discussion as it clearly depicts a holographic design.

**"MODERN & UP-TO-DATE" (1)**

	Cell 1	Cell 2	Cell 3	Significant Difference
Holographic Effect (D)	2.08	2.04	1.40	None

**Table 5.38: Comparison of Mean values obtained for testing Holographic Effect (1)**

**"STYLISH" (2)**

	Cell 1	Cell 2	Cell 3	Significant Difference
Holographic Effect (D)	2.76	2.16	1.36	2, 3>>1

**Table 5.39: Comparison of Mean values obtained for testing Holographic Effect (2)**

**"DULL & BORING" (3)**

	Cell 1	Cell 2	Cell 3	Significant Difference
Holographic Effect (D)	4.08	4.44	4.76	None

**Table 5.40: Comparison of Mean values obtained for testing Holographic Effect (3)**

**"HAS A CHEAP LOOKING DESIGN" (4)**

	Cell 1	Cell 2	Cell 3	Significant Difference
Holographic Effect (D)	3.24	3.56	4.56	3>>1,2

**Table 5.41: Comparison of Mean values obtained for testing Holographic Effect (4)**

**"WOULD STAND OUT ON A SUPERMARKET SHELF" (5)**

	Cell 1	Cell 2	Cell 3	Significant Difference
<b>Holographic Effect (D)</b>	1.20	1.08	1.36	None

**Table 5.42: Comparison of Mean values obtained for testing Holographic Effect (5)**

**"BRIGHT & EYE-CATCHING DESIGN" (6)**

	Cell 1	Cell 2	Cell 3	Significant Difference
<b>Holographic Effect (D)</b>	1.28	1.16	1.16	None

**Table 5.43: Comparison of Mean values obtained for testing Holographic Effect (6)**

**"IS ATTRACTIVE" (7)**

	Cell 1	Cell 2	Cell 3	Significant Difference
<b>Holographic Effect (D)</b>	2.52	2.32	1.92	None

**Table 5.44: Comparison of Mean values obtained for testing Holographic Effect (7)**

**"INNOVATIVE PACKAGING" (8)**

	Cell 1	Cell 2	Cell 3	Significant Difference
<b>Holographic Effect (D)</b>	2.16	1.88	1.56	None

**Table 5.45: Comparison of Mean values obtained for testing Holographic Effect (8)**

According to literature in section 3.2.4, graphics and design plays an important role in encouraging the purchase of your product. The purpose of artwork design is to arouse that impulse and make your product the product of choice.

Pack D scored extremely well on all the packaging attributes listed above. These attributes were specifically chosen, as they are associated with testing the effectiveness of the design and its ability to stand out on a supermarket shelf.

The only difference noted was from cell 1 respondents. They neither agreed nor disagreed on whether the pack had a cheap looking design. This is in line with some of the spontaneous responses in section 5.3.

In summary, it was found that hypothesis 4 was true.

**5.5.5. Hypothesis 5 : Testing the Effectiveness of the packaging value chain**

The packaging value chain has a good understanding of what packaging attributes appeal to the Surf LSM 7-8 consumer.

Following from the results and discussions in sections 5.4.1 - 5.4.4, it was found that artwork suppliers and brand development are in agreement with consumers as to which colours, shape, design and physical material appeals to the Surf consumer.

Thus, the packaging value chain has a good understanding of what packaging attributes appeal to the Surf LSM 7-8 consumer.

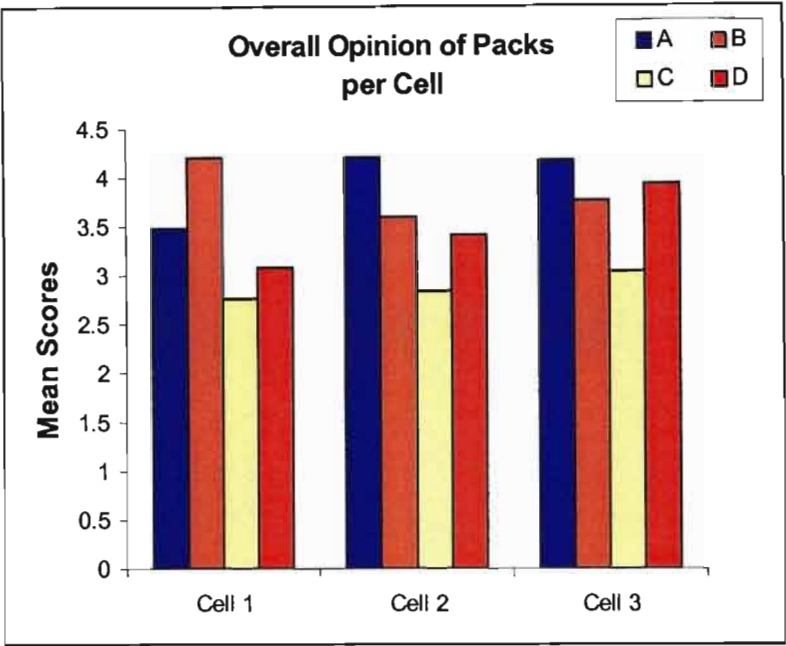
**5.6. Overall opinion of Packs**

Respondents were finally asked to give their overall opinion of each package and asked to rate each prototype using a 5 point Likert scale. Data was collected and numbers were assigned to each rating as per table 5.46.

Very poor	1
Poor	2
Neither poor nor good	3
Good	4
Excellent	5

**Table 5.46: Coding for Likert Scale - Overall opinion**

The results were statistically analysed and are displayed graphically using the mean values obtained.



**Graph 5.6.1: Overall Opinion per Cell**

Graph 5.6.1 describes the overall opinion of the packs per cell, i.e. the graph compares the prototypes per cell.

### **Discussion**

- Respondents from cell 1 perceived pack B (green bottle) as being significantly better than the others. This was in line with their spontaneous responses to the pack as well as their positive feelings about the colour green. They also thought that pack C was a poor package.
- Respondents from cell 2 found pack A as being significantly better than the others. This was also in line with their thoughts on the colour blue being associated with the Surf brand. They also thought that pack C was poor overall.
- Surf consumers found that packs A and D were significantly better than the other packs. This is also in line with their responses in associating blue to surf and finding the holographic effect very appealing.

## **6. CONCLUSION AND RECOMMENDATIONS**

### **Conclusion**

The research was conducted in order to gain insights into which attributes of packaging elements affect a Surf consumer at the point of purchase. The study evaluated the perceptions of the Surf LSM 7-8 consumers.

An extensive literature review was conducted in order to understand which colour, shape/size, physical material and design of a pack could impart positive messages to the consumers. However, current literature on Surf brand packaging was found to be limited and could not clearly identify which of the elements of a pack would appeal to the Surf consumer. The literature was primarily concerned with the visual cue of the colour blue.

The study was also concerned with determining how effective the packaging value chain is in delivering a Surf pack that was appealing to the consumer. Samples used in the study also consisted of people from artwork agencies, packaging suppliers and the company's brand development team, all of who are involved at some stage in the development of the Surf brand.

The first part of the study investigated the current perception of the Surf brand. The female respondents from the company's brand development team have a good understanding of the emotional benefits (confidence, feeling good, looking good) associated with the Surf brand as perceived by the consumers. A concerning discovery was that respondents from artwork agencies and packaging suppliers were unsure of what the brand stood for and what it was trying to communicate. This was also found among male brand developers.

It was found that the colour blue is still the main visual cue associated with Surf. Green had a strong linkage to freshness. There is an opportunity for red to be used on a Surf pack in order to impart feelings about brightness. It was also found that holographic designs are effective in communicating colour maintenance benefits.

It was found that those responsible for designing, printing and converting a Surf pack did not understand which packaging attributes communicate colour maintenance benefits. Findings on the differences in perception of the Surf brand between artwork

agencies, packaging suppliers and Surf consumers (and brand developers) could be a possible reason for this.

Finally the study evaluated which packaging attributes are appealing. Blue and green were found to be more appealing than red. However, it was reaffirmed that if used effectively red could be exploited to depict brightness. It was also found that the shape of a laundry product only communicates functionality. Cartons were found to be preferred over bags mainly because of resealing issues. Holographic designs should be incorporated onto a Surf pack. The packaging value chain is effective in understanding which attributes of colour, shape, material and design are appealing to the Surf consumer.

### **Recommendations**

From the above research findings, it would be interesting to conduct research on the following aspects:

- In light of the evolving, younger, consumer as well as the growth in other laundry brands especially Sunlight, should the Surf positioning be changed. Or what should be done in order to utilise the marketing mix communications more effectively to pull Surf out of its so-called "blurred positioning"
- To what extent can red be used on a Surf pack to depict brightness?
- To brainstorm ideas on how to improve functionality of flexible bags in terms of opening/closing

It is also recommended that company needs to get our artwork agencies and packaging suppliers to become more involved in consumer immersions and research in order to get into the minds of consumers.

The aspect of testing the effectiveness of the packaging value chain should be extended to other brands. It allows individuals involved to take a step away from the frenzy of trying to get any pack out and take a good look at what should be done in order to appeal to the consumer.

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## **APPENDIX 1**

### **Screening Questionnaire for Surf LSM 7-8 consumers**

RECRUITMENT QUESTIONNAIRE

DEMOGRAPHICS OF RESPONDENTS (write in or circle)

- 1

Actual age?
- 2

Gender?
- 3

Race?
- 4

Home Language?
- 5

South African born?

(If 'NO', must have lived in South Africa for **at least 5 years**)
- 6

Durban resident?

(Only recruit if 'YES')

GROUP DETAILS (write in)

RACE

DATE

TIME

USERSHIP

Respondent Name

Address

Postal code

Telephone

[H]

[W]

[C]

Occupation

Employer (if applicable)

E-mail address

RECRUITMENT CRITERIA

- ◆ Length of Interview is 25 minutes, respondents must be able to stay for the entire period
- ◆ Respondents must be willing to travel to Umhlanga Ridge and sign a confidentiality agreement
- ◆ No children should be brought to the groups.
- ◆ Must be verbally articulate and able to use descriptive language
- ◆ Must have good eye-sight.
- ◆ All respondents must be personally responsible for buying and using products.

Circle appropriate answer in column. Write in where applicable.

1. Age?

19 or younger	1	Close
20-34 years	2	Cont.
35-45 years	3	Cont.
46-55 years	4	Cont.
56+	5	Cont.

2. Marital Status?

Married/cohabiting	1	Cont.
Single	2	Cont.
Widowed/Divorced	3	Cont.

3. Children in Home?

Children in home	1	Cont.
Children under 10 yrs age living at home?	2	Cont.

4. Home Language?

English	1	Cont., check numbers per group
Afrikaans	2	Cont., if fluent in English only
'Zulu'	3	Cont., if fluent in English only
Other	4	Cont., if fluent in English only

5. Who is responsible in your household for a) doing the laundry i.e., washing, and b) buying your laundry and house-hold care products?

	(a)	(b)
Me	Cont	Cont
My partner	Close	Close
My maid	Close	Close
Another person	Close	Close

All must be personally responsible for purchasing and responsible for household products in their household!

6. Which products do you use most often

RECORD BELOW - DO NOT READ OUT!

	Always Continue
Surf	
OMO	Close
Sunlight	Close
Skip	Close
Bioclassic	Close
Other	Close

7. And now, I would like to play a little game with you that has nothing to do with the questions I've already asked you.

a) First of all, can you please tell me as much different things you associate with the colour red as you can?

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---

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b) And can you please tell me as much different qualities of a cardboard box and a plastic bag?

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Recruitment was for spontaneous respondents who are articulate and not be shy. They must find at least five different answers (associations / qualities) per question to qualify for the group.

8. GENERAL HEALTH

As far as you are aware, are you colour blind or do you suffer from any other problem which affect your eyesight/vision, including short or long-sightedness?

- YES but wear glasses to correct☐ (go to next question)
- YES (but don't wear glasses)☐ (continue)
- NO, have no problems with eyesight☐ (go to next question)

If YES (but don't wear glasses), ask what the problem is and exclude if the visual defect cannot be corrected with glasses, e.g. color blindness, or is not being corrected with glasses, e.g. long-sightedness,).

---

**9. SENSORY QUIZ**

**Please complete the following questions as best you can. There are no right or wrong answers, it is your opinion we are interested in.**

**a) Name some things which are TRANSPARENT or see-through:**

.....

.....

**b) How would you describe the difference between the ocean and a fire-brigade?**

.....

.....

**Only recruit respondent if they are able to utilize descriptive language and can recognize and describe difference**

DETERMINE THE RESPONDENT'S LSM GROUP AS FOLLOWS :-

1. QUESTION THE RESPONDENT ON THE ITEMS LISTED IN THE TABLE BELOW (CIRCLING EITHER "YES" OR "NO" IN EACH CASE)				
QUESTION : DO YOU.....		YES	NO	CARD 2
Have at least one car in your household	Het teen minste een motor in u huishouding?	0	-30	c.11
Live in a traditional hut	Woon in 'n tradisionele hut?	-21	0	c.12
Have electricity and running water in your home	Het elektrisiteit en lopende water in u huis?	0	-37	c.13
Have hot running water from a geyser in your home	Het warm lopende water van 'n geyser in u huis?	23	0	c.14
Have a flush toilet at home (inside or outside)	Het 'n spoel toilet by die huis (binne of buite)?	43	0	c.15
Personally have or use any kind of bank account (excluding bond)	Het persoonlik of gebruik enige soort bankrekening (verband uitgesluit)?	0	-28	c.16
Personally have or use a credit card, a bank loan (not a bond) or bought any durable item on credit in the past 12 months	Het persoonlik of gebruik 'n kredietkaart, 'n bank lening (nie 'n verband nie), of het enige duursame item op krediet gekoop gedurende die afgelope 12 maande?	0	-23	c.17
Personally have any kind of insurance policy (excluding insurances provided by your employer)	Het persoonlik enige soort versekering (uitgesluit versekering wat deur u werk-gewer verskaf word)?	0	-26	c.18
Ever buy dishwashing liquid	Koop u ooit skottelgoedopwasmiddel?	27	0	c.19
Have a microwave oven	Het 'n mikrogolfoond?	24	0	c.20
Own a fridge or freezer	Besit 'n yskas/vrleskas?	26	0	c.21
Own a polisher or vacuum cleaner	Besit 'n vloerpoleerder/stofsuier?	38	0	c.22
Have a washing machine	Het 'n wasmasjien?	24	0	c.23
Have a TV set	Het 'n TV stel?	21	0	c.24
Own a Hi-fi or music centre (NOT a radio only)	Besit 'n Hoëtroustel of musieksentrum (NIE net 'n radio nie)?	21	0	c.25
Are wholly or partly responsible for buying household groceries and food, and you shop at one of these stores: Checkers/ Shoprite, Clicks, Diskom, Hyperama, Multisave, OK Bazaars, Pick 'n Pay, Score, Sentra, Spar or Woolworths	Is heeltemal of gedeeltelik verantwoordelik vir die koop van huishoudelike kruidentersware en dos en u koop by een van hierdie winkels:  Checkers/Shoprite, Clicks, Diskom, Hyperama, Multisave, OK Bazaars, Pick 'n Pay, Score, Sentra, Spar or Woolworths?	0	-46	c.26
Live in a household that buys groceries and food at one of these stores: Checkers/ Shoprite, Clicks, Diskom, Hyperama, Multisave, OK Bazaars, Pick 'n Pay, Score, Sentra, Spar or Woolworths	Woon in 'n huishouding wat kruidentersware en kos by een van hierdie winkels koop: Checkers/Shoprite, Clicks, Diskom, Hyperama, Multisave, OK Bazaars, Pick 'n Pay, Score, Sentra, Spar or Woolworths?	36	0	c.27
Have a telephone at home	Het 'n telefoon by die huis?	23	0	c.28
Live in a rural area outside Western Cape or Gauteng (ie. Pretoria, Reef, Jhb, Vaal triangle)	Woon in 'n buitestedelike gebied buite Wes Kaap of Gauteng? (ie. Pretoria, Reef, Jhb, Vaal triangle)	-27	0	c.29
Have a domestic servant	Het 'n huisbediende?	0	-22	c.30

2. NOW ADD UP THE TOTAL SCORE (FROM BOTH THE "YES" AND "NO" COLUMNS), REMEMBERING TO SUBTRACT THOSE NUMBERS WITH A MINUS SIGN IN FRONT OF THEM.			
TOTAL			
3. THEN ADD THE CONSTANT OF 300 TO YOUR TOTAL TO GET THE GRAND TOTAL		300	
CONSTANT			
GRAND TOTAL			
4. CHECK THE GRAND TOTAL SCORE AGAINST THE FOLLOWING TABLE TO DETERMINE WHICH LSM GROUP THE RESPONDENT FALLS INTO:			
LSM GROUP	RANGE		
A [	8..... 523+	PLEASE WRITE IN THE RESPONDENT'S LSM GROUP NO. ie. 1, 2, 3, 4, ETC).	
	7..... 421 - 522		
B [	6..... 345 - 420	TRANSFER LSM GROUP NO. TO FRONT PAGE OF QUESTIONNAIRE (12: LSM)	
	5..... 273 - 344		
C [	4..... 196 - 272		
	3..... 125 - 195		
D =	2..... 67 - 124		
E =	1..... 0 - 66		

## **APPENDIX 2**

### **Pictures of Mock-up Packages**

PROTOTYPE  
A



# PROTOTYPE B



PROTOTYPE  
C



# PROTOTYPE D



**Appendix 3**  
**Interview Schedule**

## SECTION 2: BIOGRAPHICAL DATA

NAME (OPTIONAL): \_\_\_\_\_

GENDER (COMPULSORY): \_\_\_\_\_

PLEASE TICK/CROSS THE RELEVANT BOX WHERE APPLICABLE

1. I fall in the following age group:

<b><u>AGE</u></b>	
Under 25	
Between 25-35	
Between 36-45	
Between 46-55	
Over 55	

2. I am:

<b><u>MARITAL STATUS</u></b>	
Single	
Married/live with partner	
Divorced	
Widowed	

3. How many children do you have that live with you?

<b><u>NUMBER OF CHILDREN</u></b>	
No child	
One child	
Two children	
Three children	
Four or more children	

4. I speak the following language at home most of the time:

<b><u>LANGUAGE</u></b>	
English	
Afrikaans	
Zulu	
Xhosa	
Sotho	
Other(please specify)	

5. I have the following level of education:

<b><u>EDUCATION</u></b>	
Standard 8 or 9	
Matric	
A basic certificate	
A basic diploma or degree	
Post-graduate qualification	

### SECTION 3: MAIN INTERVIEW

TAKE RESPONDENT TO AN INTERVIEW TABLE AND SHOW FOUR TEST PACKS

SAY TO RESPONDENT:

What do you think of SURF as a brand?

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---

Here are three packs, PACK A; B , C, and D which you may or may not have seen before. Please spend a few minutes and have a good look at PACK A before I ask you a few questions.

WHEN RESPONDENT HAS HAD ENOUGH TIME, ASK Q1.

Q1. What, if anything, do you particularly DISLIKE about the packaging?

PROBE FULLY. What else? WRITE IN WORD FOR WORD.

A:

B:

C:

D:

Q2. What, if anything, do you particularly LIKE about the packaging?

PROBE FULLY. What else? WRITE IN WORD FOR WORD.

A:

B:

C:

D:

Q3. I am now going to read out some comments about this brand. I would like to find out your impressions of the product, just based upon looking at this packaging and thinking about the brand. For each comment, please tell me how much you agree or disagree.

Comment	Agree a lot	Agree a little	Neither agree nor disagree	Disagree a little	Disagree a lot
Makes whites really white					
Makes clothes smell fresh for longer					
Keeps colours bright					
Help you and your family look your best					
Care for your clothes					
Are safe on colours					
Get the job done well so you have time for other things					
Contain special ingredients which other powders don't have					

Q4. I am now going to read out some comments about the packaging itself and for each comment kindly indicate how much you agree or disagree as to how this applies to this pack.

Comment	Agree a lot	Agree a little	Neither agree nor disagree	Disagree a little	Disagree a lot
Modern & Up-to-date					
High Quality					
Stylish					
Is new & Different					
Looks premium					
Dull & boring					
Has a cheap looking design					
Brand name is easy to read					
Would stand out on a supermarket shelf					
Packaging you would expect from a leading brand					
Bright & eye-catching design					
Nice & appealing colours					
Is attractive					
Innovative packaging					
Easy to hold					
Is the information overloaded					
Easy to pour					
Easy to carry					
Stable					

Q5. Based upon what you can see, which of these phrases best describes your OVERALL opinion of the package?

Very poor	
Poor	
Neither poor nor good	
Good	
Excellent	

REPEAT QUESTIONS 1 TO 5 FOR PROTOTYPE B , C and D.

**END OF INTERVIEW - THANK YOU**