15.03.2017

COPENHAGEN BUSINESS SCHOOL

EXPLORING CHANGE IN BRAND LEADERS PACKAGING DESIGN

Sara Katrine Juel Jessen
Cand. Ling. Merc.

Mai Kvorning Caspersen
Cand. Merc. SMC.

Advisor: Jesper Clement

No. Of Pages: 119 ns

Stu Count: 270.681

ABSTRACT

Vores speciale havde til formål at få en større forståelse og indsigt i, hvordan forbrugere opfatter og reagerer, når ledende brands foretager emballageændringer og herunder undersøge hvordan disse ændringer bør foretages, for at sikre at forbrugerne fortsat vil acceptere brandet. Inden for forpakningsændringer arbejdede vi specifikt med de visuelle elementer farve, billede og typografi.

Undersøgelsen blev foretaget med et forbrugerperspektiv, hvor vi benyttede os af en mixed method tilgang, hvoraf fokusgruppeinterviews var valgt som den ene metode. De havde til formål, at give os en dybere forståelse og indsigt i forbrugernes opfattelse og reaktion på forpakningsændringer. Endvidere blev disse interviews støttet op og bygget videre, gennem en simple model benævnt "Change model". Denne model gav en mere systematisk indsigt i hvad forbrugerne oplevede som store og små forandringer.

Gennem vores undersøgelse blev det klart for os, at forbrugerne har stærke og varierende opfattelser og reaktioner på emballageændringer. Indsigter og tendenser som blev fundet var bl.a.:

Farve blev fundet til ofte at være et kendetegn for brandet, på grund af det evne til at kunne identificeres på afstand, den var også kendetegnet ved at skabe forskellige associationer til smag og produktvarianter og et sværere element at foretage ændringer i. Det samme gjorde sig gældende for typografi, hvor vi oplevede negative reaktioner, hvis brand fonten blev ændret. Typografi var stærkt forbundet med brandets visuelle identitet. Billede var et element der i højere grad kun ændres på, såfremt brandet ikke var kendetegnet ved at benytte billeder. Dog havde billede en tendens til at skabe forskellige opfattelser og forståelse, hvilket gjorde det sværere at foretage ændringer i. Vi har med denne forskning understreget betydningen af at foretage moderate ændringer for at øge forbrugernes accept. Endvidere er det vigtigt at ændringerne altid foretages i henhold til det specifikke brands kendetegn og etablerede visuelle identitet

TABLE OF CONTENT

Figures

CHAPTER

1

INTRODUCTION

1 INTRODUCTION

Ester *til* **Coca-Cola**
6. juli ·
Kære Coca cola.
Vi har igennem tiderne været meget igennem sammen - mavepine, tømmermænd, kærestesorger, fester og hyggelige aftner på sofaen med dynen. Men vores forhold har de sidste år ændret sig og du hjælper mig mest med at overleve dagen efter de nætter, hvor min datter ikke vil sove. Jeg ved godt at du har mange forskellige størrelser, former og smage. Det elsker jeg dig for - du er dejlig, lige gyldig hvilken form du har. Men her i morges gik jeg på tanken, som jeg har gjort så megen gange før. Alt virkede normalt, solen skinnede men jeg var endnu ikke vågnet helt. Jeg tog dig fra et lille køleskab ved kassen, betalte og skyndte mig hjem, så kunne vi fortsætte vores vidunderlige forhold. Men da jeg kom hjem var der noget som var anderledes. Jeg troede jeg havde købt dit klassiske jeg, men da så jeg at du ikke var den jeg troede du var! Du var med vanilje!
Jeg er sikker på at der er mennesker som elsker når du leger lidt og prøver noget nyt. Men jeg kan godt lide dig som du er. Så, Coca cola - dit skønne mesterværk som så tit redder min dag, vil du ikke godt til en anden gang gøre det lidt mere klart når du eksperimentere? Jeg vil så nødigt blive såret igen. Husk at du stadig har en stor plads i mit hjerte.
Din, Ester.

7,1 tusind Synes godt om 364 kommentarer 140 delinger

Stefan Jeg har hver dag adskillige kunder der har taget fejl af de to nævnte ☺ det handler mest om at indtil for nylig var det nemt at se forskel på alle de forskellige Coca-Cola´er, da de havde forskelligfarvet låg og forskellige etiketter ☺ For nylig har de dog droppet farverne på lågene, og som det ses på billedet er det en vanilla.

Figure 1: Facebook citat, Coca-Cola

The above comments are found on Coca-Cola's Facebook page and depict how even minor changes in brands' packaging, such as the colour of the lid, may elicit extensive emotional responses from consumers – their perception of the brand may even be affected. This dilemma initially woke our interests and curiosity for the subject of packaging changes for leading FMCG brands.

The literature review that constitutes the basis of this thesis suggests that packaging is created and developed to sell the brand at the point of purchase and preferably create a purchase habit and brand loyalty (Klimchuk and Krasovec, 2013). In order to generate sales, the packaging must fit the brand's marketing objectives by communicating the brand's visual identity and the product's content in a way that is relevant for the consumer and separates it from the competing brands on the shelf. The product packaging is said to be the last visible point of attraction for the consumers in a point-of-purchase situation (Kauppinen- Räisänen, 2014). This is important, as 70% of all FMCG purchase decisions are made inside the store. Moreover, 90% of the decisions are made based on solely examining the visual elements on the front packaging (Clement 2007), which indicates the importance of the packaging. In an average point of purchase, the consumers pass by around 300 products per minute (Rundh, 2005) .The individual brands have only 3 seconds to capture consumers' attention (Rundh, 2005) before they will make a decision of whether to buy the brand or not (Clement, 2007)). However, research shows that consumers are more likely to buy the first two or three

5

brands recalled, as they are found to have a higher number of associations stored in the consumers' memory. These brands are known as brand leaders and are characterised by being the most recognized, reputable and often sold product for their category. However, being a brand leader also involves more specific and higher expectations and associations, which may prove to be a challenge in relation to packaging changes and consumers' acceptance (Walvis 1007)

Making packaging changes and introducing novel stimuli are found to be an important task to secure consumers' attention and is furthermore key for the brand leaders not to be perceived as boring and stagnant. However, it is crucial to find the right balance as we trust and like what is familiar to us. Nevertheless, if the brand does not change, repetition and familiarity can develop into boredom and irritation which may cause emotional associations to shift from positive to negative. As with novelty, too much familiarity can also trigger avoidance instead of attraction (Schoormans & Robben 1997). This is a problem brand leaders should be especially aware of, as their biggest challenge is to renew themselves in a way that maintains their advantages (Genco et al 2013).

With this thesis, we intend to provide a better understanding of how consumers relate to change in packaging for FMCG. Furthermore, we strive for a stronger understanding of how changes affect consumer acceptance of redesigns. The guidelines presented in the closing of the thesis, will bring indications as to how results from this study can be utilised in situations that concern change for leading FMCG brands' packaging, in a simple and tangible way.

1.1 Problem identification

Extensive research has shown how e.g. economic turns, legal restrictions and societal tendencies may affect consumers and companies, forcing companies to make changes in order to maintain their market share. The field of marketing communication and how a thoroughly considered strategy may optimise the sale of FMCG products has also been extensively researched - here including the packaging's role in the classical marketing mix (Solomon et al. 2012, Garber et al. 2000, Ampuero and Vila 2006). However, through the literature review we found that much research in packaging design has been focused on how to create a packaging for new entrants. Moreover, we found literature focusing on product extension and how to transfer the established visual identity into the new variant. A substantial amount of research has furthermore been concerned with how packaging affects consumers' decision-making in a purchase situation and how the visual elements can affect consumers' perceptions of the brand. However, in the literature, redesigning packaging has received less focus – this is particularly true for brand leaders' packaging. Therefore, we have found a need to elaborate on this knowledge from a change perspective.

Within the perspective of change, or redesign of packaging, we found several examples of research focused on a single of the visual elements. As an example, Garber et al. (2000) found how colour affects consumers'

brand preference. These studies do not examine nor take into account to which extent the individual elements may be changed before consumers will no longer accept the changes or respond with avoidance towards the brand.

Research within the field of redesigns has furthermore focused on extensive versus moderate packaging redesign and how consumers respond to these changes. Yet, to our knowledge, existing research within the field has provided little insight or guidance as to what specifically constitutes extensive or moderate changes, how these changes affect consumers of FMCG products, and how marketers should navigate when redesigning a well-known packaging. Thus, the purpose of this thesis is to explore the visual elements in detail contribute with insights to the subject, and offer marketers more guidance.

1.2 Research question

With the extent of the thesis in mind, we chose to focus on the visual elements which affected respondents' associations and emotions towards the brand the most, and which they expressed as key characteristics for the brand. We found these elements to be *colour*, *image* and *typography*.

These visual elements created the greatest associations, emotions and expectations, and hence, we wanted to explore these specific elements in depth for respectively Coca-Cola, Nutella and Carlsberg. Based on these reflections, this thesis is set to answer the following research question:

> *How do consumers perceive changes in brand leaders' packaging design and in what way should it be changed to enhance consumers' acceptance?*

The following sub-questions will help guide the structure of the thesis and our results:

> 1) What are consumers' perceptions of changes in brand leaders' packaging design?
>
> 2) Which trends can be identified in consumers' perceptions and responses when changing specific visual elements like colour, image and logo/typography?
>
> 3) How does a change affect consumers' acceptance?

1.3 Delimitations

We do not wish to look at changes in general, from a sociological perspective or for the brand strategy, but more specifically changes in the visual elements in packaging design for fast moving consumer goods. Through our analysis we select the visual elements colour, image and typography and will deselect elements as size, shape and material.

We have chosen not to look at the economic factors in relation to packaging changes. We want to see the changes from a consumer perspective. Therefore, in the redesigns made for the purpose of our study, we have not considered if the changes are possible to produce or implement for the brand in question. Neither have we considered the marketing rules or regulations applicable to companies, the various technological and production factors nor distribution possibilities or restrictions.

Finally, our study will not include the aspect of time, meaning how often brands should change to ensure brand identification and that consumers needs time to become familiar with the change.

1.4. Definitions and clarifications

Consumer perception and consumer response are central concepts in our thesis and will be shortly defined here, to make the research question more tangible. As they are used throughout the thesis the complexity of the two terms will be further explained throughout the final chapters.

Consumer perception
It refers to consumers subjective and individual understanding of stimuli and Shiffman et al (2012) state that perception is the way we recognize, select and interpret these stimuli based on our individual needs, values and expectations.

Consumer response
Response is defined by Keller as how consumers respond to the brand, its marketing activities, and other sources of information. The response refers to consumers' action in terms of preferences and behaviour, e.g. brand choice (Keller 1993) based on what consumers think or feel about the brand.

Clarifications of our redesigns
To make it easier for us and the reader to navigate in our analysis and to better have an overview of all the redesigns made for this thesis, we chose to name the redesign used in the focus group and change model differently. Redesigns from the focus group will start will a number, followed by a letter to indicate the change, while redesigns from the change model will start with a letter to indicate the brand and followed by a number.

CHAPTER

2

STRUCTURE

OF THE THESIS

2. STRUCTURE OF THE THESIS

Establishing the fundation of the problem area & research

Methodology
Research design
1) Pre-study - Questionnaire
2) Pre- focus group interview
3) Focus group interviews
4) Change model
5) Follow-up questionnaire

Litterature review

Analysis & Discussion of findings

Closing the thesis
1) Answers the sub-questions
2) Guidelines
3) The change model in practice

Conclusion & further research

Figure 1:Structure of the thesis

CHAPTER

3

METHODOLOGY

3. METHODOLOGY

Introduction

Our goal for this thesis is to contribute to the research on how consumers perceive and respond to change in the visual elements of a brand leaders packaging design for FMCG products. Further, this thesis aims to give an insight into how brand leaders should make these changes to achieve a higher rate of consumer acceptance. Since the focus of our thesis is relatively unexplored, as explained in previous section, working towards achieving a deeper insight and understanding of consumer perception and response to change will in focus. Since the field of packaging redesign is scarcely researched, our research should be seen as exploratory in this thesis.

The analysis is based on an interpretation of the transcribed interviews, which we have acquired through a qualitative data collection in the form of focus group interviews (section 3.4.2) as well as statements and reactions to redesigns acquired through our change model, which gives both the consumers' response to and perception of the change of the visual elements and the degree of change in relation to the brands' original packaging design (3.4.3).

The research design, strategy and the considerations related, will be elaborated in the following sections.

3.1. Overview of our research design

In this section, an overview of our research design is presented and will be further explained in details in section 3.4 Furthermore, we will present the research strategy, methods and how they each have contributed to answering the research question.
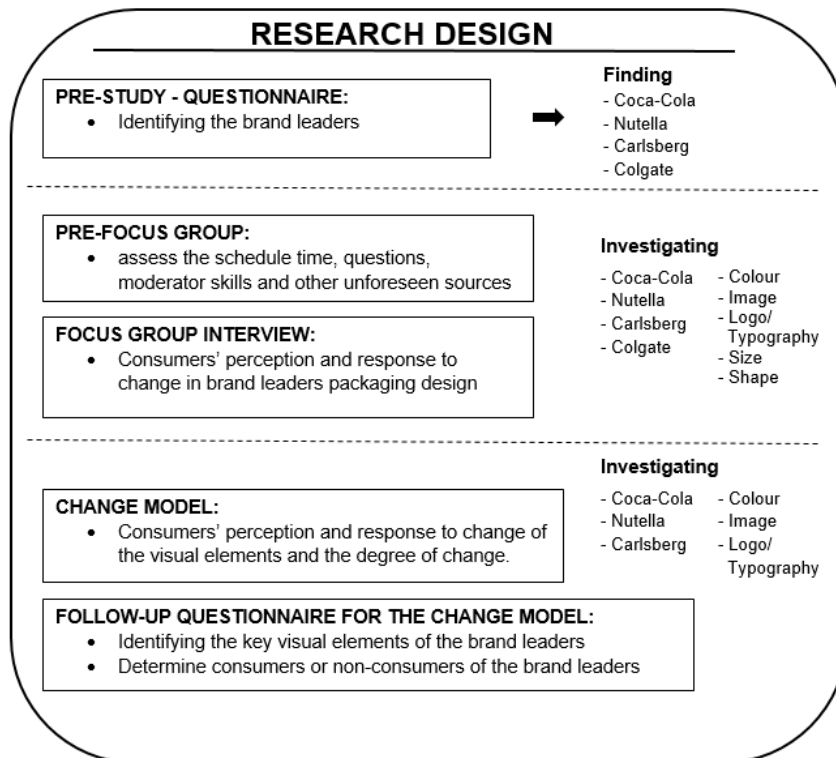
Figure 2: Research design

Pre-study - Questionnaire: The questionnaire seeks to identify which leading FMCG brands are top of mind with the Danish consumer and thus should be included in the focus group and change model. We chose to do a short questionnaire rolled out on Facebook and via email. 45 people answered the questionnaire.

Pre-focus group: One pre-focus group was conducted to assess and test the schedule time, questions, moderator skills and other unforeseen sources of errors.

Focus group interview: Four focus groups with six respondents in each. The focus was to gain insight into the respondent's perception of changes in packaging and identify which visual elements (colour, image, typography, size and shape) affected them most in relation to the brand leaders. The interviews entailed a discussion of 40 redesigns of leading brands such as Coca-Cola, Colgate, Nutella and Carlsberg.

Change model: Placement of redesigns on the change lines with 30 respondents. The model is intended to provide a simple indication on how consumers perceive a redesigned packaging, thus giving both the consumer perspective on the change of the visual elements and the degree of change in relation to the original packaging. Based on their placement of the redesigns on the change line (going from 1-10 in the degree of change) we developed a graphical presentation for Coca-Cola, Nutella and Carlsberg by calculating an average of the consumer's evaluation of the degree of change in the respective visual elements colour, image and logo/typography.

Follow-up questionnaire for the change model: A short follow-up questionnaire was conducted to identify the consumer's perception of the key visual elements they linked to the brand leaders. Furthermore, the questionnaire helped to examine and distinguish between the brand leaders' consumers and non-consumers.

3.2. Research strategy

In this section, we will present our research strategy, methods and how they each have contributed to answering the research question.

Our study has a mixed method structure, primarily within the qualitative research field. The focus group interviews are the foundation of our research. However due to the supplementary questionnaires and the change model, our research has a mixed method structure, meaning that we use both the quantitative and qualitative research methods (Bryman 2015).

The mixed method approach was chosen for our research, as it contributes towards answering different aspects of our research question. The focus groups allow us to get insight into how consumers perceive change in packaging design and makes us therefore able to go in depth with consumers underlying associations, emotions and understanding of change. The change model gives a better understanding of the degree of change and a more structured presentation of our research, which in turn allows for a more practical and simple setup. The change model builds and elaborates on the focus group, and can provide information on how brand leaders should change their packaging, as it focuses on consumers' perception of the degree of packaging changes. In the model, the calculation of the average has been used graphically to show their placement of the redesigns, which is a quantitative presentation of data. (Bryman 2015)

We find the mixed method approach to be the optimal strategy, as the individual (or different) methods complete each other and provide us with a better understanding of the research area. Using different methods secures reflexivity in our own data production and its validity, due to results and findings used in combination. We used the knowledge and findings from the focus group to generate a more accessible result in the change model and used the knowledge from the change model further in the analysis to support or

reflect on the findings found in the focus groups. Furthermore, after the execution of the focus groups, we reflected on the results and found that the degree of change was difficult to find there. As a result, we were able to include experiences from the focus groups and complement the interpretation of our data, by going further in depth by examining the degree of change in the change model.

3.3. Validity & reliability

In this section, we will reflect on the validity and reliability of our thesis. This will be based on Bente Halkier (2002, 2016)'s definitions of the terms, because she works specifically with the terms within qualitative studies and focus groups. We will also supplement with Steinar Kvale (2009).

Validity is about ensuring that the research will actually research the intended subject, while reliability is about doing it in a responsible manner. (Halkier 2002) It also means that there must be a strong link between what you want to study and the methods used. Consumers perception of packaging redesign for FMCG products is still to be extensively researched. As a result, the purpose of our thesis developed into gaining a deeper insight and understanding of packaging redesign from a consumer perspective. Since we wanted insight and understanding, we chose the qualitative approach - more specifically the focus group. Specifically, why we found the focus group as opposed to single interviews suitable is explained in section (3.4.2)

Furthermore, Halkier (2016) highlights that knowledge in the social science is often more complex and of a multidimensional phenomenon, which we believe redesign of packaging and consumer experiences are, because the consumer is complex, with subjective experiences and emotions, and thus different expectations for the brands. Therefore, we chose to increase the validity of the research, by combining qualitative and quantitative methods (Halkier 2016). The insights from the focus groups and the change model have been used in the analysis, to provide for a better understanding and insight to the specific field of inquiry. For this reason, this research cannot confirm or refute hypotheses but instead bring more knowledge and insight to the specific area of packaging redesign.

In order to improve the validity, go further in depth with our focus and to provide a clear and simple model of change, we included the change model. In addition, combining different methods supports us as researchers in remaining reflexive about our own data production and its validity (Halkier 2016). After the implementation of our focus groups, we reflected on the resulting trends and concluded that it was difficult to find the degree of change. We further narrowed the study down to three visual elements. As a result, we were able to include experiences from the focus groups and complement the interpretation of our data by going further in depth by examining the degree of change accepted by consumers in the change model.

Validity and sources of error as well as comments on validity for the individual research methods will be presented in the final part of this chapter on methodology. We have chosen to place this as a final section, because it is easier to reflect on the validity after the research methods have been presented.

3.4. Research design

In this section, the different research methods will be presented in details. Since we primarily work within the qualitative field, we find it important to explain and contend for the choices and considerations we have made in connection with planning, execution and analysis of our study. The foundation of our data is evident through our focus groups, which therefore has the greatest weight in this chapter. Moreover, the change model will also be described in detail, as it is created specifically for this thesis and the specific research area. For this reason, the change model should serve to bring more knowledge to the field as well as working as a practical tool companies can use in their own packaging change process.

3.4.1. Pre-study

As this thesis focuses on change for brand leaders within FMCG products, the purpose of the pre-study has been to find the leading brands to use in our focus group interview. We went first to different supermarkets to single out FMCG product categories. Then, we made a simple online questionnaire, where respondents were asked to name brands within each category as quickly as possible, in order to find the brands, the consumers had on top of their minds from the 25 selected categories (see appendix 3). If no brand came to mind immediately, respondents were asked to go to the next category.

We formed the questionnaire using the online survey program SurveyMonkey and used the program to send out the questionnaire via e-mail and Facebook to our network. We also asked them to distribute the questionnaire among their networks. We ended up with 45 responses before closing the study, answered in about 5-7 minutes.

When choosing the brands to include in the focus group, we selected the brands that showed a clear brand leader. After 45 completed questionnaires, we came to see clear brand leaders among the chosen categories. Coca-Cola was mentioned 38 times out of the 45 responses, Nutella w33 times out of 44, Colgate 37 out of 44, and 36 out of 45 respondents mentioned Carlsberg.

We are aware that, we have no way of knowing if the respondents had help from others, or used Google or were influenced by products in their surroundings. However, the time used on completing the questionnaire (usually around 5-7 mins) would suggest that the respondents had given their immediate response.

More brand leaders from this questionnaire could have been included in the focus group as well, as it could have provided a more nuanced indication of consumer change perception. However, we had to account for

what was possible to complete with the limited time we had in our focus groups. Therefore, we selected four as an appropriate number, to ensure gave the respondents enough time to discuss the redesigns in depth. This was reaffirmed later in our pre-focus group interview.

3.4.2. Focus group

In this section, our reasoning for choosing focus groups will be explained. Furthermore, we will go through our focus group design and the different phases, wherein we have chosen to use the funnel design. Moreover, our considerations regarding the number of focus groups and respondents, the redesigns, our role as moderator, the settings, tools, exercise and questions will also be covered. Finally, the analysis method, transcription strategy and transcription validity will be described.

With the focus groups, we wanted to gain insight into which visual elements the consumer believes are key for maintaining a strong visual identity for FMCG products, and partly what it does to the consumers' experience, acceptance and affiliation with the brand, when the various elements (colour, image, typography, size and shape) are subject to change. To obtain this knowledge it was necessary for us to get access to how consumers perceive change and how their associations, emotions and expectations towards leading brands affect their perception.

Reasoning for choosing focus groups

Focus groups are good at generating knowledge and can provide information about how or why people act in certain ways in specific contexts. Through the respondents' discussions, we can achieve a deeper understanding of their perception of change in packaging design. Group discussion allows the respondents to articulate their views when exposed to other people's perspectives and understandings (Jakobsen 2011). One of the strengths of the focus groups is that it is a good and accessible way to collect a large amount of data, with the purpose of bringing the respondents' perceptions and judgments to light. Another advantage of using focus groups, is that it can examine consumers' sense-making abilities and what is at stake for them when brands change. However, focus groups may have a tendency not to generate atypical attitudes, as the respondents do not want to stand out. However, we do not believe that this issue is particularly relevant for our study, when the topic in our focus group are not regarded as personally sensitive. Thus, respondents should be less likely to feel they are exposing themselves or choose to keep their opinion to themselves (Halkier (2008) reference to Morgan (2007)).

The group dynamic occurring in a focus group interview, affects the individual's perception, information processing and decision-making. The advantage of this is that we have the opportunity to observe how individuals accept or reject others' ideas and perceptions. Another benefit of this relationship is, that the interaction between the respondents in the group that creates the data we need (Morgan 1997). It is the comparisons of different experiences or understanding and perception of the topic, their arguments and exchange of opinions, that provides knowledge on the topic we are investigating. This would be harder to get

access to with an individual interview (Halkier 2008). In addition, we argue that the fact, that more people are present, contributes to a higher degree of graduation, since the statements presented, have been discussed and modified by statements from several different perspectives. Thus, the focus group interview allows the collection of knowledge at a nuanced level, and gives the other respondents the ability to oppose, if they do not agree with the statement or interpretation, and can complement each other when answering difficult questions. The multiple perspectives are also, what makes the focus group more complex and difficult to analyse. As we will mention later in section, we used colour coding and condensation of meaning as an approach to manage the complexity and to find trends in the respondents.

The focus group interview has however the disadvantage that a dominant respondent may take over the interview, resulting maybe in other respondents not being heard, changing their responses, or neglecting it in order to achieve consensus. If not carefully moderated, focus group interviews can result in a tendency to conform, which negate variations in the respondents' statements. This was something we were very aware of throughout the interviews and remembered to include all respondents in the discussion. However, we felt that the respondents were very attentive to each other and engaged the quieter respondents. Thus, we do not see this as critical for our thesis.

We realize that people act based on habits or routines, and thus do not necessarily think too much about why they prefer one brand to another, or why they even buy a certain product. However, we believe that interesting insights and understanding can be obtained through qualitative focus group interviews, as we are able to analyse what consumers are motivated by and what they perceive as important. This does not mean that a final purchasing decision cannot be influenced by other factors, which consumers are not necessarily aware of. Moreover, we are aware that the statements expressed in the focus group interviews are isolated from everyday practice and set by the issues and framework we have set for the study.

Structure

We chose to structure our focus groups after the funnel design, moving from a broad topic to a more narrow and specific topic. Halkier (2008) divides the funnel in four phases, which we have also used as a guideline for the interview: initial, general, specific and the final stage. Likewise, our questions went from simple, straightforward questions to address issues that are more complex. We created our interview guide based on the funnel structure, which served as our manuscript and insured that we were constantly moving in the right direction. This structure also made clear to us, how the individual parts and questions should be used to support the interview, as we vividly noted the purpose of each stage and questions on the guideline. The entire interview guide can be found in appendix 5.

Our **initial phase,** was named the **'welcome' phase** in our interview guide**.** Here, it was crucial to make respondents feel safe and create a light atmosphere. The process of the focus group was then presented to ensure that everyone was aware of our topic and the agenda of the interview. Further, the norms and rules

when participating in a focus group was presented and finally all the practicalities. We made them particularly aware that it was perfectly okay to have different opinions and views, but also that there were no right or wrong answers as we were more interested in hearing their viewpoints and personal perception. Further on in this phase, we asked them to introduce themselves to each other, both for practical reasons related to the transcription process, but also to create a light and friendly atmosphere. In this context, we also asked them what their favourite meal was. According Halkier (2002), this type of question helps to create a light atmosphere among the respondents, as they are simple and straightforward to answer.

In the **general phase**, we wanted to understand the consumer's perception without affecting them in any direction. Furthermore, we found it important that the first subject was easy and straightforward to deal with, to promote a good atmosphere among the respondents. We introduced an association-exercise to get the discussion going. Moreover, we wanted to approach our subject and see if changes in packaging design was something the consumer mentioned when discussing change, and how they articulated it.

In the transition to the specific stage, we asked them specifically about change in packaging design. This was a way to get their response to our subject, unaffected by our redesigns.

In the **specific** phase of the interview, the respondents were divided into two groups and were introduced to a sorting-exercise. In the exercise, the respondents were asked to divide and discuss whether they perceived the 40 redesigns they were presented with, as good, bad or indifferent, based on how they remembered the original packaging. Here, we wanted to gain an insight into their limit for changes in packaging design, what they think makes a change good, bad or indifferent, and which visual elements had the most effect on them in relation to their perception of the leading brands. According to Halkier (2016), it can be useful to guide the discussion and make the topic more concrete and tangible for respondents, which is why we chose to present the exercise and presentation of redesigns to them. This technique is also used widely in marketing's use of focus groups. Another note in relation to the exercises in the focus groups is that it can be a good way to start a discussion about subjects that respondents may not think about in their everyday life, or do not usually discuss with friends or family (Halkier, 2016). After the groups' individual discussion of the redesigns, we gathered them together back in the room and asked them to present and argue for their evaluations and discuss it with each other.

The **final phase** was used to sum up what we had gone through in the earlier phases, and to see if the respondents had any last comments or perceptions they did not have a chance to express. We asked respondents to picture themselves as advisors for the brand managers and advise their brand managers on which visual elements they should be aware of changing, and on its impact on consumers' reactions to the changes. This provided a chance to summarize the interview in their own words and an opportunity to collect the different opinions expressed.

The interviews lasted around 90 minutes in all. The relatively long time was to account for enough time to discuss the redesigns. We made up for the time by having a break after the divided groups discussion where food and drinks was served.

Pre-focus group

Before conducting the focus groups, we did a test interview with 4 people to test the time that we had allotted the interview, and how the exercises, questions and discussions worked. Regarding questions for the focus groups, one of our major considerations was how to guide the group exercise and introduce the discussion. Initially, they had to evaluate the pictures of redesigns based on 2 questions: If the change was: 1. small, medium or big, and 2. good, indifferent or bad. We learned that having both questions was extremely time consuming, and made it difficult for respondents to grasp and remember. As a result, we changed the terms of the discussion to include only one question, and we found the most appropriate and relevant ones were whether they believed the change was good, irrelevant or bad. The reason is, that when wanting to access consumer associations and feelings about change, asking their opinion of the redesigns seemed most appropriate. Furthermore, the degree of change would also be assessed in the change model.

After the test interview, we adjusted the 'sorting-exercise' to make it easier for the respondents to sort the product pictures in boxes and we revised the questions to make them more open ended and to invite respondents to discuss the changes, which made it easier for us to extract knowledge from their statements. Furthermore, we adjusted the time split between the different stages of the interview to give more time for the specific phase. We reduced time from the opening questions, as it did not provide us with much information regarding our subject. It gave a basic insight as to what words the respondents associated with change, but functioned more as a way to open respondents up to each other and to the discussion. Finally, we chose to make 3 cardboard boxes for the groups in each interview, to make it easier for the groups to separate their choices.

Number of interviews and respondents

We chose to use heterogeneous groups as it provided a more diverse discussion and is recommended when having an explorative approach (Halkier, 2016). Moreover, it would not have been possible for us to find respondents with identical purchase behaviour for all of the four brands. However, as the brand leaders used in this study are all found through our pre-study (questionnaire), we do expect respondents to be consumers of some of the brands, or at least be familiar enough with them and their packaging, to have formed perceptions and associations about them (Halkier 2002). To be sure, we tested it in the pre-focus group interview and found our expectations confirmed.

All respondents are living in Copenhagen and have been recruited through a simple snowball sampling strategy through our network and their network. Therefore, some of the respondents knew each other. Halkier (2002) indicates that respondents, who know each other, may take their pre-established roles into the focus group and steer the group dynamic in a particular way. This can be both an advantage and a

disadvantage, as it can either promote or discourage the respondent's individual responses, depending on their internal relationships (ibid). For the purpose of this thesis, it seems irrelevant to segment respondents based on whether they know each other, as the subject is rather impersonal and may even cause people to be more open about their opinions, and allow for a better discussion, as they may be less likely to hold back opposite opinions (Morgan 2007, Halkier 2002).

Age was one of our screenings criteria. We set the age group at 23-32 years and screened all respondents, to make sure they fit the framework. This restricted age group was selected based on practical reasons, since respondents were found through our network, they were likely to be our own age and therefore easier to recruit. In addition, Halkier (2016) emphasizes that a restricted age group allows for an adequate social recognisability for respondents in their experiences and perceptions. This further increases the chance of not having too many conflicts within the group, while still providing diversity in the discussions. In addition, an important criterion for our interviews was that respondents did their own shopping to enhance their ability to reflect on their perception and response to changes in packaging. The respondents' demographic and educational background has not been a screening criteria, as we found it an insignificant factor in our research. However, we made sure that none of them had a marketing background as it could have had an influence on their answers if they thought more as professionals with a certain knowledge of the topic.

According to Jakobsen (2011), it is important to continue the interviews until no new information can be retrieved. We chose to do four focus group interviews with six respondents in each. The relatively high number of interviews was intended to give our research a better direction, as chances of seeing trends or patterns are higher with an increased number of interviews. Additionally, it would provide more insight to analyse the themes present in respondents' expressions (ibid). Additional interviews could have been conducted, but we saw a pattern in responses and reaction to the changes after the four interviews and therefore concluded that no additional interviews should be conducted. Focus groups of six to eight respondents are, according Halkier (2002) ideal to achieve a dynamic discussion with many different perspectives, while there is still time for the individuals to have their say. We estimated six respondents in each of the interviews. However, we had last-minute cancellations from one-two respondents in three out of four groups, despite the fact that we had sent out a reminder message earlier in the day. Naturally, it would have been ideal, if the number of focus groups had been as planned, but as the other respondents had already shown up, we chose to carry out the focus groups anyway. Further, the planning and implementation of focus groups were time consuming and difficult in practice, since the recruitment of respondents, booking of rooms, loan of equipment etc. should fit together, so we prioritized carrying out the focus groups anyway. The estimated time for the interview was 90 mins, which was evaluated after the test interviews. The interviews were conducted in the evening, due to respondents working hours and we served them various drinks and home baked goods to make them feel welcome and to avoid hunger taking their focus from the interview.

Redesigns

As we want to get consumers' perception of and response to change in packaging design, we created 10 redesigns of each of the four brands, Carlsberg, Coca-Cola, Nutella and Colgate, in collaboration with an Art Director. We made two changes to each of the visual elements (Shape, colour, typography, image, and size) based on our theoretical knowledge of each of them and from the idea of having a moderate and a radical change for each visual element. An overview of all the product changes can be found in appendix 7.

In the focus group, we created redesigns based on all the five visual elements, shape, colour, image, typography, and size - here only a single element was changed at a time. This was done in order to establish, how the respondents reacted to change for each of the elements. It can be argued that when changing e.g. images on the packaging, the colours will automatically change as well, which is why complete consistency was not possible. It would have been advantageous to have more nuances in the changes for each of the five visual elements, but having two redesigns per element and four brand leaders, we ended up having 40 redesigns. We assessed that more redesigns would be overwhelming and too time consuming for our respondents and the extent of our interview. It was even more essential for us that respondents had time to discuss all the redesigns thoroughly, to give the collective discussion more depth. Through the pre-focus group, we experienced the number of redesigns to be appropriate

Questions and exercise

Overall, we found it important to ask the questions in a conversational manner which in turn facilitated a discussion and kept the tone informal (Jakobsen 2011).

The essential part of the interview was the group exercise, where respondents were asked to discuss and sort all the redesigns as either good, irrelevant or bad, based on their perception of the change. During the group discussion, we noted how the groups sorted the images and how they contented for their choice. They were asked to make their evaluation of the redesigns, on a comparison to the original packaging based on their memory, as the original product was not shown to respondent. Our argument for this choice was that the original product would not necessarily be shown next to the redesign in a real-life purchase situation. As in a real purchase situation, must make the comparison based on the memory they have of the original product. The redesigns were shown to respondents in a randomized order to promote that respondents compared the redesign with the original packaging and furthermore to eliminate any bias from us.

During this exercise, we noted their arguments and placement of the redesigns on a sheet, to make it clear for ourselves, where there were disagreements or consensus among respondents, and for later use, when they had to present their evaluation to the other group. The sheet was useful in relation to how we moderated the rest of the interview, to make sure all perceptions were discussed, and enabled us to ask more in-depth questions in the discussion. As an example, when presenting their evaluation of the redesigns, they often

explained their final placement of the redesign and sometimes failed to mention, if any disagreements had occurred. Having noted their arguments and perceptions, we were able to bring out their differences and thereby provide a more nuanced and in-depth discussion.

Although we asked respondents to come to an agreement, if possible, about the redesigns, it was their arguments which was stimulating for us. Whether they reached a consensus or assessed the change as good, indifferent or bad, they made interesting arguments for their assessments. This was interesting for us, since the purpose of the focus group is to get a deeper insight and understanding of how consumers, in this case our respondents, perceive and respond to the changes.

Moderator role

According to Halkier (2002) the main role is to guide the interview and make sure the conversation remained about the topic. Further, an important role for the moderator is to inform respondents about the process of the interview, to enhance a comfortable and safe atmosphere. We both had the role of moderating the interview to reduce the risk of errors, as we could assist each other along the way, e.g. follow up questions, finding necessary papers etc. Our involvement level as moderators followed the structure of our focus group. Thus we had a high level of involvement in the beginning, in order to promote a safe environment for our respondents. In addition, our experience from the test interview revealed that respondent did not reflect a lot over the subject 'Change', and we therefore needed to guide the conversation well on its way in the beginning. During the group exercises, we kept more in the background and noted their evaluation and arguments of each redesign, and otherwise only interfered if we felt something needed clarification, or if respondents had questions, or if someone was more quiet than the others. At the end of the focus groups, our involvement level increased again, to guide the discussion between the two groups and to make sure that both of their evaluations were heard, and to guide a final sum up of their viewpoints.

Tools and settings

We chose to use cameras to record the interviews, as it made it easier to transcribe. Especially in a focus group interviews where people have a tendency to talk all at once, you have the option to see who says what (Krueger 1998). Furthermore, we tried to place the camera in the least visible angle so respondents would not focus on the camera and influence their behaviour. However, the placement was not as discreet as we would have liked due to the size of the room.

The focus group room

The environment, in which the interview took place, was also an important consideration, as respondents can be influenced by the surroundings they are interviewed in. Our interview took place at CBS Dalgas Have and in a room that was slightly static, with a large square table in the middle. The environment should support and promote the chosen interview type, and when conducting focus group interviews, it can be difficult

activate respondents and get them to open up to the others in the group. We therefore did our best to make the interview room a more inviting space that would promote a relaxed atmosphere. We placed a tablecloth on the table to make the room more informal and inviting. Serving homemade bread, cake and coffee should have contributed further to a more safe and relaxed atmosphere. Besides the actual interview room, we used a separate, similar, room for one of the groups during the group exercise.

Considerations and continuous evaluation of the focus groups

The number of interviews gave us the ability to adjust the interview guide continuously, become aware of neglected themes and gain more experiences about moderating the groups. Even though we tested the time and structure of the interview beforehand, we still had considerations and adjustments along the way, mostly in relation to our own way of moderating the interviews (Jacobsen 2011). We also address respondents for feedback after each interview. Some of our considerations were:

- Address people more directly to make sure everyone participates
- Repeating the question worked as a way of getting the respondent's back on track, if the discussion went off topic
- They needed more time than anticipated to get into the subject and mind set of change, and therefore we often used more time in the group exercise than we had allotted, because we did not want to interrupt their discussion.
- Making sure that all the brands had been thoroughly discussed - asking specifically about the brand if needed
- In one of the interviews, two of the respondents were doodling during the first part of the interview during a discussion. At first, we did not think it would have an impact on the discussion, but it became obvious that the whole idea of making people feel safe in the room was soon diluted, as they have less eye contact and interaction with us and the other respondents. Overall, the atmosphere in the room became less open during this phase. We considered that experience and were more aware of similar situations in the following interviews.

Analysis strategy

We have fully transcribed all four focus groups word-by-word, and not 'translated' or summarized respondent's statements, but transcribed the language directly and include other verbal expression (e.g. laughing) when relevant, to allow for the most accurate reproduction of the interviews (Kvale 2009). We used a transcriptional programme called F4, as it could handle both the taped interview and the transcribed text at the same time, which made the process more manageable. Moreover, it automatically added timestamp to each quote, to allow for an easy reference in the analysis. As the program only allowed videos

of 10 min, the timestamps are divided into a max. 10 min. each. We later chose to add quote numbers as a reference instead, because it made it easier to navigate in the text.

The validity of the transcription

The validity of the transcription is more complicated. For example, it can be difficult to determine what a valid transcription is, because it can be interpreted differently from person to person. There is no true and objective transformation from oral to written form and according to Kvale (2009) it is therefore more constructive to use the transcription method that best suited one's study. We found it best to transcribe the interview literally. The purpose of this approach was, that if we later had misunderstood something in the interview, it would be more tangible to read it in the transcribed text, if this appeared exactly how it was said. As a result, the transcribed text will also include unfinished phrases and repetitions from the interview. Furthermore, the transcription process meant that we got a deeper understanding of the four interviews, as we listened, rewound and wrote down the statements. One thing to be noted about the transcription process is, that the interviews were conducted in Danish and since our thesis is written in English, we had to translate the quotes used in the analysis section. It is not a given, but a loss of meaning can be a consequence of this process.

Analysis strategy

The transcriptions are our tool to get access to knowledge from our focus group and we believe this approach to the analysis is appropriate, as we want to get insight into consumers' perception and response to packaging changes.

According to Kvale (2009) interpretation of texts should involve working with a text continuously. Therefore, we have worked with the text over several rounds to gain a deeper insight. To enable us to analyse the text in depth and obtain the necessary knowledge and insight, we have used the condensation of meaning as a tool. This implies that the respondents' opinions are given a shorter form and we have noted overall opinions and attitudes after each focus group, which we have used as part of our analysis. Later, we divided all the transcribed text in themes based on the knowledge we wanted to bring about and after the significant meaning of what was said. We have used colour coding, or division into themes, to create structure and overview of this very comprehensive text.

The coding was divided into:

- General understanding of change
- Understand of change in relation to packaging
- Colour (responses, reactions, associations, memories etc.)
- Image (responses, reactions, associations, memories etc.)
- Typography (responses, reactions, associations, memories etc.)

Although we have generally used the condensation of meaning for working with our text, we also included aspects of meaning interpretation, because consumers (our respondents) do not always know, why they have a certain behaviour or what the basis for a given opinion is (Genco et al., 2013). Therefore, we have interpreted what respondents implicitly said, when they expressed themselves. As an example, they sometimes said that change in packaging is inconsequential for their purchasing behaviour, but nevertheless express a frustration due to a change, because the product would be more difficult to find, which indicates that they are not immune.

3.4.3 Change model
Based on the focus group interviews, we found the visual elements and tendencies in respondents' perception of and response to the changes that we wished to explore further. For the purpose of this research, we have made 36 redesigns of the same brand leaders as used in the focus groups: Nutella, Carlsberg and Coca-Cola. However, we chose to focus on food and drinks and chose to exclude Colgate, as our experience from the focus group was that respondents had no emotional relation and fewer associations to the brand, and their responses to the redesigns were more indifferent. The change model is the final result of our thesis and should serve to bring more light on change in packaging design and is used to develop and go further in depth with the learnings and trends found in the focus groups. Moreover, the purpose of creating the model is to give a simple and tangible indication of how consumers respond to a packaging redesign, and will give the consumer perception on the degree of a change.

For this part of our study we wanted to show more nuanced changes in our redesign. Therefore, we created four changes to each of the visual stimuli, colour, image and typography, a total of 12 redesigns for each brands, to present to respondents one brand at a time. To make the model simple and easy for respondents to comprehend, we chose to make it as a line from 0-10, based on the difference from the original packaging. Therefore, 0 indicates no change from the original packaging, while 10 is the design which is very far from the original.
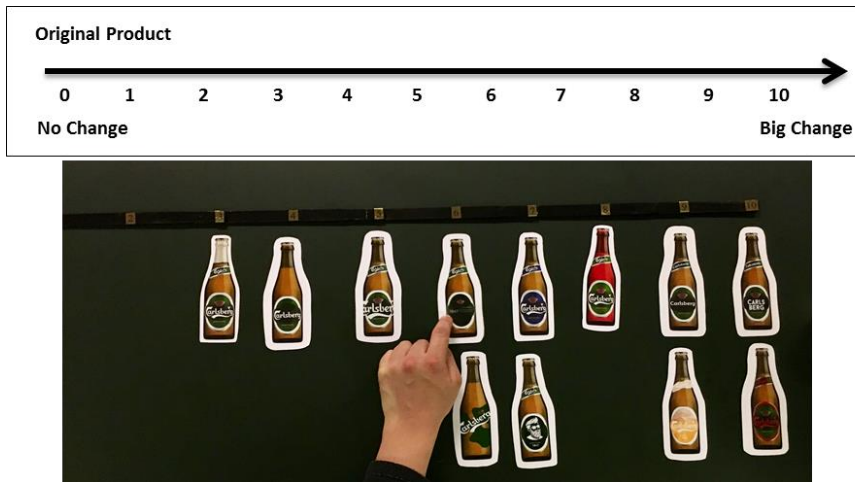
Figure 3: Change model

As mentioned, respondents evaluated three redesigned brand leaders - Coca-Cola, Nutella and Carlsberg. We believe this to be a sufficient to give an indication, without overwhelming the respondents. We split our respondents into two segments, because we had an assumption that consumers are more skeptical of changes than non-consumers. Thus, we ended up with three scales - total, non-consumers, and consumers, which is the basis for our analysis of the change model.

The change model should provide a simple and clear indication of how changes in the visual elements (typography, images and colour) affects consumers' acceptance, and whether there is a difference in the responses from consumers and non-consumers. Put in a simple way, if the consumers place the color further out on the right side of the line compared to the other elements, it indicates that changes in color is less accepted. In the following analysis, we will look at both how the visual elements are placed in relation to each other on the line, but also how the visual elements ranks for the two selected segments. While we consider it a quantitative method, because of the data we retrieved from it, the statistics we create from it is descriptive and not statistical significant. However, this has not been the purpose of this study as we have an explorative approach and seek a deeper insight into consumers and their acceptance of change. For this, we want to create a simple approach and model for companies to use in practice, and more extensive statistical calculations are therefore not within the frame of our purpose. Furthermore, the statistical approach is not within our primary competencies, thus we will not be applying methods outside of our primary qualifications. However, a more comprehensive statistical approach could be used to support our findings and are easily applicable if needed for further research.

In practice, the change model started with an introduction to make sure respondents understood the process. Here, they were also shown a picture of the three brands they would have to evaluate. Like in the focus group, they were asked to consider the redesigns as permanent changes, rather than temporary or campaign changes. We then placed a large line in front of them with numbers from 0-10 clearly marked. Each

participant was then given the redesigns (one brand at a time) and asked to place the redesigns on the scale from 0-10, according to how close or how far from the original product they perceive the redesign to be.

We noted their reaction and response to the redesigns, along the way to integrate, compare or support the trends seen in our focus groups, and to have their arguments for their placement of the redesigns, which will also be included in the analysis. Further, we created a follow-up questionnaire regarding what they found to be the key visual elements for each of the brands (appendix 4). In this way, we avoided our own biased beliefs, from having worked so intensely with these brands. We found it appropriate to define the key element for the brands included in the change model, to see how it related to the respondents' answers and the creation of the final model. Therefore, we found it relevant to ask consumers of their opinion on the matter, but without affecting their completion of the change model. Therefore, we included the question in the short follow up after the initial change model.

Redesigns

In the change model, we have narrowed the research to only examine colour, typography and image for Coca-Cola, Nutella and Carlsberg. The change model has 12 redesigns per brand, divided by four redesigns per visual element, which in total gives 36 redesigns. The redesigns were made in collaboration with the same art director we used to create the redesigns for the focus group. We have used some of the redesigns again as we introduced to the focus groups. However, since the change model serves to give a deeper understanding and reflection on the knowledge found in the focus groups, we have also chosen to create new redesigns. This make us able to create redesigns based on the trends and findings from the focus groups. For instance, we found the respondents having strong associations and connections to the Nutella bread but mostly did not remember the other images on the Nutella packaging. Findings like these contributed to how we chose to create the redesigns for the change model.

We have striven to change one visual element per redesign. However, it has not always been possible. For instance, when removing or introducing an image, it often results in a change of colours on the packaging. Further, for some of the redesigns, we were limited by what technically (graphical) was possible in terms of time and resources.

The change considerations and graphical illustrations of all 36 redesigns can be found in section appendix 7 & 8.

Respondents

In the selection of our respondents, we wanted to continue within the same age group from the focus group. Furthermore, it remained important that our respondents did not have a background or were currently

working in marketing. Therefore, we conducted our study on KUA (Copenhagen University), as it was an easy and practical way to get in touch with our target group. We walked around the campus to recruit respondents, thereby using convenience sampling. By recruiting respondents right away, it was easier for us to screen for the selected age group. After completion of the change model, we asked respondents about their purchasing habits with respect to the included brands in a follow-up questionnaire, and divided them into two segments based on their use of the brand:

- Consumers of the brand: always/usually buys the specific brand.
- Non consumers of the brand: rarely/never buys the specific brand

Our choice of segments has determined how many respondents we have included in the change model. Due to these segments, it was important for us to get enough respondents for the change model to have a sufficient amount in each of the brands. There are no clear answers as to how many are enough, but we assessed that 30 respondents would be sufficient to allow us to see a tendency. Other researcher can easily add more respondents to support our model. We are aware that this amount is not enough to make the model statistically significant, but as it is not the purpose for our thesis, we find the amount large enough to see a tendency.

In the following analysis, we will look at how the visual elements are placed in relation to each other on the change line, and how the visual elements are perceived by the two segments and which changes they will and will not accept. The analysis will be based on a calculation of the average placements of each redesign as well as the participant's comments of their perception to the changes. The validity and reliability of our research will be explained and discussed below.

Validity & sources of error
In this section, the validity and sources of errors connected with the different methods will be elaborated.

According to Halkier (2016), validity is also about the quality of the researcher's skills throughout the research, more specifically the truth, accuracy and strength of the study. Halkier (2016) describes that validation of our skills as researchers, can be seen as a kind of parallel to reliability. We have tried to ensure the validity of our research and skills throughout our collection of empirical data, by making a great effort to be transparent, systematic and reasoned in our choices. Specifics for the different methods, will be presented below

Questionnaire for the selection of brand leaders
Here, the consumer selected the brands they had on top of their minds. Therefore, it is the consumer's perception of whom they see as the brand leader within the chosen category, and not our preconception. Had

we selected the brands ourselves, the validity would have been less, as we would not have based our study on the consumer's opinion (see more in section 3).

Pre-test of the focus group

Here we tested the validity of formulations, wording, questions, brands, redesigns and time in order to ensure that it was understood by everyone, and could be included in the focus group. The meaning of the pre-test was to ensure that we carried out the focus group in the best possible way, a deeper explanation can be found in section 3.4.2 pre-focus group.

The focus group

The specific strategies we have had in organizing the focus groups, including how many respondents, recruitment strategy, the structure of the interview, our moderating role, the completion of the focus group and the transcription strategy are reviewed in section 3.4.2. In this section, we will look at the possible sources of error that may have been present in the focus groups and thus could have affected the result.

We found that a few of our respondent were acquaintances. As mentioned before we do not believe this to have had an effect on our study, as the subject is not sensitive. However, if the respondents knew each other, we decided to divide them into different groups for the sorting exercise to eliminate their acquaintance having an effect on their answers.

Some of the feedback we received from respondents was regarding the redesigns. Some of them had doubts about the colours, if it was a change or just a bad print. This could have affected their response to and perception of the change.

During the group exercise, we noticed that respondents often evaluated many of the redesigns as bad, and therefore felt they ought to evaluate some of the redesigns as good. This means, that they may have been influenced by their previous responses, and want to be more acceptant of the redesigns. Respondents also mentioned that they used the first 3-4 redesigns getting into the mindset and getting used to seeing the redesigns. Therefore, the placement of the first 3-4 redesigns may have been influenced.

We served drinks during the interview and we cannot exclude that the packaging has influence respondents' perception of the redesigns.

The change model

During the change model, we learned that respondents often forgot to evaluate the redesign in relation to the brand. For example, many respondents liked the Carlsberg redesign with the hipster man on (redesign C11) but based on their statements about the redesign, we realized that they forgot to evaluate the redesign in relation to the brand. When reminded, they often changed their opinion, because they did not perceive the redesign as appropriate for the brand in question.

Through our focus groups, we learned that we had not directly asked which visual characteristics they associated with the specific brands. However, it appeared indirectly, through the statements from respondents. To ensure that we did not include our own preconceptions, we had a follow-up questionnaire in the change model, regarding the key visual elements. In order, not to affect their responses in the change model, the questionnaire was given to them after they had placed the various redesigns on the change lines.

The intention with redesign C4, was to create a transparent bottle. However, only the top of the bottle was transparent, because we did not change the rest of the bottle accordingly. The bottle should have been lighter too, in order to perceive the bottle as transparent. This may have influenced the perception of and response to this redesign. In addition, some respondents sometimes compared the redesigns to each other instead of comparing it to the original design, which could have affected their placement of the redesigns on the line.

Finally, it proved easier for us to find respondents that belonged to the segment 'consumers' for eg. Coca-Cola than for Carlsberg. As a result, we quickly found ourselves short of a few respondents in a few of the categories. Therefore, we had to target the specific segments we needed for each of the brands, in order to fully cover our two segments. When approaching potential respondents, we had to ask beforehand if they were consumers of the brand and recruited them accordingly. We could have used the follow-up questionnaire to assess their purchase segment, but chose not to, as it also included questions about the key visual elements that could have affected their answers even more, as their focus on the packaging or their evaluation of the degree could have been affected. This was also a learning for us, as we would use the segments as a screening criterion, should we do the study again.

CHAPTER

4

THEORY

4. THEORY

4.1 Brand Leaders

In this section, we will introduce some of the key theories of this thesis, as brand identity, associations, expectations and emotions, and provide for how they apply to brand leaders. We will also explain what separates brand leaders from other brands and what advantages and disadvantages could exist in relation to change. Thus, not all concepts will be vividly explained here, but elaborated throughout the theoretical section.

4.1.1. Defining brand leaders

Before looking at what brand leader means, it is relevant to discuss the meaning of 'brand' first. The term has been and is still subject to a big discussion and a subject of research in academic literature, where marketers are debating how best to build brands to ensure their success. To this day, we are still discussing the true meaning of brands and their importance and influence on the consumers and their purchase decisions. As this is still being discussed, this could also explain why the subject of change and making redesigns for leading brands is described so scantily in the literature.

Traditionally, it has been said that brands are perceived as "*name, term, sign, symbol or design, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of the competitors*" (The American Marketing Association in Chernatony 2009). This definition focuses mainly on the part of the brand being visible to us and does not take the consumers perspective into account. However, the authors of 'The three laws of branding' define a brand as a network of associations grounded in information, meaning, experiences, emotions, images and intentions, all connected in various strengths in consumers memory, which supports Genco et al. (2013)'s notion that a brand has strong ties to consumers memory.

As consumers, of FMCG products, we are exposed to endless brands every day, but despite the many brand alternatives in the supermarket, some brands are top-of-mind or more salient than others - these are termed the brand leaders. Van der Lans, Pieters, and Wedel (2008) suggests that brand salience is "*the extent to which a brand visually stands out from its competitor*". This definition emphasise that salience is key in the constant battle for consumer's attention and to succeed the brand will need strong visual elements and associations to be top-of-mind (Walvis 2007). By being represented more in the consumer's memory, the brand will have a higher chance of being chosen in the final purchase decision (Genco et al. 2013). Furthermore, according to Genco et al. (2013), brand leaders are the ones who know how to take advantage of and are successful in fulfilling a range of purposes for the consumers: "*They increase familiarity and fluency [...]They provide shortcuts to choice when alternatives are difficult to compute. They shape expectations that can influence consumption and usage experience. They provide assurance of consistency*

and quality for future purchase [...] they can invoke emotional connections that impact attention, attraction and memory activation" (p. 149)

Another way of defining a brand leader is by looking at the value of the brand. A brand leader is the brand with the highest brand equity compared to its competitors. Brand equity is the value of a brand - both economical and in terms of consumers experienced value of the brand. Aaker (1991) points to associations as one of the basis for brand equity (Matthews et al. 2014), and Klimchuk and Krasovec (2013) states that it is in the combination of consumer association, familiarity and loyalty to the brand, the value of brand equity is found.

4.1.2. Brand leaders and visual identity

Walvis (2007) points to strong visual elements on the packaging as a way for brand leaders to differentiate themselves from other brands. In other words, they point to leading brands as having unique and strong visual elements, which supports the brand identity. One of the definitions of brand identity is made by Aaker and Joachimsthaler (2002). They argue that brand identity is "*a set of associations the brand strategist seeks to create or maintain*". Heding et al. (2009) define brand identity as an element, which must convey the vision and uniqueness of the brand. Furthermore, Heding et al. (2009) argues that the brand identity must be consistent over time to create the basis of the brand and insure a solid, coherent and long-lasting brand leader. When looking at the visual elements for FMCG, it can be difficult to separate the consumer's perception of the brand from their perception of the packaging, which places the packaging in an important position. Further Klimchuk and Krasovec (2013) state that the strength of the brand identity is found by consumers' visual recall of the brands key visual elements and that the brand identity can create an emotional connection with consumers and is thereby their mental picture and perception of the brand. Brand leaders are characterised being very successful in fulfilling these objectives.

Advantages and disadvantages for brand leaders

One of the advantages of being a brand leader, is that it can be very difficult for competitors to replace them because of their unique placement in consumer's memory. Further, brand leader is characterized by having a high brand identification and reputation, which is preferred by the consumer because it makes the purchase decision easier, which ultimately leads to a higher level of habitual purchase and brand loyalty. The combination of the visual elements like brand name, colour, image, typography, logo and packaging shape are elements that can be used for brand identification (Klimchunk and Krasovec, 2012)

According to Garber et al. (2000), the key visual elements that the consumers come to identify as key for the specific brand are invaluable and should retain the same message, when redesigning the packaging, as the strength of the brand identification is closely related to the key visual elements. In turn, if consumers have a strong visual recall of the key visual elements, the brand's identity is said to be strong. If the key visual

elements are modified too much, the current consumer may have difficulty recognizing and identifying the brand's packaging and may turn a habitual purchase into a mentally challenging search process. This can lead to sales drop and increase the risk of brand swop (Garber et al. 2000). When Tropicana juice redesigned their packaging, they neglected to maintain the key visual elements, which resulted in their loyal consumers not identifying or recognizing the brand. In their redesign, both logo, typography, slogan, image and the lid we changed (see below picture).

Figure 4: Tropicana

This resulted in a large sales drop and they ended up returning to their original packaging design. Following this example, one of the disadvantages for brand leaders is related to change of the visual elements. When changing the packaging, it is important to keep a consistent visual identity and a core relevant message, as changing the visual elements in an inconvenient way it could change consumer's associations, emotional connection and disrupt their purchase habits. This can be a difficult task for brand leaders, as Walvis (2007) further stresses, that we have both more specific and higher expectations and associations for leading brands (Walvis 2007). However, we also know (from the introduction) that renewal is key for the brand leader not to be perceived as boring and be left behind. It can be difficult for any brand to find the balance and keep consumers interested while maintaining their brand identity and recognisability. We will go more into the balance between novelty and familiarity in section 4.4.5.

Summary:

- Brand leaders are most accessible in consumers' memory and have the highest brand's equity compared to its competitors

- Brand leaders have strong visual elements and visual identity, that contribute to become top-of-mind in consumers memory

- It can be a difficult task for brand leaders to change the packaging, as we have both more specific and higher expectations and associations for brands leaders.

- In order to develop and strengthen the positive associations in consumers' minds, the key visual elements that the consumers come to identify to the brand are invaluable and should retain the same message when changing the packaging to keep their position

- Renewal is key for the brand leader not to be perceived as boring and be left behind. It can be difficult to find the balance and keep consumers interested while maintaining the brand identity and recognizability.

4.1.3. Associations, expectations and emotions

Associations

We have already noted that the success of a brand has strong ties to our associations build in the memory. The packaging's visual elements all communicate and deliver to the consumer's associations. The meaning consumers get from the packaging is by Garber termed 'Packaging comprehension'. The communication triggers associations in consumers' brain and create memories about past consumption experience, product quality, usage occasion etc. (Garber et al. 2000). Both personal experiences with a brand and exposure to messages about the brand, for example advertising, print ads, billboards etc. contribute to changing and reinforcing consumers' association with the brand (Genco et al. 2013). The brand exposure, leave consumers with a very large network of associations, which are either created, strengthened or weakened every time we use the product or see a marketing message for that particular brand (ibid). This can be done by varying, broadening and building on the associations, in a way that still satisfy established memories and associations to the brand. A way to do this is to connect the brand to a specific situation or event, which can broaden and build on the network of associations related to the brand, and be recalled when the consumer is placed in the event or situation or is reminded of it eg. Tuborg beer and Roskilde Festival or summer holiday, Nutella and childhood.

Expectations

Associations and expectations are closely connected; in the way that the associations we have to a brand is shown in the expectations that we form. According to Genco et al. (2013), a successful brand is a brand that

manages to satisfy consumers' expectations for the brand and they suggest that expectations are created through experiences and when developing established brand memories. Genco et al (2013) further stress that it is important for our relation to brands that we experience them regularly. If associations in our memory are not activated regularly, we will simply forget the brand. On the other hand, if we are regularly exposed to the brand and experience the brand, it will update and broaden our associations and expectations for the future and thereby in relation to brand salience be recalled earlier in memory. This is why it is so important for brands to trigger consumers' attention continuously and where brand leaders have an advantage in terms of loyalty and habitual purchase.

In relations to our thesis, it is relevant to look at associations and expectations because the visual stimuli contribute to forming and updating consumers' expectations and associations, which will then be stored in memory and retrieved and developed when a new encounter with the brand occurs. If the visuals do not meet consumer expectations or do not fit in this the previous associations with the brand, consumers might reject the brand and choose a competing brand at the moment of purchase. When making changes in the visual elements, it seems important that the new design can live up to the expectations and associations in consumers' memory.

Walvis (2007) states, that we have both more specific and higher expectations and associations for leading brands. The Coca-Cola/Pepsi blind test is an often used and very good example of strong associations, where Pepsi is chosen in the blind test as the best product, but when respondents are shown the brands packaging while testing the product, they choose Coca-Cola over Pepsi as their favourite. The expectations we build up for the brands, especially leading brands, will affect the experience of consuming the product and the Coca-Cola/Pepsi experiment show the power of strong associations and emotions linked to the preferred brand. This is in line with Genco et al. (2013), who states that the associations we built up for brands have a large influence on our experience of that product: "*when consumers consume a product that lives under a strong brand, they may actually be consuming brand expectations more than they're consuming the product itself*" (p. 144), thus affecting the physical consumption and the final purchase decision.

Emotions

According to Aaker (1991), associations equal the emotions we have towards a brand. As with associations, it is argued, that we are more likely to purchase a brand we have positive emotions ascribed to (Matthews 2014). This is where brand leaders have an advantage over other brands. According to De Chernatony (2009), how we feel about a brand is the result of emotions stirred by brand communication, packaging design and other things like price, placement etc. Genco al. (2013) agree that it is more sustainable for the brand to focus on emotions in the visual communication on the packaging than to solely focus on communicating the functional benefits of the brand. Positive emotions are an end product of both familiarity and processing fluency of the packaging, as we tend to favour things that are familiar and easy to process. In relation to brand loyalty, emotional connection is very important and it is created through satisfactory

experience and usage of the product (Genco et al. 2013). The more positive we feel about a brand, the more the satisfaction from using the product will increase, which in turn will strengthen positive associations and emotions towards the brand. But the satisfaction with the brand can be disrupted in a packaging change and affect the emotional connection, which is something that brand leaders could really suffer from.(Matthews et al. 2014).

According to Plassmann et al. (2012), several studies have shown a link between memory and brand preference and it has been stated, that our emotional connection and preference can be affected by how much we are exposed to the brand. They explain that we prefer brands we are familiar with because we know what we can expect from them, as we have learned through repeated usage with a satisfying experience as a result, this increases the trust and credibility of the brand that will further make our purchase decision more satisfying. Furthermore, these emotions have an impact on what we are attracted to, what we notice and what we remember. According to Genco et al. (2013), '*Not only are emotions an important drivers of these decisions, but emotions essentially are the decision.*' (page 125). This happens because emotions help us make decisions more effectively and thereby save mental energy.

Summary:

- It is important for our relationship to brands that we experience them regularly – if associations in our memory are not activated regularly, we will simply forget the brand.

- For memory and purchase likelihood to be strengthened, brand leaders should build on and broaden the established positive associations by bringing the brand in connection with different situation, events and meanings etc.

- Associations, emotions and expectations are closely connected - the associations and emotions we have to a brand will show in the expectations that we form.

- The visual elements contributes to update our emotions, expectations and associations. If not met with, it can result in brand swop.

- In relation to brand loyalty emotional connection is very important and it is created through satisfactory experience and usage of the product.

- Brand preference is influenced by emotions, which have an impact on what we are attracted to, notice and remember.

4.2. Purchase Decision

A consumer is standing in the supermarket and chooses product A instead of product B – why did the consumer make this decision? The consumer purchase decision is a complex and still unsolved mystery of human behavior. This is also seen in the number of purchase decision models and articles related to the subject (Genco, 2013 and Hoyer (1984). According to Clement (2007) many of the general purchase decision models are insufficient to today's in-store purchase decision process as they don't consider factors such as overload of stimuli, the visual stimuli´s impact on the decision, consumers short time limitations and low level of visual processing.

We are not going to go through the different purchase decision models, but instead highlight the factors that are of importance for the purchase decisions and in relation to the packaging.

4.2.1. Packaging and involvement in a purchase decision

Lysonski et al. (1996) define consumers purchase decision as a "*mental orientation characterizing a consumer's approach to making choice*" (Silayoi and Speece 2004, p.610). There are two groups related to the packaging that can affect the purchase decision - *visual* and *informational elements* Silayoi and Speece (2004). For the informational elements, more mental effort is required to process this information, while the visual elements are easier to process and is related to the emotional responses they may evoke. Moreover, it has been documented that the visual elements have a higher degree of influence on the low involvement purchase decision, compared to high involvement purchase decision (ibid).

According to Blackwell et al. (1995) involvement refers to the consumer's perception of the product's meaning or personal relevance in a specific situation. The degree of involvement is subjective, and the reason for buying the product may be due to various reasons, just like the reason for consumers' involvement varies. Whether consumers are highly or lowly involved when purchasing FMCG depend on the consumer's personal perceived relevance for the product. Consumers that experience a product having personal relevance are said to be more involved in the product and thereby have more personal associations, emotions and thereby higher expectations connected to the brand, for instance a wine enthusiast (Wilkie, 1994). However, it is generally accepted in the literature that the consumer is not highly involved in fast moving consumer goods (Clement, 2008). According to Kotler, when purchasing FMCG "*consumer do not search extensively for information about the brands, evaluate their characteristics, and make a weighty decision on which brand to buy*" (Kotler et al.,1996, p.225). The reasons are, that the decisions do not involve a risk - neither personal, social nor financial. These decisions have been made rapidly and the consumers know the products. Moreover, consumers are faced with an enormous amount of product options resulting in an overload of visual stimuli and must take a number of decisions in a short period of time (due to the involvement) where time, often, is a scarcity factor for them. To handle this complexity, consumers are satisfied by guidance from simple factors, stimuli and rules for their purchase decision (choice heuristics); for instance, choose the brand leader for its category, buy the same as your mom etc. (Hoyer 1984).

Olshavsky and Granbois (1979) explain that the goal is not to make an optimal choice but to make a satisfying choice while minimizing cognitive effort (Hoyer 1984).This means, for FMCG the visual elements on the packaging are essential, as they help the consumer in the decision making. Butkeviciene et al.(2008) further explain that the packaging is the most important tool in the purchase decision, as it is the last communication about the brand the consumer is exposed to before taking the decision.

4.2.2. Purchase decision and brand leaders

According to Gerber, consumers' purchase decision is a combination of personal and situational factors. For instance, consumers are willing to consider a brand they have recently had positive consumption experiences with, because of the positive association, familiarity and because it is easier for them to recall, which can be an advantage for brand leaders. Direct and indirect communication from advertising etc. will also lead to greater consideration of choosing the brand, because it affects the ease of recall. The situational factors can also influence the purchase decision, for instance; the consumer is more likely to consider brands with a great shelf position, brands that have been highlighted with displays, promotions, merchandising, or brands that stand out from the competitor etc. as they attract the consumer attention. (Garber et al, 2000). This is not something we will investigate further, but it is relevant to the brand leaders, as they often have the power and position to manage it.

Keller (1993) argues the importance of brand salience in the purchase decision, as a salient brand will increase the degree of recall and thereby the likelihood of being bought - especially when the consumer is low involved. Brand salience has been defined previously, but seen from a purchase decision perspective Ehrenberg (year) suggests that "*salience concerns the 'size' of the brand in one's mind, and all of the memory structures that allow the brand to come forward for the wide range of recall cues that can occur in purchase occasions*". (Ehrenberg, sidetal) The more salient a brand is, the greater are the number of associations linked to the brand compared to the competing brands in the category, which applies to a brand leader (Vieceli and Shaw 2010). Research shows that the consumer may decide which brand to buy based on the first two or three brands they recall. The reason for this is that the first brand recalled takes up higher level of processing capacity, time and involvement, than the following brands recalled. In a study by Julian Deakin and Shaw Deakin, they found that the first brand recalled the respondents had not only a significantly higher number of brand associations -both positive brand associations and unique brand associations, but also a greater breadth and depth of the associations compared to the following brands that were recalled. This means that a high salience leads to earlier recall and thereby a higher likelihood for being purchased.

4.2.3. Purchase decision and emotions

According to Genco (2013) a study has been conducted, which suggests emotions are essential in a decision making. Emotions helps us to make shopping decisions easy and fast as they can activate our avoidance or approach system that guide and simplify our choices. For instance, when we are excited and thrilled by positive, exciting stimuli, we learn from this positive emotional experience and it thereby becomes an input for later brand preference, behaviour and choice for the specific category (Genco, 2013). Emotions can also make us exclude products that are less emotionally relevant. Consequently, products that do not create an emotional reaction are more likely to be forgotten and ignored. Emotions thereby help us to achieve things we want to buy and things we want to avoid. The emotion 'liking' is, for example activated by mechanisms such as familiarity and processing fluency. Therefore, when we are out shopping we will voluntarily choose to direct our attention to and search for the brand that is most relevant - the brand that we like, prefer and have positive emotional experiences with. These are some of the advantages of brand leaders. For example, most consumers have been exposed to brands such as Coca-Cola, Nutella and Carlsberg, many have used them and maybe connect it with something positive. Even though they normally would not buy it for themselves or on a regular basis, they may prefer brands like these for guests or for a special occasion, as they are more familiar and thereby more likable.

Summary:

- Consumers in-store purchase decision is complex and consider: search strategy interruptions, supermarkets complexion/overload of stimuli, the visual stimuli´s impact on the decision, consumers short time limitations and low level of visual processing.

- Consumers are not perceived as highly involved in fast moving consumer goods.

- The consumers prefer fast, easy and efficient solutions to minimize brain efforts.

- The packaging is the most important tool in the purchase decision, as it is the last communication about the brand the consumer is exposed to before a making a decision.

- Much of their behavior is governed by habits, which are triggered by the visual elements on the packaging

- Salient brands are recalled earlier and have a higher likelihood for being bought. Research shows that consumers may decide which brand to buy based on the first two or three brands recalled

- Emotions helps us to make shopping decisions easy and fast as they can activate our avoidance or approach system that guide and simplify our choice.

4.3. PACKAGING CHANGE

I this section, the theory about change and redesigning packaging will be presented and compared in relation to each other, in order to get a deeper understanding of the subject.

Drawing on what we have learned from the previous topics, the associations, expectations, and positive emotions we have towards brand leaders are key for our experiences and connections to the brand and our satisfaction with the final consumption. This could be an explanation, as to why we develop habits or brand loyalty towards leading brands, as leading brands have well-known visual elements that we trust and prefer and thereby make our purchase decision satisfying, while minimizing mental energy. However, even a well-established brand leader needs to refresh its brand associations and expectations in consumers' minds, which can happen by strengthening already established ones or by creating new positive ones. In relation to change of the visual elements that helps form these associations, the more radical those changes are, the less likely it is that the brand associations and expectations the consumers have established in memory will be reinforced. (Genco et al. 2013). As mentioned, the key is to find a balance between the novel and the familiar, in order for the established and favorable associations to be maintained (Genco et al. s. 149). According to Garber et al. (2000) a way to avoid redesign failure like Tropicana, as we presented in section 4.1.2, is to gradually change the packaging so the consumers have an opportunity to learn and be familiar with the new elements and thereby ensure the consumers still recognize the brand, which is in line with Genco et. al (2013) notion of the Goldilocks effect and the balance between familiarity and novelty. When a redesign is changed too little or changed too much, consumers' attention, recall and liking for it is found to be at its lowest. Contrarily, if the redesign is in between those extremes (moderately changed), consumer's attention, recall and liking are found to be at its highest (Genco et.al, 2013).

Klimchuk and Krasovec (2013) have a similar understanding in relation to packaging redesign; They introduce the term 'evolutionary design'. In short, the term refers to a packaging redesign, which has only been moderately updated or altered, and where the learned codes still provoke the same associations in the consumer's mind. In contrast, a 'revolutionary design' is a complete modification or radical change of the original packaging design. Depending on the challenge a brand is facing, both the evolutionary and the revolutionary strategy can make for a successful change of the brand's packaging design (ibid). If the brand is positively perceived by the consumer and is a brand leader in the category, the evolutionary strategy would be the most recommended. This is also in line with Schoormans and Rubben's (1997) suggestions of brand leaders using moderate redesigns to increase the chance of being perceived as acceptable. With this strategy, the consumer is still able to recognize and build on the associations and learned codes that they have already linked to the brand. Furthermore, it seems to fit with categorization (will be explained in the section 4.4.2) consumers have certain learnings, which we use to navigate in a purchase decision. Contrarily, if the brand is new or if a brand is perceived negatively and wants to have a "new beginning", the brand could take advantage of following a revolutionary strategy. For instance, by bringing a new concept or visual element into the category (Garber 2000). According to Schoormans et al. (1997), signals and elements that contrast

with the other elements in the category are more likely to attract attention and thereby may be able to interrupt existing pattern and habitual behavior (Garber 2000 and Genco 2012).

Garber et al. (2000) has investigated the challenges in redesigning packaging and the consumers´ response to packaging change. In their research, they highlight brand identification, packaging comprehension and packaging novelty & contrast, as factors being essential to consider when changing a brand's packaging design, but further stress on the conflicting aspect of these factors. When the company chooses a redesign similar to the original packaging design and with the same message in the key visual elements, they increase the success that their loyal or current consumers are able to easily recognize and identify the brand. The packaging comprehension is further maintained as the brand associations and the established equity. The consumers' link to the brand is retained, because the previous packaging design fits the new. However, the change for being noticed by potential and new consumers is low, as the visual expression and message is similar and fits the previous packaging (Garber et al. 2000).

Furthermore, any change in the brand's visual expression must meet the norms and learned codes for the product category, as the typical stimuli for the category have the strongest associations and are recalled more effectively from the consumers' minds. These elements are perceived as more positive and trustworthy by the consumer, which we know ultimately affects the final purchase decision. If it deviates too much there is a risk of consumers perceiving the brand as unacceptable for the category. On the other hand, too much product similarity within the category will reduce the unique visual appearance and differentiation of the product, which we know is key for FMCG to increase the chance for attracting consumer attention. A fine balance seems to exist between meeting the category rules while maintaining uniqueness and differentiation from competitors (Garber et al. 2000).

The theories seem to agree that brands being perceived positively by the consumer should not make radical changes but instead take advantage of more moderate changes. Furthermore, the key visual elements consumers have come to identify with the brand's identity should be consistent or maintain the same expression, but specifically how this should be managed, is not something discussed in depth, by the theorists. However, Garber et al. seems to be more specific in their research and points to the importance of gradually change the packaging to secure consumers becomes familiar and learn the new elements.

Summary:

- In relation to packaging redesign the terms 'evolutionary design' (re-design which has been only moderately changed and where the learned codes still provoke the same associations) and 'revolutionary design' (complete modification or radical change of the original packaging design) have been defined.

- If the brand leader is positively perceived by the consumer, the evolutionary strategy would be the most recommended or gradual changes.

- Drastic changes can result in established brand associations and expectations not being reinforced in memory.

- A balance seems to exist between meeting the category rules while maintaining uniqueness and differentiation from competitors.

4.4. CHANGE & CONSUMERS

An average brain constitutes 3% of a person's weight, but uses about 20% of a person's calorie (energy) intake per day, which is more than any other organ in the body. When using a lot of mental effort, the brain is also less efficient. Therefore, the brain strives not to use more energy than is necessary (Genco et.al, 2013). This is why topics such as processing fluency, categorization, familiarity and novelty are so important because they help the consumer to make quick but satisfying decisions and consideration regarding these topics and are crucial for making successful redesigns.

4.4.1. Processing fluency

Many experiments have shown that processing fluency can have an effect on consumers' decision, judgment and behavior, which makes it relevant for marketers and designers to consider when designing or redesigning packaging. Processing fluency refers to how easy and fast the brain can interpret and understand an object. When something has a high processing fluency, it is easier for the consumer to form impressions and determine meaning. The ease of processing also tends to increase positive feelings as consumer interpret information that is easier to process as more true, credible and likable. A packaging with high processing fluency further appears to be more familiar for the consumer, even if it is not the case. This familiar feeling will decrease if the packaging is less easy to process. Therefore, it is important in any redesign to consider a high degree of processing fluency.

The likability of a packaging can be found in its level of aesthetic pleasure for the consumer. For instance, packaging that has more symmetry, more contrast between foreground and background[1] and has predictable elements in relation to the brand, category and consumer expectations, are seen as more attractive and likable. Moreover, information on a packaging design that is easy to process is more likely to be perceived as

---

[1] An example could be the colour of the background on the label and colour for the typography

true. When facilitating packaging with high degree of processing fluency there is a consequence, as the packaging is often not carefully examined. Packaging with disfluency has an effect of triggering more examination, more attention to details and thereby a higher chance of being stored stronger in memory. But packaging may also trigger more negative and overwhelming emotions, and a higher risk of avoidance (Genco et al. 2013). So more attention is not always an advantage for a brand.

Summary:

- Packaging with high processing fluency is easier for the consumer to form impressions and determine meanings, values and the overall information.

- Packaging with high processing fluency appears to be more familiar for the consumer, which tends to increase positive feelings as consumers interpret information that is easier to process as more true, credible and likable.

- A consequence of a high level of processing fluency is that the packaging are often not carefully examined.

- Packaging with disfluency has an effect of triggering more examination, attention to details and a higher chance of being stored in memory, but can also trigger more negative emotions, overwhelming and higher risk of avoidance.

4.4.2. Categorization

Categorization is still a subject for unresolved academic discussions, especially when it comes to the question about the reason for categorizing. Our standpoint to the subject is found in the literature from Schoormans and Robben 1997, Genco et al. 2013 and Creusen and Schoormans 2005.

Categorization is related to product categories, which can be described as '*a group of products that share several similarities that are relevant for the consumer*' (Schoormans and Robben 1997, s. 284). The consumer simplifies choices in a shopping situation by categorizing the products into specific product categories (Genco 2013), as it enhances information processing efficiency and reduces mental efforts (Schoormans and Robben 1997). In the categorization process, the consumer groups the products because of perceived similarity and resemblance based on the product itself and the packaging's visual elements. The result of this process is the storage of information into specific categories in consumers' memory. When new or redesigned products appear in the supermarket, the consumer uses the stored knowledge and memories about the category to analyze the new product and its information to determine which category it belongs to

 A research done by Rosch,(1978) showed that the more typical the packaging elements are for its category, the quicker consumers are to categorize the product. They explain that the typical stimuli have the strongest association and therefore are retrieved more effectively from the consumer memory and increase the chance for being bought (Rosch, 1978 in Schoormans and Robben 1997).

According to Garber et al. (2000) category specific packaging norms or learned codes has developed over the years and have become more important for consumers purchase decision and thereby the packaging design. The category specific norms and learned visual elements all contribute to the visual definition of the category (Klimchunk and Krasovec, 201). Some examples of learned codes are seen in the soft drink category where red symbolize cola, green is related to sport/lemon flavored soft drinks. In the milk category, the colour red refers to cream, grey means skimmed milk, dark blue is whole milk etc. The consumer learns to understand and associate specific meanings through repeated association of the codes and signals communicated from the category, brand and packaging (Genco et al., 2013)

If the visual elements on the redesign are more or less consistent with existing expectations to the category and only deviate by a minimum, the consumers categorize the new elements into an existing and known category. When there is a high level of discrepancy between the existing categories and the visual elements on the redesign, the consumer will subtype (happens when the consumer categorize redesign in a subcategory), place it in a completely new category or reject the packaging. The uncertainty the consumer experiences and the time they use to categorize the elements are related to, which of the mentioned ways they use and it highly affects the likelihood of a purchase.

Schoormans and Robben (1997) conducted a study on the packaging for coffee brands and found that if consumers perceive the deviation of the redesigned packaging design to be too strong and different, it could lead to avoidance, and to what the authors refer to as '*an unacceptable packaging*' (s. 284) Thus, this can result in the product being excluded from the previous product category, despite a high level of attention. The product can then be placed in a sub and new category with other rules and visual elements defining the category. When redesigning the packaging, the brand leader should be aware of the learned codes for the category and for the brand, and carefully consider them into the new packaging design. According to Schoormans et al. (1997), the most typical product for the category are preferred by the consumer, because the consumer relies on the product knowledge and chooses the typical brand, as it is easier to recall and contributes to a more satisfying purchase decision.

In relation to brand leaders, Schoormans and Rubben (1997) suggests that '*Moderate packaging deviation of modified packagings appeared to give the trade-off with regard to drawing attention and creating favorable consumer evaluations for a well-established brand*' (s. 285). This is in line with Lee (1995), who points to the importance of avoiding making radical changes to the visual elements that are key for the brand and often represented in the category. For the brand leader, moderate packaging design is the best solution, as it both attracts attention and gives positive evaluations. This means that moderate changes in the packaging will increase the chance for the brand to continue to be perceived as acceptable for its category. The well-known association will reduce the duration of consumer's experience uncertainty and the time and efforts they use to categorize the stimuli that affects the likelihood of continued purchase.

Summary:

- The consumer simplifies choices in the shopping situation by categorizing the products in memory into specific product categories on the basis of perceived similarity.

- The stronger and more typical the packaging elements are for its category, the quicker are consumers to categorize the product.

- The stored knowledge and memories are used to make more efficient decisions and judgment and further to understand new redesigns or product.

- The uncertainty the consumer experiences and the time they use to understand and categorize the product affects the likelihood of a purchase.

- Product or redesigns that deviate too much may be avoided and excluded from the previous product category.

- For the brand leader, moderate packaging re-design is the best solution to secure being acceptable for its category.

- Moderate packaging re-design will reduce the duration consumer's experience uncertainty, time and efforts they use to categorize the stimuli that affects the likelihood of continued purchase.

4.4.3. Familiarity

According to Genco et.al (2013), familiarity is one of the most powerful factors in consumer behaviour. It has deep evolutionary roots and gives us a feeling of security with what we have learned from earlier experiences and exposure. When something is familiar, the brain allocates less mental effort toward it and will acquire an increased sense of certainty and trust (Genco et.al, 2013, p.76), as it is the case with brand leaders contrary to unfamiliar brands. From social psychology it has been discovered that familiarity itself leads to positive feelings, independent of the object or brand. This, can be explained by the mental process called 'The mere exposure effect', where repeated exposure to an object will increase the liking for it, no matter what it is and even if there is no other motivation to like it. (Genco et.al, 2013, p.77) This automatic connection between familiarity and liking, is maybe one of the main reasons familiarity is so strongly connected to brand preference. As the consumer brain will strive to use as little energy as possible, less time and reduce risk in a purchasing decision, familiarity becomes a choice heuristic (purchasing rule of thumb) as it helps reduce the choice options (Genco et.al, 2013, p.77). (See section XX for Consumer purchasing decision)

Understanding the power of familiarity is important because it is an essential aspect in brand preferences and purchase decision. Along with price, brand familiarity is mentioned as the most important factor in the purchase decision. However, the positive feelings familiarity leads to has also its limitations, because liking will not increase with repetition forever. At some point, repetition will develop into boredom and irritation and may switch emotional associations from positive to negative. As with novelty (see section xx Novelty), too much familiarity can also trigger avoidance instead of attraction (Genco et.al, 2013). This is a problem a brand leader should be especially aware of, as the biggest challenge for a brand leader is to refresh its packaging in a way that still maintains the advantages of positive association, product experience, familiarity and consumers habitual purchase (ibid). This will further be elaborated in the following sections.

Summary:

- Familiarity gives us a feeling of security learned from past experience and exposure.

- In general, familiarity leads to positive feelings, independent of the object or brand.

- Too much familiarity can trigger avoidance due to boredom and irritation, something brand leaders should be aware of.

- Familiarity also helps the consumer to use as little energy as possible, less time and reduce risks and limit the choice options in order to make the most satisfying choice.

- Understanding the power of familiarity is important because it is an essential aspect in brand preferences and purchase decision.

4.4.4. Novelty

Genco et al. (2013) explains that the human brain does not passively observe the world, but proactively predicts what to expect and what to see in every situation. Novelty can be described as a "prediction error" or an "expectancy violation". The more something differs from our expectation, the more surprised we are and this will result in a shift of our attention toward the novel object. From an evolutionary perspective, it has helped us humans develop ourselves and survive, because we learn by trying new things. The attraction to novelty is interesting in a packaging perspective, because the key function of packaging is to get consumers attention. However, there is a downside to novelty. It is not automatically associated with positive emotions, as we have seen with familiarity. Evolution has also taught us to approach novelty with caution and vigilance, because something new can also be dangerous and harmful. Therefore, our attraction to novelty comes with mixed feelings, as we are drawn to it, but we do not usually like or trust it before it becomes less novel. This goes well in line with previous section about familiarity and "the mere exposure effect". With repeated exposure to the novel object, our orientation towards it changes, it become less novel and we shift from the attraction of novelty to the comfort of familiarity (ibid).

This is in line with Garbers et al. understanding. They refer to it as ´packaging novelty and contrast´ and describe it as the packaging ability to stand out visually from the competing brands on the supermarket shelf, by the use of a novel and distinctive packaging design. Novelty and contrast are found in the combination of consumer's expectations and experience with the brand and the competing brands visual appearance in the category. For instance, although it is known that the colour red is a great attention-grabber, this may not be the result, if all the brands in the specific category are red. Another example related to consumer experience could be, if the brand has used the same colour in decades, it may not be that exciting and novel for the consumers. (Garber et al. 2000)

Summary:

- Packaging novelty and contrast are the packaging's ability to stand out visually from competing brands and is found in the combination of consumer's expectations and experience with the brand and the competing brands visual appearance in the category.

- The human brain proactively predicts what to expect and what to see. Novelty can be seen as a "prediction error" or an "expectancy violation".

- The more something differs from our expectation, the more surprised we are with it and it results in a shift from our attention toward the novel.

- We are drawn to novelty, but we do not usually like or trust it before it becomes less novel.

4.4.5 Novelty vs. Familiarity

As mentioned in the previous section, there is a downside to novelty, which also has an effect on new or changed packaging design. When the design is introduced to the consumer, they tend to rate the most new and different packaging design as the least liked. According to Genco et al. (2013), researchers have studied the negative effects of novelty and the reduced likability for new or redesigned packaging, and have found that the most accepted redesigns are those that don't radical break our expectations and associations, but instead gives us just enough new in a familiar way, to break the monotony of too much familiarity. This means that the packaging designer needs to find the perfect spot between novelty and familiarity.

There appears to be consensus among theorists (Lee 1995, Shoormans and Rubben 1997, Klimchunck and Krasovec 2012) that brands with positive associations should change its packaging moderately. Genco et al. (2013) explain that specifically for brand leaders, the perfect spot is in the comforting point on the familiarity curve
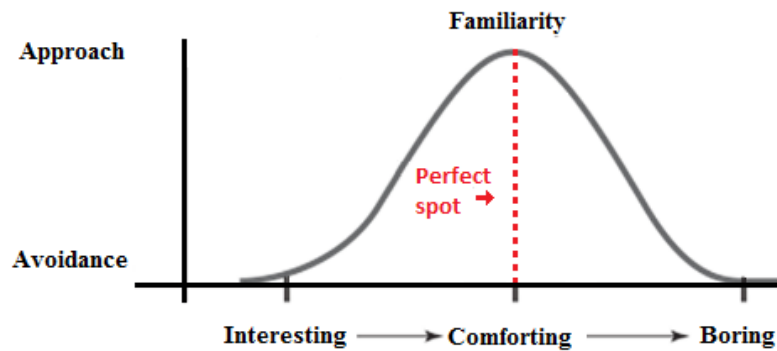
Figure 5: Novelty/Familiarity. Own creation inspired by Genco et al. 2013

If a redesign becomes too novel (interesting), there is a risk of disrupting the habitual buying behavior. Thereby causing consumers to become more aware of product varieties from competing brands but if a brand leader does not refresh itself consumers can come to see it as boring and outdated, which can also lead to preference for other alternatives. This can further be explained by 'the Goldilocks effect'. When a redesign is changed too little or changed too much, consumers' attention, recall and liking for it is found to be on its lowest. This in line with what we explained in the section about categorization: consumers have certain learnings, which we use to navigate in a purchase decision. On the contrary, if the redesign is in between those extremes (moderate change), consumers' attention, recall and liking are found to be on its highest (Genco et.al, 2013).

Summary:

- The most accepted redesigns do not radical break our expectations and associations, but give us just enough newness in a familiar way.

- When moderately changed resulting in balance between novelty and familiarity, consumers attention, recall and liking are on its highest.

- If a redesign is changed too little or changed too much, consumers' recall and liking for it is found to be on its lowest.

- If a redesign becomes too novel, it can disrupt habitual buying. If a brand leader does not refresh itself consumers can come to see it as boring and outdated. Both these cases can lead to brand swap.

4.5. PACKAGING DESIGN

In this section, we will go through how FMCG packaging design is understood in the literature, how it is structured, and how it connects to a brand. Before moving into the different visual elements relevant for this thesis, we will touch upon general rules for redesigning or changing the packaging design. The purpose here is also to emphasize the importance of a strong packaging design and why, it is such a relevant part of the brand.

4.5.1 Defining and dividing packaging design

When looking through the literature, it becomes clear that there are quite a few ways of defining the overall packaging, as well as dividing the elements that make up the packaging. Some suggest that packaging is a set of individual elements like shape, colour, image, typography and size (Underwood 2003). Consumers overall response towards the packaging is believed to be affected by their evaluation of each of the elements separately (Becker et al. 2011). On the contrary, Orth and Malkewitz (2008) have defined packaging as a cluster of elements evaluated by the consumer as one holistic design. In our thesis, we will be following the first approach in regards to change of the packaging design. Our reasoning for following this approach is that we want to examine, how the consumer experience the individual elements when redesigned. However, we acknowledge that consumers may take a holistic view in a real purchase decision.

Another way of defining or dividing the packaging design, mentioned extensively in the literature, is to divide them into two groups (Ampuero and Vila 2006). The first one is referred to, as the 'graphical elements' and includes colour, typography, illustrations and images. The other one is referred to as the 'structural elements' and consists of the packaging shape, size and material. This division is in line with Silayoi and Speece (2004)'s understanding.

They suggest that packaging elements can be divided into two groups: visual and informational elements. The visual elements involve graphics (typography, color and image), and size and shape of a packaging. The informational elements relate to the technologies used of the packaging (e.g. more environmentally sustainable) and product information (e.g. nutritional information). They further explain that the visual elements play a larger role for FMCG products compared to the informational elements, as the visual elements are easier to process for the consumer and thus requires less mental efforts and makes the decision process more efficient.

4.5.2 Packaging design and brand leaders

At the point-of-purchase, the packaging design is often the only brand reference available to consumers. This is exactly the reason why it is so relevant to have a strong packaging design that clearly conveys the brand message, visual identity and the aesthetic appeal to consumers.

Bloch et.al (2003) has found that consumer´s brand choices can be decided on the aesthetic appeal the design of the packaging creates. Moreover, the strength of the aesthetic value has influence on consumers' choices,

where products with the highest aesthetic appeal may be chosen when considering between two alternatives and can lead to brand preference. (Abbott et al., 2009; Bloch, 1995). For a redesign to success, the packaging redesign must maintain the established brand connection to the consumers (Klimchuk and Krasovec, 2013). The authors of 'the importance of packaging attributes' strongly point out that in order for the packaging design to convey the brand in the right manner, designers and companies must understand consumers' expectations, response and how they read the packaging, but first the design must be able to get consumers attention. It is not just a matter of having the right visual elements to attract consumer attention, the importance lies in the way of combining the right visual elements with useful information about the product and make it easy for the consumer to understand it (Clement 2007).

Our thesis is set out to examine consumers' reaction to changes in each of the elements of the packaging design.

Summary:

- The brand's identity is an essential brand component and includes the name, colours, symbols, images, typography etc. The combination of these elements define the brand and works as a differentiator.

- The consumer's brand choices may be decided on the aesthetic appeal of the packaging design.

- The packaging design can give both a physical and emotional understanding about the product and become the consumers' mental picture of the product.

- When brand identity is strong, the consumers have a strong visual recall of the key visual elements. This is applicable to brand leaders.

- For the packaging design to convey the brand in the right manner, the companies must understand consumer's expectations, response and how they understand the packaging.

4.6. VISUAL ELEMENTS

In this section we will present the theoretical foundation for the visual elements mentioned in the division of the packaging, in section 4.5. First, we will look at size and shape in the packaging design context, since it has been used in the development of the redesign presented to the focus groups. However, the results from the focus group has shown that changes in colour, image and typography play a larger role for consumers' associations, expectations and emotions for brand leaders, compared to shape and size. Therefore, we choose not to include these visual elements in our further research, to narrow the scope and increase the value of the findings. As a result, the theory section related to size and shape will be only briefly presented below.

4.6.1 Size & Shape

Size and shape are closely related and are essential for product usability and functionality, but we found it to have less impact on consumer associations and emotions to the brand. Shape and size of a packaging are closely linked and are often considered in relation to each other by designers, to ensure the packaging fulfils its function in the best way possible. It is argued, that there are different packaging features to be considered in relation to the packaging, including *functionality, ergonomics, and aesthetics* (Crilly et al.2008).

The various functional purposes can be taking up more space on the shelves at the supermarket, so the brand has a larger area to create awareness in (Selame & Koukos, 2002). Krider et al. (2001) found in their study, that high rectangular containers have a higher in-store advantage compared to square packaging, as they are perceived as larger in volume. In addition, they seem larger and more prominent on the shelf due to the shape and therefore have more shelf impact in terms of attracting attention. Leading consumers to believe that they get more for their money by using a particular shape (Krider et al. (2001). This means, despite the same content and price as competitors, the brand can make consumers believe that they get more for their money (Clement, 2007).

Silayoi & Speece (2004) supports this notion in their study, in which respondents replied that the packaging size and shape helped them to assess the product's volume and value for money. They found that the larger the packaging was; the more value was attributed to the product. The study showed that consumers tend to choose the largest packaging to simplify choice heuristic. This is especially true in product categories where consumers have little experience, or if consumers are low involved or have low degree of loyalty in a purchase decision.

Thus, the size and shape play a major role in whether the product is assessed as being of high or low quality and in terms of value for money. When making changes, companies should consider their brand identity and the intended signals they wish to send according to the original packaging. This should be considered in close relation with the product category, consumers and where the product is sold. For snacks products, it can be an advantage to be sold in smaller packaging, to meet a consumer demand for health, as more consumers increasingly want "little but good." On the other hand, larger packaging sizes are often purchased in the supermarket, e.g. to share between a several people (1.5 liter Coca-Cola is an example), or by consumers that consider price over quality, while e.g. 0.5 L Coca-Cola is mostly sold on the go in 7/11 to the individual person. Companies are therefore forced to consider all the different consumer needs, variating depending on the situation, values and attitudes. Other objectives of the packaging shape and size can be more convenient or ergonomically in nature, so that the product is easier to handle (Yan et al. 2004). This can for instance be related to the open/close function, the product must be comfortable to hold, easy to store and convenient to carry (Yan et al. 2004). The shape can therefore create an expectation for the usability of the product.

Aesthetically, the shape also plays a role in visibility, and thus the chance to be purchased as shape attracts consumers' attention as well. According to Theeuwes and Kooi (1994) and Theeuwes et al., (1998) products

with a characteristic shape and a high level of contrast on the shelf, might facilitate consumers' visual attention better than a more ordinary shape. This can be achieved by having a distinctly different shape than the competition and thus stand out on the shelf (Crilly et al. 2008). Being different attracts attention, which can be both good and bad depending on consumers' aesthetic preferences (ibid). However, as described in the packaging section, the aesthetics play a crucial role, if consumers are faced with the choice of two similar products.

Summary:

- Shape and size are closely linked and are essential for product usability and functionality but less for consumer associations and emotions connected to the brand.

- Size and shape play a major role in whether the product is assessed as being of high or low quality in terms of value for money

4.6.2 Colour

Colour is an essential part of a brand's identity and therefore an essential part of the packaging design. In this section, we will elaborate on how colour influences consumer's attention and purchase decision. Furthermore, we will touch up colour as a way to foster consumer emotions, associations and experience with the brand.

The first part of this section has mostly been used as background knowledge for creating our redesigns and will not be used as such in the analysis. However, we find it important to know how the use of colours interplay the packaging design and which colours work best for the packaging.

General definition of colour

In the literature, colour is divided in three different groups: hue, chroma and value. Hue is the colour itself (Red, orange, yellow, green, blue, and violet). Chroma (also referred to as saturation) is the colour intensity, while value is the colours lightness or darkness. (Gorn et al., 1997). When the consumer is exposed to colour, it is actually a combination of these described groups. Furthermore, colour can be separated into different colour categories: warm (red and yellow), cool (blue and green) and neutral colours (white, black and grey) (Chebat and Morrin, (2007), Grossman and Wisenblit, (1999), Kauppinen-Räisänen and Luomala, (2010)). The warm colour is great to attract attention while cool colours are defined as more relaxed and calm colours. Klimchuk and Krasovec (2013) further argue that each of these colours (hue) have different symbols and functions tied to them, e.g. red is a good colour to grab attention and can symbolize either excitement or warning.

Colour in packaging design

In the literature, colour is mentioned as the most influential elements of a packaging design to attract attention, as the consumer uses colour to identify the brand or product before any other visual element on the packaging (Klimchuk and Krasovec s. 85). Danger (1987b) also points to colour as the first visual element noticed by the consumer and has the ability to maintain the attention (Schoormans and Robben, 1997). Colour is not only good at attracting attention, but it also serves as an information-guide for the consumer. Firstly, using different background colours and logo colours on a packaging can help distinguish text or image from its background and thereby help consumers in processing the information more fluently. Finally, using different colours can help identify and recognize a specific brand or category, and thus it plays an important role in consumer's purchase decision (Grossman and Wisenblit, 1999). When consumers use colour in their search for a specific brand or category, it is theoretically termed 'voluntary attention' as they intentionally use the colour to navigate. Opposite to 'voluntary attention' is 'involuntary attention', which refers to a novel or surprising reaction that happens automatically, for instance if a product colour has been changed or the colour deviates from the typical colours in the product category. It can then surprise and attract consumers' attention (Garber et al. 2000a). In the selection of colour for a redesign, it becomes crucial to select the optimal colour to attract attention and communicate the desired message to consumers. Here it is necessary to know, how best to use the colours on the packaging. Drangers (1989) conducted a research focused on colour in relation to food products, and argues that certain colour-categories are more appropriate for food packaging than others. As mentioned the warm colours are attention-grabbers and are therefore useful as complementary colours on the packaging. The soft colour (low saturations) and cold colours are recommended as background colours - unless the colours are inappropriate for the specific product category. Danger (1989) further argues that soft colours should not be used on a clear or pure coloured (high saturation) background. He also discourages the use of dark colours (high value) for packaging design, but instead recommends using light colours (low value), as they can make the packaging seem lighter and has a better emotional attraction, as we find the lighter colours more likable. We have used Danger (1989)'s colour recommendations and discouragements to create our redesign and test respondents reaction and experience.

Consumer influence and colour

According to Gorn et al, designers usually base their decisions regarding colour on intuition and anecdotal evidence - not necessarily true or reliable, because it is based on personal evaluation rather than facts or research (Gorn et al., 1997). This is noteworthy, since we know that when colour is applied in a packaging context it plays an important role in consumer's purchase decision making and can explain why colour has such significance for a brand's visual identity. (Grossman and Wisenblit, 1999).

It is generally accepted by several theorists that colour preferences amongst individuals are learned (Adams and Osgood, 1973; Aslam, 2005; Grossman and Wisenblit, 1999). Grossman and Wisenblit (1999) argue that

consumers' reaction to colours are a production of associative learnings that happens over time, when the consumer makes a connection between the situations they experience and the colour. Therefore, the consumer's colour preferences are subjective. Moreover, Kauppinen-Räisänen and Luomala (2010) suggest that colour preference is affected by the product categories as a result of marketing, where consumers have specific expectations to specific product categories, especially when it comes to food products (Kauppinen-Räisänen and Luomala, 2010; Koch and Koch, 2003). As an example, colour can influence consumers' expectation regarding flavor and taste: yellow is a common indicator for lemon flavor for bottles water (Hutchings, 2003; Lavin & Lawless, 1998; Leon, Couronne, Marcuz, & Koster, 1999; Walsh, Toma, Tuveson, & Sondhi, 1990).

Change and colour

When creating or redesigning the colour for a brand, the colour combination should be limited, because brands with several colours have no clear identity. In addition, it is far more difficult for the consumer to recall a packaging with several colours, where brands with only one or two colours are better recalled. On the other hand, brands with only a few colours are more difficult to protect against competing brands. Designers therefore need to limit the use of colour, but also create a packaging that holistically (with all visual elements) gives a distinctive expression and is competitive in the category. Furthermore, the colours must be combined in a way that created a high processing fluency. Finally, the packaging needs to have a colour combination that corresponds with consumers' expectations and the norms in the product category, as the consumer prefers a degree of familiarity. See 4.4.2 about categorization.

Summary:

- Colour is the most influential elements of a packaging design to attract attention, as colour is used to identify the brand before any other visual element and affect the consumer's purchase decision.

- Colour can enhance processing fluency by using different colours for background and logo.

- Consumers colour preferences are learned and are subjective, but the colour should correspond to the norms in the category and consumer expectations.

- Colour can influence consumers' expectation regarding flavor and taste.

- The number of colours should be limited to increase recall.

- Warm colours are attention-grabbers and are useful as complementary colours. Soft colours and cold colours are recommended as background colours - unless the colours are inappropriate for the specific product category .

- Dark colours can signal exclusivity, while light colours have a better emotional attraction, since we find lighter colours more likable.

4.6.3 Image

In this section, we will look at image in relation to packaging design, influence on us as customers and literary change in the imagery element. More specifically, we will look at image in relation to textual elements of a packaging design. Furthermore, we will touch up on emotional responses to images and its role in the communication of the brand message.

Packaging design and image

Images on FMCG products can be expressed in many different forms. Our standpoint in this thesis follows Klimchuk and Krasovec (2013) and regards images as all forms of visual representation, including illustrations, photographs, icons and symbols. In this thesis, we will refer to all these forms images.

Images are often used as an effective visual element, as they are more vivid than other elements on the packaging (Underwood et al. 2001). Edell & Staelin (1983) further stress the image's ability to attract attention, as it is both faster and easier for the consumer to process, compared to words (Edell & Staelin, 1983, p. 46). According to Underwood et al. (2001), when looking at an image on a packaging, consumers are more likely to imagine for instance taste, smell, look, feel and sound for the product. The image can thereby set consumers' impressions and expectations (Liao et al. 2015, Chrysochou & Grunert 2014). In a packaging context, it is essential that the image is simple and related to what is inside the actual product. This is not to say that a milk carton must show a glass of milk, as an image of a grazing cow can also help provide the consumer with the desired associations about the product (Ingemann 1989)

Consumer influence and image

Furthermore, Bone and France (2001) conducted a research investigating the connection between the visual and verbal elements of a packaging, and found that packaging image is linked to and dependent on the packaging text, and vice versa. Thus, they must convey the same message. However, if the textual element on the packaging communicates one thing and the image communicates another, the consumer will perceive the product according to the image and not the textual elements, as consumers process the image before the textual element (Bone and France 2001). This is an important point, as image can help highlight textual element and thereby make the packaging easier to notice, enhance the comprehension and enhance the designs processing fluency as well as consumers' comprehension of the communication.

When looking at an image, the eye will always select, construct, organize and associate based on previous experience, to create meaning of what is seen (Ingemann, 1989). This is in line with Garber's et al. (2013) notions of packaging comprehension and creation of meaning from brand or product packaging. In this context Ingemann (1989) divides images into two groups, images we can read and decode without effort and images that require an interpretation or a particular knowledge to be able to understand. An example of an image that requires understanding and interpretation, is image which is abstract or an image that can have different meanings depending on the context (Ingemann in Thorlacius 2002). As an example, Coca-Cola changed the image on their vanilla variant from a vanilla flower to an off-white icon, which can be more difficult to understand without the text or previous experience.

BEFORE   **AFTER**

Figure 6: Coca-Cola Vanilla

The type of image that we can decode without much effort is based on learnings and habits. For packaging, it is essential to use learned codes as consumers are mostly low involved when shopping in the supermarket and therefore prefer to interpret quickly the image. Ingemann (1989) explains that some codes are more well-known than others. 'Nøglehulsmærket', 'Svanemærket', 'Økologimærket' or the Danish flag are examples of well-known codes. The limited space on the packaging and the low involved processing that the consumer uses to read the packaging highlights the importance of using the right image in the packaging

communication. Furthermore, it is important for the identification of the brand that a suitable image is used. A study by Ampuero & Vila (2006) point out some trends regarding the packaging photographs and illustrations. They found that products with realistic images are usually assessed to be of higher quality, more exclusive and higher in price than packaging with illustrations. On the contrary, products with illustrations will often be judged, to be inferior in quality, more difficult to process and rated as more discount looking (ibid). In this way, the packaging image can signal different expressions such as high quality, exclusivity or discount.

In conjunction with the vividness of images they can also influence consumers to assume that a product is fresher, healthy, organic etc. by having an image on the packaging showing the product content (Underwood et al, 2003). The more vivid the images are, the better, consumers can assess the product visually and many more associations will be added about the product in their memory (Underwood et al, 2003).

Change and image

Consumer expectations for the brand (the established positive associations and experience) as well as trends and rules in the category are crucial to consider when making redesigns. The company should consider the style, signal and visual identity shown in the original packaging and transfer it into the new redesign, to ensure that existing consumers continue to recognize, identify and accept the product. Thus, the company must consider whether the brand is usually characterized by having images on their packaging, along with considering finding an image that is relevant for the brand and category. In this connection, the company must take into account what kind of image they usually communicate with - is it primarily photographs, illustrations or icons. This may ensure that the redesign is consistent with the previous expression (Clement 2008, Schormans et al. 1997, Southgate 1994). This can enhance the likelihood of finding the spot between novelty and familiarity. Thereby enhancing both comprehension and brand identification. As we know, processing fluently is an important factor in consumers' final purchase. In that connection, it is suggested that packaging containing fewer images tends to be perceived more attractive compared to packaging with several images. Reversely, using several images require more time and mental energy by the consumer due to the amount of information that must be processed to understand and form the total impression. Furthermore, images with symmetry also result in higher processing fluency, as they are easier to interpret by the consumer, and therefor will be perceived more appealing and likable (Genco et al. 2013).

4.6.4 Typography

In this section we will differentiate and clarify the three terms typography, typeface and font, how they influence us as consumers, as well as their importance for a packaging design. Furthermore, the terms will be examined in relation to change. Since we are working with packaging design, typography will be seen in relation to the brand logo, as it is the most important written information on the packaging (Wang & Chou 2011). As we work with brands that do not have multiple textual hierarchies on the packaging, we will primarily be looking at logo typography on the packaging. In addition, we believe that this typography is the most relevant for our study, since it is also the textual element, which consumers will typically notice, or use as a search cue.

General definition

Typography is often an overlooked element in the branding literature but it can be an important branding element as it can increase the brand identification – Carlsberg is a good example (Thangaraj 2004). Perhaps that is the reason companies spend a lot of money developing and protecting their typographical style.

Typography has been defined as "*the art or skill of designing communication by means of the printed word*" (Childers and Jass 2002, Thangaraj 2004). It has also been defined with more detail, as a combination of typeface (the specific family with a set of design rules that gives them their characters, e.g. Times New Roman) and font (the specific weight, orientation and size of the typeface). An example could be the font Times New Roman in bold size 12 (Klimchuk and Krasovec 2013). The terms font and typography are often used interchangeably to describe the style and weight in which something is communicated/written. Typeface is only referring to the specific style. For the purpose of this thesis, we have worked with both the redesigns, but will not delve further into the division between, but refer to the terms as used by the relevant literature.

The font has been noted to have an effect on our comprehension of the words as well as meaning of it and can give personality to a message (Thangaraj 2004). As an example, a font can radiate something old or traditional and credible, while another can radiate something new and fresh. Typography can create different expressions and thereby evoke different associations e.g. a business-like, traditional or serious expression (Klimchuk and Krasovec 2013).

In relation to the brands logo, Wang and Chou (2011) define it as the direct and distinctive brand reference and a way to differentiate the brand, and is therefore, the most important element out of all the typographical elements on a packaging. In relation to font, it is believed to communicate and give personality to a brand, which indicates that fonts could add value and drive brand equity or perhaps do the opposite if the font does not match the brand identity (Thangaraj 2004). They further explain that font should be unique for the brand and be the first typographical elements to grab consumers' attention. Therefore, the logo should have the greatest visual focus and placement.

Summary:

- We see images as all forms of visual representation: illustrations, photographs, icons and symbols.

- Image is the most influential on consumer emotions and can evoke either negative or positive emotions depending on consumer's previous experience or preference.

- Images are more vivid than other visual elements on the packaging and consumers are more likely to imagine taste, smell, look, feel and sound for the product.

- The more vivid the images are, the better consumers can assess the product visually and the more associations will be added in their memory.

- Images are quick and easier for the consumer to process compared to words and are therefore processed before textual elements.

- The image should be simple, symmetric and related to what´s inside the product. Fewer images tends to be perceived as more attractive they are easier to process.

- When looking at an image the eye will always select, construct, organize and associate based on previous experience to create meaning.

- For packaging, it is essential to use learned codes as consumers are mostly low in FMCG and therefore prefer to quickly interpret the image.

- Products with real images are usually assessed to be of higher quality, more exclusive and higher in price than packaging with illustrations that are more discount.

Consumer influence and typography

Despite the acknowledgment, that font is important, not many are aware of the effects it may have on consumers. Childers and Jass (2002) argue that this is the most pervasive of all the visual elements. However, Thangaraj (2004) proposes that there is a widespread perception that fonts have a connotative power, which means - "*different typefaces or fonts carry different connotations and can have differing influences on the readability, assimilation, interpretation, and impact of the words and concepts they represent.*" (Thangaraj (2004). Thus, fonts can have a significant meaning for the word and help shape the meaning of the word. Wand and Chou (year) also state that words on the packaging gives us an idea of the content and use of the product.

Another key thing in relation to fonts is readability. For example, using all capital letters can reduce reading speed with up to 20% and thereby reducing the processing fluency (Thangaraj 2004). Several studies points to a link between font and how consumers perceive and remember the brand (ibid) According to Tantillo et al. (1995) consumers can only have a limited number of associations when it comes to font – an example

could be elegance or power. Furthermore, a font often has very specific associations attached to them and it is best used if it matches, or is appropriate for the product it is trying to sell. A study by Childres and Jass (2002), further elaborates on the subject. It finds that the associations tied to a font are formed in the three following ways.1) Consistent use of the font across other marketing activities and during change of the packaging, 2) the perception of the quality that the typefaces express, and 3) how consumers perceive the overall meaning of the typeface. The logo font can thereby create meaning for the brand by means of the three ways mentioned above. It is therefore an important element in consumer brand perception. Due to the influence font can have on a brand, brands should try to differentiate themselves and use the same font consistently for several years in order to create a strong brand logo and visual identity.

Packaging design and typography

According to Hyndman (2014) we are all "type consumers" and font plays an important role in our everyday life, as it helps us to navigate when we shop, and to make purchase decisions.

The power of font goes beyond that. We form associations and expectations (for example regarding a product's flavour or smell) from different of fonts - all of them tell us a different story about a product: "*Fonts turn words into stories*" (Hyndman 2014, min. 2,21) Fonts can have a major significance when communicating a brand or company's message and can change the meaning of a word. "*It can give it a backstory, it can give it a personality, and it can turn it into something that can influence*" (Hyndman 2014, 3,23-3,29). Companies can use fonts to make something look fresher, more traditional, trustworthy, exclusive and more powerful or perhaps friendly, all depending on the message or story the company or brand wants to tell. Consumers quickly make a first impression about a product personality from the font on the packaging (It can be compared to how we form first impressions of people from the clothes they wear). As an example the font Times New Roman is often used when you want to be thought of as serious and credible. In that way font can indirectly communicate to us, while we can directly read what words are saying (ibid). The font can communicate to us indirectly in two ways: Firstly, they display information that speaks to our instincts (eg. in terms of survival) we would expect something written in a jagged font as more likely to be sour or bitter. Secondly, Sarah Hyndman (2014) states that typography is so effective that it can actually be used as a placebo in unhealthy food and drinks by using a font that communicates with our brain and tell us that the product is much sweeter than the actual amount of sugar would suggest. Other research, referred to by Zaichkowsky (2010), has even found font to be superior to brand name in terms of consumer preference for low-involvement products, e.g. chocolate. This could be explained, by the taste that the font can display. Regarding font and colour scheme, some studies indicate that the attraction of coloured font is superior to the black-and white- font (Wang and Chou 2011)

Change and typography

Change of packaging design in this context has not been directly researched in literature, but if typography or font hold as much of the brand personality and identity, as suggested by Wang and Chou (2011), changes in this element ought to be made with caution. Changes in font could change the brand connotations and at worst the consumer's positive associations to the brand. Even though we are looking at the design elements as separate parts, they of course, must all play together and support the overall design and the content of the product. According to Wang and Chou (2011) it is impossible to construct a perfect set of rules for the use of typography as it must complement the other design elements, but we believe that it is still possible to assess the degree of change possible for brand leaders in relation the other elements.

As font can carry much of the visual identity for the brand, making a 'revolutionary' change can cause a change in consumers' associations and expectations for the product (also regarding taste). Furthermore, the redesign should match the brands visual identity in order to drive brand equity.

When redesigning the font, it is important to be aware of not compromising with the connotations that the original font expresses, as it can change the meaning of the text and consumers expectations about the product content.

Summary:

- Consumers form different associations and expectations from different fonts.

- Font can add value and drive brand equity or perhaps do the opposite if the font does not match the brand identity.

- Brand logo is a direct and distinctive brand reference, should be unique to differentiate the brand, and have the greatest visual focus.

- A font should be used consistently over time to create a strong visual identity.

- Associations tied to a font are formed in three ways: consistent use of the font across situations and during change of the packaging, in a direct relation to the perception of the quality that the typefaces express, and how consumers perceive the meaning of the font.

- Fonts can make something look more fresh, traditional, trustworthy, exclusive, more powerful or friendly, all depending on the message or story the brand wants to tell.

- Studies show that we are more attracted to coloured font than black or white

4.7 LOYALTY AND HABITS

In this section, the understanding of loyalty and habits will be elaborated. This is relevant because it is interesting to look at how habits and loyalty are affected by changes in packaging design, as we suspect that the loyal consumers and those with a fixed habit are prone to be affected by changes in packaging design.

4.7.1 Loyalty

In the traditional view of consumer loyalty, the behaviour is described as planned and conscious. The loyalty is related to consumer's commitment, intention and deliberation towards the brand or product (Oliver, 1999). In Oliver´s hierarchical model of loyalty, he assumes that loyalty is a result of active planning. (Olsen, 2013) Oliver (1999) defines loyalty *"as a deeply held commitment to re-purchase a preferred brand consistently in future* "(Oliver 1999, p. 34). This means, that the consumer has a special commitment to a particular brand compared to other competing brands.

His model consists of three phases; *satisfaction, loyalty intentions* and *loyalty behaviour.*
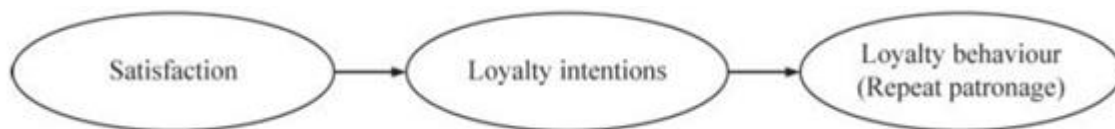

Figure 1: Loyalty from Oliver (1999)

In Oliver's model, intention creates the relationship between satisfaction and loyalty. Ajsen (1991) describes *intention* as an *"indicator of how hard people are willing to try – how much effort they are planning to exert – to perform the behaviour."* (Ajsen 1991, p. 183) However, the model does not consider that a long time repeat purchase may not be influenced by intention but rather by habit.

In a study by Olsen, Brunsø and Verbeke (2013), they questioned this view and found that in situations where brands are frequently purchased, the involvement is low and the product category is represented with many substitutes, the loyalty arises from habit. Here the consumer acts from their habit in a less-planned and more automatic behaviour. In this extended model, the relationship between satisfaction and loyalty behaviour is found in the effect of habit strength.
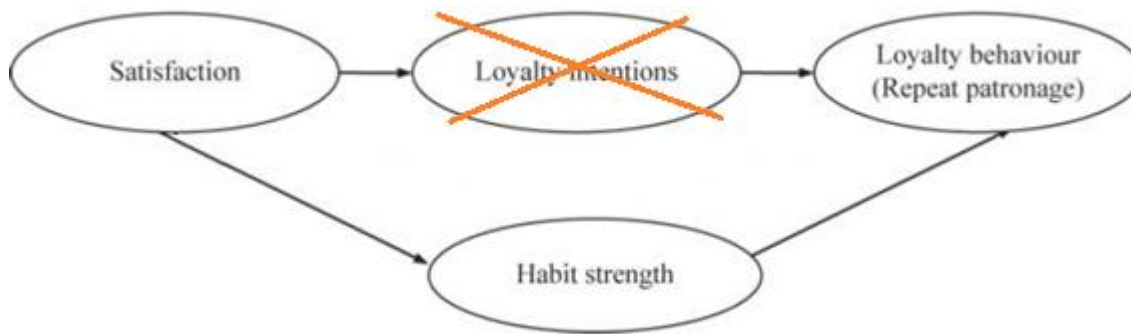
The result showed that in the beginning of a loyalty behaviour formation, consumers act from their intention, but in loyalty behaviour persistence, consumers act from their habits.

Klimchuk and Krasovec (2013) stress that loyalty is created by trust earned by consumers' continued good experience with the brand. Repeat purchase and brand preference will ultimately create brand loyalty. They further explain that loyal consumers have an emotional connection to the brand, some stronger than others.

4.7.2 Habits

Genco et al. (2013) describes habit as a process that must be learned. It starts with a choice process, maybe we experiment with different alternatives until we find the product that satisfies us. Over time the habitual buying develops and the selection becomes automatic. In the process of habit formation, the consumer gradually learns the positive association between the brand visual elements and the behaviour. This habit helps the consumer save time and mental efforts (Olsen, 20013). Wendy Wood and David T. Neal (2009) moreover stress that the key characteristic of habits is that they are rigid. Even if the context or the goal is changed, the habit tends to be executed the same way. This is in line with Verplanken and Wood (2012) who explain that habits are deeply embedded in the mind and are less affected by new information (Olsen 2013). However, Genco et al. (2013) states that consumers can be affected by new visual elements from other brands, which can disrupt their current habits.

For a leading brand, they must encourage the established habits or maintain the habit loyalty that favours the brand leader. Further, the brand leader must avoid doing anything that can disrupt the habitual buying.

Summary:

- When involvement is low and the product category is represented by high competition, loyalty arises from habit. Here consumers act from their habit in a less-planned and more automatized behavior.

- In the beginning of a ´loyalty behaviour formation´ consumers act from their intention but in ´loyalty behaviour persistence´ consumers act from their habits.

- In the process of habit formation, the consumer gradually learns the positive association between the brand visual elements and the behaviour. This habit helps the consumer save time and mental efforts.

- Habits are deeply embedded in the mind and are less affected by new information, however consumers can be affected and their current habits disrupted, by other brands.

- Brand leaders must avoid doing anything that can disrupt the habitual buying.

CHAPTER

5

ANALYSIS AND DISCUSSION OF FINDINGS

5. ANALYSIS AND DISCUSSION OF FINDINGS

5.1 STRUCTURE OF THE ANALYSIS

The research seeks to give a deeper insight into how the consumers perceive and respond to changes when it comes to leading brands' packaging. Due to the extent of this thesis, we chose to focus on the visual elements which affected respondents' associations, emotions and expectations towards the brand the most, and which they expressed as key characteristics for the brand. From the focus group interviews we found these visual elements to be *colour*, *image* and *typography*. These visual elements created the greatest associations and emotions and hence, we wanted to explore these specific visual elements in depth. The three visual elements are also more complex to change, as consumers' associations, etc. easily can be disrupted, and ultimately make the consumers seek for brand alternatives.

This meant that we chose not to examine shape and size when creating the change model, as the respondents in our focus group primarily had practical arguments for their attitude to the redesigns, and therefore not relevant for the focus of our research. We will briefly explain the basis for the rejection of shape and size in appendix 1 & 2.

Colour, image and typography will be analysed by looking at what was expressed and discussed in the focus group and also on the basis of the change model. Here we will look at how the above visual elements affect consumers as well as examine how much each can change them, while maintaining the advantages that are characterised for a brand leader. Furthermore, the change model has been created so it easily can be implemented as a tool in companies´ packaging changes processes.

Our final results will be presented by answering the research questions that will result in some guidelines, which companies can use as a guide when making changes in their packaging.

5.1.1. Change in packaging design

This section will provide a basic understanding of how consumers perceive and express their own acceptance of packaging changes and further how they actually respond to packaging changes.

In the focus group the respondents were asked about their perception of change before and after they were introduced to our redesigns. Before exposed to our redesigns, the respondents expressed that as long as the product content was the same changing the packaging would not affect their perception of the brand and their willingness to buy, an example is found in focus group 4:

> **Nicolai:** *"I think that if you just change the packaging design at some product, it of course takes some time to get used to it, for example if we take something as trivial as Coca-Cola, if their packaging was changed to blue, but the taste still was the same, it may be that you don't have the same confidence to the product to start with, but as soon as you realize, hey the product is actually 100% the same, it will not make any difference in the long run. Whereas in the short run your confidence to the product may drop as it is no longer how you know it".* **Line:** *"[...]but it is perhaps more if they change the taste. If a burger at McDonald's suddenly did not taste like it usually does, it would indeed be terrible, you can put it in a new box, but the taste should maintain the same.* (Focus group 4 quote 122-123).

Before exposed to the redesigns, their opinion was that as long as the content and the functionality remained the same, a visual change would not affect their purchase or perception of the brand. However, their immediate reaction when they were exposed to the redesigned products, reflected the associations and emotions connection to the brand. When exposed to our redesigns, many of the redesigns were placed in the box marked 'indifferent', however many negative emotions were expressed for these redesigns.

An example is when Daniel and Sabrina are discussing redesign (3E). Although he has associations and memories about Nutella, he expressed an indifference to the change and argues that the product would be the same, despite his previous dislike of most of the redesigns for Nutella:

> **Daniel** *it is perhaps true, consumption point I might also be indifferent'.* **Sabrina** *but you noticed the image of the Nutella bread was missing. You're very aware of it.* **Daniel** *yes yes, but if I knew it was the same, I'd also be indifferent. I write ´don't care´ and put it in the 'indifferent box' but...* **Sabrina** *but the Nutella bread is missing (laughing).* **Daniel** *yes it looks like discount, but it's also because I know it's discount.* (Focus group 1 quotes 291-295) Daniel has previously made statements for some of the other redesigns for Nutella as: *It looks like something that in my head not represent Nutella and then there is just something with the childhood and the Nutella glass […] I find it strange. I have always wanted to make the Nutella bread as seen on the packaging, but I haven't succeeded yet* (Focus group 1, quote 217, 289).

So, when articulating change without any visual example they were rationally guided, but when presented with a visual change, their reactions were more immediate and emotional. On the opposite, when having discussed the redesign we often found their reactions to reverse. Thus, they could change from expressing themselves more immediately and emotionally to more rationally, in that a visual change could not be so important for their purchase. Indicating, that they sometimes neglected their immediate emotions in favour for a more rational decision. This did, however, not mean that the respondents did not express these emotions and associations, but their arguments and the final answer changed in some cases.

The mind-set to acquaint themselves with a change was not something the consumers normally did, which means that it was difficult to assess for them how much it actually affected them. Some arguments regarding change were easy for the respondents to express and easy for the others to understood e.g. when the changes were related to a practical and functional aspect of the product.

Sometimes the underlying cause was hidden behind or neglected to more convenient and practical excuses when explaining their opinions.

These arguments are not necessarily something the respondents are aware of, but they may find it more difficult to explain and describe emotions, associations and experience related to the brand as something that can affect their buying behaviour. Of cause the convenience and practical reasons also plays a major role for their overall perception of the brand, but these arguments also seem much more logically and more 'true' compared to the emotional arguments.

Therefore, their immediate attitude was not always found to be reflected in their final expression and decision (in relation to which box they placed the re-designed image). Firstly, because some respondents were influenced by the others and complied with what the other group members said, but also because the associations and emotions that some respondents had to the brands in some cases, were very personal and not necessarily shared by the others focus groups members. They did not necessary have the same strong associations attached to the brand and could find it difficult to relate to the perception. This ultimately meant that someone with stronger associations could have a harder time convincing the others. The personal attachment to the brand could thereby make their arguments "weak" in the negotiation. This was exactly the case with e.g. Sabrina and Daniel. Daniel was found to be very loyal to Nutella while Sabrina never bought it. On the opposite, Sabrina was very loyal to Colgate, while Daniel did not have any opinion about toothpaste. Daniel had strong associations and emotional connection to Nutella, but when he was arguing against Sabrina who never bought it, he found it difficult to convince her, for instance how important the bread on the packaging was. In contrast, the more practical aspects were easier to use in a negotiation and as an argument.

By the end of each focus group, we asked the respondents if they could specify in regards to what cannot be changed in a leading brand's packaging design, as well as which of the visual elements that were most important to preserve when making re-designs. The respondent found it difficult to give a clear answer and several times they ended up mentioning all the visual elements. However, they clearly expressed that the elements which characterized and identified the specific brand should not be changed and changing too many

elements at the same time would be perceived negatively. We found that changing to much could disrupt the positive brand association and makes it difficult to reinforce the established ones.

Their perception and respond to change, and the visual elements assessed as the most important, were mainly found through exercise 2 (see appendix 5 & 6). Furthermore, the perception of which of the visual elements respondents had the most expectations, association and emotions connection to, were not only found by looking at which of the three boxes they placed the redesigns in. Rather our knowledge was found through analysis their arguments and what they highlighted as important through their associations, emotions and experience they had with the brand.

Their perception and respond will be analysed and discussed in depth in the following sections and connected to the findings found in the change model about colour, image and typography, but first we will look at consumers' reaction for change in size and shape, and our reasoning for not including it in our further research and the change model.

5.1.2. Image

In this section we will look at consumers' perception and respond to change in images as well as examine how much images can be changed, while preserving the positive benefits a brand leader has.

Image was found to create very subjections associations, that is based on consumers' previous experience. Image was found to ad value to the brand by creating emotional ties to the consumer. However, a balance of images need to be considered as well as the visual identity.

Understanding of images is subjective

According to the theories, images are more vivid compared to other elements on the packaging and can help consumer imagine taste and look of the product or influence consumers to feel and assume the product to be more fresh, healthy etc. (Underwood et al., 2001 and 2003). The image thus creates certain expectations for product experience. This understanding of images is a subjective assessment, as the theories also highlight. This means that the images can be perceived very differently from person to person and for some it is positive, for others negative. With redesign (3E), some respondents express that Nutella looks healthier and that they would feel they were buying a healthier product. Although they are well aware that it would not be the reality, but they like the illusion.

> **Mark:** " *yes, well I thought 'it looks healthier', I would get a better conscience when I eat it, when it's only nuts* ". (Focus group 1, 1148)

Conversely, others believe images helps them to a faster processing and understanding of what the product contains. As stated in our theory section, image is perceived as easier for the brand to process and decode, compared to textual elements. An example can be found in focus group 2:

> **Anne:** *"It may also be that images, it can be quickly decoded, like this Nikoline right? There's some oranges beneath, ok then you can quickly...."* **Mona:** *"...but it has nothing to do with oranges, so you can also say that it is false. Putting it on there is not honest, it does not have much to do with oranges so it is really a misleading declaration"* **Anne:** *"...Yes it is true, but we talked about, whether it is positive or negative when they put pictures on. It makes you able to quickly decode it, but of course I can see that it can be dangerous in relation to children. If they can not read they can decode what is in the picture".* **Mona** *"...but they do not decode it, because you do not decode what is actually in it. There's no oranges in it. It has some orange flavour, but you can imagine that the company would like to signal that it is healthy because it is orange and in reality it is not. It's only sugar and some colouring"* (Focus group 2, quote 858- 867)

The majority, however, was negatively affected by the picture and saw it as manipulative and rejected it. Some felt the picture went directly against their own values and morals, as Nutella were perceived as trying to appear healthy when it is not and thus trying to fool consumers into thinking the opposite. Some respondents were outright annoyed and almost angry that the brand behind is trying to make something healthy, while others, despite the fact that they are well aware that it is not healthy, found pictures convenient as it makes it is easier to decode and understand the content of the product. The companies behind products like these i.e. unhealthier character should therefore carefully consider which pictures they put on and the signals they send, as it is something which can quickly divide people in two groups and create strong negative feelings among some respondents, as they feel it is manipulative.

Images create different associations

For some, an image can also create associations for something completely different, because they associate the image with something else through the experiences they have had and what they have learned. This is theoretically termed 'associative priming'. The cognitive mechanism by which thinking about one idea trigger other ideas that are close by in the consumer minds (Genco et al. 2013).

An example is found in the change model for redesign (C10), with the enlarges hops. Some participating connects it with a four clover and therefore Arla and yogurt comes to mind. While (C12) with the graphic beer bubbles, is associated with a completely different type of beer, Easter, grapefruit, ´The gold lady from Tuborg´, girly beer or wheat beer. Therefore, it is very individual how consumers perceive images, depending on the experiences and associations they have had, which creates great demands for companies behind, but also entail more risks for them, in termed of getting it right.

According to the theory to maintain a habits, it is extremely important for leading brands to preserve the associations the consumers have to the brand, as this is what makes them strong brand leaders. If the brand changes on too many visual elements or in a wrong direction, that does not fit with the established brand associations the consumers have built up, the habitual behaviour can be disrupted and open up for seeking alternative product and thereby increase the risk for brand-swop. Garber et al. further explains that a brand leader must avoid to get consumers to think and consider too much, as it can disrupt their habitual behaviour (2013). Sabrina expresses a big degree of loyalty towards Colgate:

> **Sabrina:** *"...for me, I only buy Colgate and that is whether there are different on offer to 1 kr. and things like that. It should be exactly that Colgate, because it's the only one I've using the last 10 years. So for me, I just know it is that one."* (Focus group 1 quote 1228).

2F

Here is a clear example of a habit being disturbed by adding an image (2F) that does not match the brand associations and expectations she has attached to the brand.

> **Sabrina** *[...], I would actually say that I starting to consider is this really for kids, and then I would have to read on it, to make sure that it is not for children [...] no no it's just that it would be impractical when I walk past it and think 'I'll take Colgate', then I would have to look, the children and I would have to read, so I would be in doubt [...] and then spending unnecessary time, so for me it actually 'bad'* (Focus group 1 quotes 456-539)

In the process of habitual buying the consumer has learned the positive associations between the brands visually elements and the buying behaviour, to be able to purchase more quick and thereby save time and mental energy, this is something Sabrina cannot maintain doing in this example. Sabrina associate the picture with children and thereby it creates doubt to the content of the product. The uncertainty she experiences, may be due to the established associations she connects with the brand, do not fits the right way anymore or fits the new. Sabrina has previously in the focus group expressed that she would like the purchase to be quick;

> **Sabrina:** *"[...]yes, but you don't want to read on all the package to understand them, you should just be able to take it and continue "*(Focus group 1, quote 378).

She therefore considers it extremely annoying to feel compelled to read on the packaging to be sure it is the right product and it disrupts her habitual purchase decision, which is precisely what the brand leaders must avoid happen.

Image has also the ability to easily create associations, emotions and expectations of a brand or product in the mind of the consumer and gives the consumer this added value and emotional ties to the brand. Even though redesign B9 has kept the original logo and just replaced the image with an image of many hazelnuts that both represents some of the ingredients in Nutella and are predictable in relation to the category (as pointed in the theory), the redesign is by the respondents evaluated as a big change and they express they do not like it.

On one hand, it can have something to do with the familiarity, associations and emotions they have tied to the original images and the brand. On the other hand, many of the respondents in the focus group finds the similar redesign with only few hazelnuts (3E) pretty and more simple and expresses for instance

> **Nicolaj:** "[…]*it is pleasing for the eye to look at*" (Focus group 4 quote 534) **Line:** "*Try to notice, we love the simpler ones.*" (Focus group 4 quote 545) In focus group 3 both **Rune** and **Sissel** are really enjoyed by the redesign while **Christoffer** expresses a more resistance attitude, **Christoffer** "[…]*uh, I just think there are missing something on the Nutella.*" **Rune:** "*It is good. it is more simple*" **Christoffer:** "*There are just missing something, there was a glass before*". **Sissel:** "*I think it's very nice with those nuts*". **Christoffer:** "*Okay, we say good, mostly good*". (Focus group 3 quotes 679-688)

There is no doubt that Christopher has familiar and positive associations connected with the original images and choose primarily to assess it as a good redesign due to the others' group member's opinions.

For both Christoffer and other respondents, they find the original image important in relation to the perception of the brand, when these are changed, it touch the mental image they have to the brand and find the established associations and emotions tied to Nutella to be weakened.

Finally, some respondents also expressed that the redesign of the Nutella is too simple, cheap and looks like discount. The above quotes are just some of the example of how difficult it is to change an image on a packaging, as it creates many different opinions and affect in many different directions.

However, redesign B9, from change model is a truly example of a redesign, that people don't like. This can both have something to do with the disfluency that exist on the redesign and the lack of the familiar images. On redesign B9 is the contrast between foreground and background low, and thereby makes it more difficult to process. Where 3E is easier to process and therefore a perceived by many of the respondents mainly positive. However, the loyal consumers express that they are missing the original image. The theory of processing fluency describes that packaging with disfluency has an effect of triggering more examination and attention to details and being stored in the mind. But these packaging also trigger more negative feelings,

overwhelming and higher risk of avoidance. In our change model B9 is placed the furthest to the right on the line and has the highest average of 8,9 by our respondents, indicating this is a big change

The balance of images

When the images on packaging design is simple and easy to process, the packaging can be experienced as more likable, more familiar and more true (Gaber 2013) However, this seems not completely to be applicable for the original Nutella packaging, as there are many images and is not symmetrically or aesthetic in its expression. As several respondents in the focus group mentioned specifically the Nutella bread as a key element for Nutella, we tried in our change model to simplify the expression for the Nutella packaging by enlarging the Nutella bread and remove all other images. This redesign was perceived very positively and more likable by our respondents, and some experienced the redesign better than the original packaging design. Out of our 30 respondents, 15 of them placed the redesign under 1, seven of them gave it 2 points, while the rest gave it 3 or 4. The redesign is placed far on the left side on the scale, indicating that respondents perceive it as a little change, as shown in Appendix 14.

But simple is not always good. When removing the image on the packaging, the total expression can also quickly turn out to be boring and emotional abandoned. In the focus group we experienced a trend, of a very fine balance between the product perceived to be exclusive, likable and stylish to it becomes boring and discount. This balance is often related to when something with the image is changed or removed. For instance, 3F of the Nutella. Focus group 1:

> **Mark:** *"it is too sterile, I think it is missing some pictures, the bread and"* **Mads**: *[...] "yes I think so too, it looks damn cheap, it looks like an copy of something".* (Focus group 1 quote 806-807), or in focus group 4: **Otto: "***On this one, I think you take the heart out of it, I do not know maybe it is bad also".* **Michael: "***yes something is missing, there is no harmony there, it is all white"* (Focus group 3, 907-910)

The images can contribute and bring personality to a brand, due to the vivid and emotional benefits they create. Especially for Nutella, which permanently uses images, they help create the story and bring something cosy to the packaging, which disappears when the pictures are removed.

> **Mark:** *"half-hearted[...] yes we miss the crown."* **Mads:** *"Yes we miss the crown"* **Mark:** *"[...]and you can say that it is a big change, back. It's not because I'm a royalist, so. It's just a little half-hearted".* (Focus group 1, quote 664-666). Further, it loses something of its quality, pride and credibility. In the change model several participants describes it as unfinished due the lack of pictures, while in the focus group 3 they state: **Michael:** *"I think that it is bad, because it is missing the crown."* **Thor:** *"Yes, it is discount-looking"* (Focus group 3, quotes 1115-1116).

Furthermore, the image also is connected to brands tradition and history, and helps to give the brand its equity. For example, when the crown for Carlsberg is removed (4E) the brand is not experienced as the same, and some respondents describing the packaging design as something half-heartedly:

For others respondents they found the green coloured bottle and logo to play a greater role in their connection to the brand compared to the image and don´t evaluate the redesign that bad. This is also seen in the change model, where the score for this redesign is spread out across the line. However, there seems to be a general understanding and agreement, that it is better to keep the crown rather than remove it.

The importance of keeping the visual brand identity

Whether the brand is characterized by the use of image and what type of image the brand is usually characterized by, also plays an impact on how much consumers will accept the change. For example, is Coca-Cola only using the Coca-Cola wave and has for some month ago introduced the red disc - these are their permanent image on their packaging. Further they often introduce campaign packaging, where illustrations like sunglasses in summer month, illustration of a football under the European Championship, but otherwise they do not use images on their packaging and photographs are something they rarely use. This may be the reason that some consumers feel that the photograph of the glass gets Coca-Cola´ packaging to look like an imitator and discount (A10). Whether it is due to the specific glass or whether it is because it is a photograph and not an illustration, is hard to say. But as mentioned previously, the photograph is a design long from the style Coca-Cola would normally use on their packaging. Conversely, experience a part of the respondents a desire when to drink a glass of cold Coca-Cola when seeing the packaging. This fits well with the theory that describes the images abilities to create ideas for products taste and experience. Further, Ampuero & Vila (2006) points out that products with realistic images usually are assessed to be of higher quality and more exclusive than packaging with illustrations.

The redesign with the glass gets in total an average of 3,8, whereas the illustration of the lady (A12) gets 4,3. The lady at the Coca-Cola can is described by several as a sweet and fun thing to have on the can in a campaign for example when they have birthday, as it symbolizes the old and tradition, which Coca-Cola obviously is. However, it does not fit into the way they perceive Coca-Cola today as they see Coca-Cola as innovative, and due to that they do not want it to be permanent. By contrast, the graphical illustration (A9) of the half-bottle is experienced as a small change and more consumers are expressing that they could easily see it as a permanent change. It has an average score of 1.8. Several respondents from our change model described, that they could not identify the changes and believed that it was the original packaging they were presented for. Despite the theory emphasizes photographs as better to reflect the quality and the right price and conversely illustrations signals lower quality and more discount, it does not seem to be the case here. Therefore, it could be argued that the style in the visual identity plays a greater role. The redesign of the half-bottle (1F) is also very much in line with the changes that Coca-Cola has previously made, firstly because it is an illustration and not a photograph, but secondly because it is the silhouette of their well-known bottle, the consumer also recognizes from their POS materials and TV

commercials. In this type of changes, the packaging has only been slightly updated or altered and secured that the learned codes still provoke the same associations in the consumer's mind. It is described by several theorists as the best way to make changes (Clement 2007, Schormans et al. 1997, Southgate, 1994). Therefore, we presented the respondents for an extreme of a redesign, where the silhouette shaped glass bottle of Coca-Cola was alone on the packaging without any text. There seems to be consensus among our respondents, that Coca-Cola is the company behind. Some respondents expressed even a kind of excitement and superiority over that the image is such a strong and recognisable characteristic together with the colours:

> **Daniel:** *"Maybe I think; I think it's a really cool. It is such a little superior. We are so familiar that we do not even need to write what this is".* (Focus group 1, quote 1291) Or through this statement:
> **Christoffer:** *"I think it is pretty cool, you have no doubt, this could as well be the name you were seeing here".* (Focus group 3, quote 613)

Therefor there seems to be something unique and familiar in the image, which makes the recognition of the brand remains high. Other respondents are more negative as they think it's stupid to remove the familiar and iconic font and experienced it, as if the brand does not dare to stand by who they are, which affect the credibility to the brand in a negative direction:

> **Mads:** *"I think it is sort of a bad change, I think it is important to keep the Coca-Cola font we know in particular and with the combination of the colour, whiteout these it isn't really good "* **Mark:** *"Yes you can say that they are exposing themselves to a little more riding (in Danish snylteri) of the product".*
> **Mads:** *"Yes it looks a little cheap, discount. You do not completely trust the product you have created - we are not the ones who created it, so we will not write our name on it "* **Mark:** *"Yes I can follow you on this one".* **Mads:** *"[…]as if they cannot vouch for it, maybe"* (Focus group 1, quote 610-615).

Here we see that image cannot always stand on its own, even though image can create emotions and gives personality to the brand. Through previous experience, consumers have attached great credibility to the brand logo and the colour which they use as a guide in their search, something the image is not able to do on its own.

From having analysed perception and response to changes in image, we will now explore the trends related to colour.

5.1.3. Colour

In this section of the analysis we will look into the trends and patterns that can be identified for change in colour. Colour was found to be closely related to taste associations and was further was mentioned as a search cue for respondents. Respondents also perceived colour as closely resulted to the brands vital identity, which Coca-Cola is a great example of.

Colour and brand identification

As Klimchuk and Krasovec (2012) suggests, colour seems to be closely related to brand identification, a guidance cue and often found to be a key visual element for the brand. It is noted in the theory as one of the first visual elements the consumers see when shopping. Throughout the focus groups and the change model it became clear that colour is tied to the brand and acts as a clear guidance and identification cue. The respondents express colour as a way of searching for the brand, as seen in focus group 1 for redesign 1C:

> **Mark:** "*No, but I would look for the real Coca-Cola and think why do they only have this shitty vanilla taste*" (Focus group 1, quote 648).

When respondents evaluated the redesigns in the groups exercise 2, they often expressed that change in colour could affect whether they would be able to find the product in the supermarket despite the fact that the other elements were retained the same.

In the change model, where the red colour was kept, like redesign A2, it was evaluated very positively by respondents and for some perceived to be better than the original design. Conversely, in the examples where we changed the colour completely in the change model – for instance A1 respondents expressed that the credibility disappeared and that it could potentially have an influence on whether they would continue to buy the product. This was also seen in the change model for redesign where the colour has changed completely. Here a disruption of the habitual buying was expressed, when the recognition of the product decreased. We know from the theory that this process is dangerous as it can cause consumers to consider alternative brands and in the end lead to brand swop. Another example was expressed in focus group 1:

> **Sabrina:** "*[...] But I think it would just be dangerous. I think they would find people it in the grocery store thinking, 'well that is not an ordinary Coca-Cola, so I will just take a Harboe or Pepsi*" (Focus group 1, quote 1290)

So we saw several examples of respondents being fine with colour changes and the opposite. However, colour changes that influence their ability to identify the product in a purchase situation is dangerous. As we learned not being able to identify the brand, could have an effect on consumers' positive associations if their habits are disrupted.

Colours create subjective taste preferences and expectations

Although the theory prescribes that some colours work better than others and have different meanings and characteristics (for example, bright colours can create an emotional connection), consumers have different subjective taste preferences and expectations in relation to colour, created by the experience they have had in the past. These taste preferences and expectations can make it very difficult when redesigning packaging, and it fits well with the fact that there are quite different

opinions among our respondents. We saw that in our focus groups and change model where colours provided many different taste associations. This was found and expressed for all the brands. An examples was the yellow logo on the Nutella (3c) was associated with either honey, vanilla or salt liquorice flavour or some thought it was organic:

> **Louise:** "[…] *I think it's because, I think it is very harmonious with what is happening down at the picture, I actually do not know how the right Nutella looks, it also has the colours, but I just think it is a little more eco. I do not know; I just think it's nicer. […] it is more telling me that it is healthy. I know it is not healthier but I just think it does, but it is just because the colours appeal to me*"
> **Niels:** "*I just think it is kind of funny[…]* ", "*that it was eco, I would never ever think that if I saw it*".
> **Louise:** "[…] *I would probably have a better conscience by eating this one rather than the other Nutella*". (Focus group 4, quote 1731-1735)

Another example was the red Carlsberg (4D) which was associated with a fruit flavour or fruit juice and was therefore expressed by our respondents as not being suitable for the Carlsberg Pilsner beer.

> **Christoffer:** "[…] *Carlsberg has become more red*". **Sissel:** "*It is light?*" **Christoffer** "*I do not know, hmm. very red. First, I would think that it was a fruit colour, fruit flavour or something*",
> **Rune:** "*I think I would find it annoying at first but then I think after a short time, I would get used to it. you would still drink beer*". **Christoffer:** "*Yes, it is the same as before, if I know it contains the standard Carlsberg, then I would be indifferent. In the beginning, I would probably think 'oops' because you associate Carlsberg with something green, right?*" (focus group 3, quote 472-476).

So, regarding expectations, in relations to colour we saw a clear pattern in colour being tied closely to the taste and personal preference of the product and that changes in colour has a clear influence on our respondents' expectations

Colour and habitual purchase

Respondents often expressed that radical colour changes could have an impact on their habitual purchase as they would need to make sure that it was the right product.

4D

However, their perception or evaluation of the colour was also found to be very different - sometimes the colour affect not only the taste but also affect the respondents habitual purchase and sometimes they believed the change would open up for brand alternatives, as we saw from the examples above. Other times the respondents were not as affected by the change. As mentioned, associations and reactions to colour are subjective, and we also see examples of colour not having an influence on consumer's choice or trust to the brand, as below quote related to redesign 4D:

> **Daniel:** "*It's probably something about that we are 100% sure what is inside, that it is completely irrelevant*" (Focus group 1, quote 204).

This is an example of brand trust being so strong that the colour does not affect the perception of the brand, however it would most likely disturb the habitual purchase, but maybe not in the long run.

Summing up, it can be said that colours are often used as a search cue. This mean, when changing colour completely or the dominant colour it is perceived negatively, as the respondents would experiences a higher doubt of whether it was the right product, which could have an effect on their habitual purchase.

Colour and learned codes

1D

We also saw that learned codes and category norms exists for some of the brand, which is tied to the expectations and associations to the product. When discussing redesign 1D, where we switched the white and red colour of Coca-Cola, the respondents expressed that the white colour was associated with light or vanilla taste:

> **Mark:** *"[...]hey hey, here it is reversed. I am thinking vanilla-cola".* **Mads:** *"Yes, yes that is true. Immediately I am thinking of cola-light, I am just going to write vanilla cola or cola-light".*
> **Mark:** *"[...]but otherwise is it doing something about it, I think it looks a little exciting"*
> (Focus group 1, quote 640-642)

These statements are both an expression of expectation for flavour and the learned code connected to the light colour and the specific category. Further, in the last statement, we also see that there is something about the new and novel, that respondents find exciting, which supports the theory of familiarity and novelty. With this design, consumers can find familiarity in the colours, as they are still the same colours as the original but used in a different way and due to the other elements have been kept consistent.

We saw the same tendency with the Carlsberg beer - respondents were not fond of it losing its green bottle colour (4D):

> **Christian:** *"[...]it could damn well be I would just take the neighbouring beer if it looked normal....*
> **Christian:** *"So we quickly agreed that it is not in this pile.* **Louise** *no, it is good, I would say. I will not say indifferent either, because it will matter. I also think I would take the neighbouring beer[...] no, I think I would say bad."* **Christian:** *"Yes I guess it is. I would hesitate, so it is not indifferent".*
> **Louise:** *"I would not take it at all".* **Christian** *"It looks a little dangerous, I think. It's just like those green ketchup bottles, they should not change colour. You just don't do that".* (quote 979-989)

4C

On the other hand, most groups agreed that 4C where we have enhanced the green was a positive change, so enhancing the colour may build on the learned codes. These learned codes are important for the comprehension of the packaging, because consumers rely on these codes in a purchase decision and changing them can change the habitual purchase, which we have learned is dangerous for the brand.

Colour and visual identity

When we asked which of the element could be changes and which could not, especially focus group 3 expressed that some visual elements of the brands are more memorable than other (reference to the key elements) and none of the brand should change too much from the original.

Colour is closely connected to the brand, even though the red from Coca-Cola also is found to characterising the category it is also perceived by the respondents to be a unique colour for the **1C** brand. As for Coca-Cola, the explanation could be that Coca-Cola has been using the red colour for many years and consumers over time has built up a specific expectations and learnings, which is being recalled when they are exposed to Coca-Cola. An example of how important the colour is for the brand and how it is found to be a key visual element for the brand, becomes evident when the groups are discussing redesign 1C:

> **Christoffer:** *"[...] Coca-Cola has got a little more pink, purple maybe"* **Rune:** *"I think it's stupid, but in general it is stupid to change the colour of Coca-Cola, I think that's really annoying. It will destroy something that is nostalgic".* **Christoffer:** *"Yes Coca-Cola is red. [...] That's just the way it is".* **Rune:** *"I think it's freaking annoying when they change the colour on it. I think it is bad".* **Sissel:** *"It is bad, bad because you do not know the colour".* (Focus group 3, quote 666-68)

The respondents answer in the change model are also proof of that. The red colour for Coca-Cola is mentioned in the theory as an element for brand identification. Klimchuk and Krasovec (2013) states, that the element thought of as integrated with the brand should remain the same during a redesign as it would influence the recognition and the actual purchase of the product. This claim it supported by the above quotes, where the respondents clearly have strong feelings about the change.

Now we will move into the analysis and discussion of the final visual element in our study

5.1.4. Typography

In this section, we will look at, how typography is perceived and how consumer respond to change in typography. More specific how change in typography can disrupt the positive associations and habitual purchase decisions. Typography is an element to which our respondents found it difficult to accept changes. Most would accept changes in the logo size and placement of the logo, while changing the font was something they were much less willing to accept. Further, the specific brand seems also to play a role for the degree of willingness of the changes. In general, respondents found it difficult to accept changes for Coca-Cola and Carlsberg. The same attitude was also found for some of the respondents for Nutella, while the acceptance toward Colgate was more indifferent.

Typography and Brand identification

4H

The theory section for typography explain that typeface can be unique for a brand and should therefore be changed with caution. Further, it is explained that the brand name is the most important brand reference on the packaging. Therefore, when changing the typeface, it may affect the identification, uniqueness and credibility the consumer has learned to connect and identify the brand with. This is also found in our focus groups where respondents get confused whether the image shows the original product or a copy, when changing the font (4H):

> **Mads:** "[…]then I can start with the, uh the arguments. I'll show it to the camera. I think it is really, really bad, because they're trying to make it modern, like hipster smart, but they just forgot that it was placed on an old label. I think it looks cheap and sloppy. I think it's tacky and it's just disrespectful" **Mark:** "I tend to agree, that you completely miss the story, they are back to 1847, and then they try to come up with such a modern font, 'look how smart I have become', it's too much". **Mads:** "It is disrespectful to Mr. Jacobsen, it is". (Focus group 1, quote 1030-1032)

These respondents have very strong opinions about changing the logo, and we clearly see how it changes their perception of the brand. It seems, that the story and history, Carlsberg carries in its design, is destroyed. Mads also mentioned Mr. Jakobsen (the founder of Carlsberg) and perceives the personality of the brand to be very much related to Mr. Jakobsen, to whom you also owe respect when considering changes in the visual elements. If not, the brand loose it credibility, as it is not true to its heritage.

1H

Another example of the brand losing its credibility is seen in focus group 4, when respondents are discussing redesign 1H:

> **Louise:** "So for me, I kind of associate it with a slightly cheaper cola, they have that[…]" "
> **Christian:** "[…]it could actually look like, how do you say, a counterfeit product of Coca-Cola".
> **Louise:** "You just think it's something standing on the yellow market down in the Czech Republic or something" (Focus group 4, quote 966-968)

The theory section also highlights the combination between the font and colour characteristics as a way to identify the different brands and consumers therefore use it as a search cue. For Coca-Cola the respondents emphasize the distinct font and the red colour as their key elements, which are identifiable all over the world. As a result, you never have any doubts that it is the right product, even when you are traveling:

> **Julie:** "[…] *but now I'm thinking, if I have been abroad, for example in China, it is actually written in Chinese writing, but you may well recognise it because it's the same font. And it is the same red can, so you will always take it instead of another, so you can say that is a change but I buy it […]*"
> **Julie:** "[…]*but I will say, the one we had, where they have that strange writing on it there, we don't like it because we just do not think 'that is Coca-Cola', so that one, we put that in the bad-pile*"
> **Gitte:** "*Yes, so did we*" **Mona:** "*It has something to do with, it is just not Coca-Cola*" **Julie:** "*It is just not Coca-Cola, it loses something of itself, even though it still has that string something then it loses a little bit of themselves*". (Focus group 2, quote 994-999).

It therefore increases the credibility, the familiarity and the brand identification, when these key elements are not changed.

Strong brand associations

In our focus group the respondents explain that it may be harder to make changes to brands where you have many good experiences and associations connected to the brand.

> **Otto:** "[…]*we just talked about that the thing with Coca-Cola and Carlsberg, is that they stick to the old brands[…]* ", "*they should not mess around too much with, for example, how they write the logo*". (focus group 3, quote 1720)

Several other respondents were also very negatively affected by changes in the font and they describe it as the brand has lost its charm and identity. Some respondents also highlight the font as a part of the brand's personality and found the brand logo to convey the history of the brand. A result of changing the font could be a loss of nostalgia and aesthetics of the brand, as expressed by several of our respondents. For instance, as we saw Mads state in focus group (4H):

> **Mads:** "**Well I am still… we have repeatedly looked at… well it is 4h, this Carlsberg, where it just written in capital letters and no charm, I am really shocked about it, and the same with Coca-Cola 1H, where they have actually taken the C from Carlsberg right, or the G and used the same line under, like Carlsberg do, I think it looks distasteful*". (Focus group 1, 1285)

Thus, there are a clear connotation for particularly Carlsberg and Coca-Cola, where the font has a personal, traditional and unique expression and associations in consumers' mind. For some respondents, the year mark is an important factor, since it is an indication of a credible and a good product. Michael in focus group 3 mentioned that if a brand has managed to be in the market for so many years, it must be good:

> **Michael:** *"They also use the old fashioned font on the Coac-Cola there, it will also make seem as... now it says since 1800, it makes them seem like something older, as something old something that has worked for all those years, so it is something good"* (Focus group 3, quote 1005)

So our respondents definitely connect the founding year with quality and tradition and in this example, something that Coca-Cola should keep on their packaging.

The strong associations where found in consumer's reactions and response to change, which were found to be particularly applicable for Coca-Cola and Carlsberg´s change in typography.

Fond implicate personality

In our theory section about typography it is described, that consumers quickly form the first impression about a product's personality from the font on the packaging, and it is compared to the way we also make first impression about people, from the clothes they wear. Therefore, we redesigned the Nutella typeface to have a more childish expression as Nutella often was associated with childhood 3H.

> **Rune:** *"I think it is good"*. **Christoffer:** *"Good, bad, indifferent?"* **Sissel:** *"I am indifferent"* **Mai:** *"Why do you think it is good Rune?"* **Rune:** *"Because it seems a little more personal. It seems like there is a little child who has had a lot of fun with Nutella and so 'now I write just a Nutella logo"* **Christoffer:** *"I actually agree"*. **Rune** *"it is a little more, it's a little sweeter"* (Focus groups 3, quote 579-586).

Christoffer and Rune experienced this font as nice, innocent and childlike but also a sense of personage as if a real person wrote it. The positive associations this particular font generates, is also experienced in focus group 1:

> **Mark:** *"Here we have something handwritten, it's written kind of childish, yes"* **Mads:** *"Well I think it looks very cool"*. (Focus group 1, quote 586-587).

As many associate Nutella with something from their childhood, something cosy and nice, they experienced this font to fit well with Nutella's personality. Some respondents point out, however, that they feel that it is primarily aimed at and talking to children, not the adult consumer, where others contradict it and feel it speaks to their inner kid. However, some respondents find it unethical to use a child writing on an unhealthy product, as it makes the product manipulative and untrustworthy and send a wrong signal. In focus group 4, respondents were in disagreement about design. Two of them were very excited about the childish expression the font gave:

> **Nikolaj:** "*Here they have had a kind do it* **Line** *no that's cute, that's cute* **Niels:** "*It is somehow very sweet, it also mostly adress kids* [...]" **Nikolaj:** "*Yes it is a bit manipulative now, right?* [...]" **Niels:** "*I think it is good, damn I like it, I think it's sweet, it affects me, I would like to buy it for my kids*" **Line:** "*Yes or for myself*". (Focus group 4, quote 570-587).

The other group was much less impressed with the design and felt it did not match the brand.

We clearly saw examples of how the font affects our respondents' associations and gave personality to the brand. Some, experienced it as something positive while others formed negative associations. Therefore, companies will have to consider the signals they send when designing packaging for product perceived as unhealthy for the consumer, as these products can easily be experienced in a negative and manipulative manner.

Orientation, size and position of the brand logo

In our research, we also tried to get reactions to the orientation, size and position of the brand logo. The theory emphasizes the importance of letting the brand logo be the most visible on the packaging and also to be easy to process. For instance, when using capital letters, it makes it more difficult to read. The colour also plays an important role in this context, since we know that colours can help to highlight text and make it easier to read, and vice versa. For several of these theoretical factors we did not find clear trends. The reason might be the methods used in the thesis, as they provide respondents unlimited time to look at the product, which of course affects their answers. Therefore, it could have been interesting in further studies to look at consumer reactions to redesigns, when exposure time was limited, which better reflects the time consumers usually study a product in a purchase situation.

Although we did not find answers to all our theoretical leanings, there were nevertheless trends to find. In our focus groups, we found that when making the brand logo smaller it was perceived as if the brands did not proudly stand by their name (3G & 1G)

According to our focus groups, the brand identity and credibility are signalled through the font, and can thereby disappear, by making the logo font too small. The location itself seemed less important for many of our respondents:

> **Rune:** "*The logo should be the same, I think, but it is totally indifferent where it is placed on the product, put a picture on where it is* [...]".(Focus group 3, quote 1737)

There was a general opinion among our focus groups that the packaging's overall expression should not look bare or as if something was missing. Further on the packaging, if the contrast between foreground (in this case font) and background were not significantly

different, it was more difficult for consumers to decode. This was for instance seen for two redesigns of Nutella - B2, C12 with the yellow and white label

5.2. CHANGE MODEL

In this section we will present the trends and result from the change model. The change model gives a simple and clear indication of how consumers respond to and perceive changes in the different visual elements (typography, images and colour) and how it affects their acceptance of the brand.

The change model is separated between each of the three brands and shows how the redesigns are placed in relation to each other on the line (see example in appendix 11). For each of the redesigns it applies as a main rule that only one visual element has been changed (see example of change considerations appendix 8). For each brand there are 12 redesigns (see appendix 7) and three graphical change-lines, one for the consumers, one for the non-consumers and one showing the total ranking for both consumer groups together. The `Consumer` refers to a person who always/usually buys the specific brand, while the ´Non-consumer´ refers to a person who rarely/never buys the specific brand.

We have calculated the average ranking for each of the redesigns, and placed the redesigns accordingly. An example of the change model line and the 12 redesigns is shown below for Carlsberg. The other change model lines can be found in appendix 14 and redesigns can be found in appendix 7.
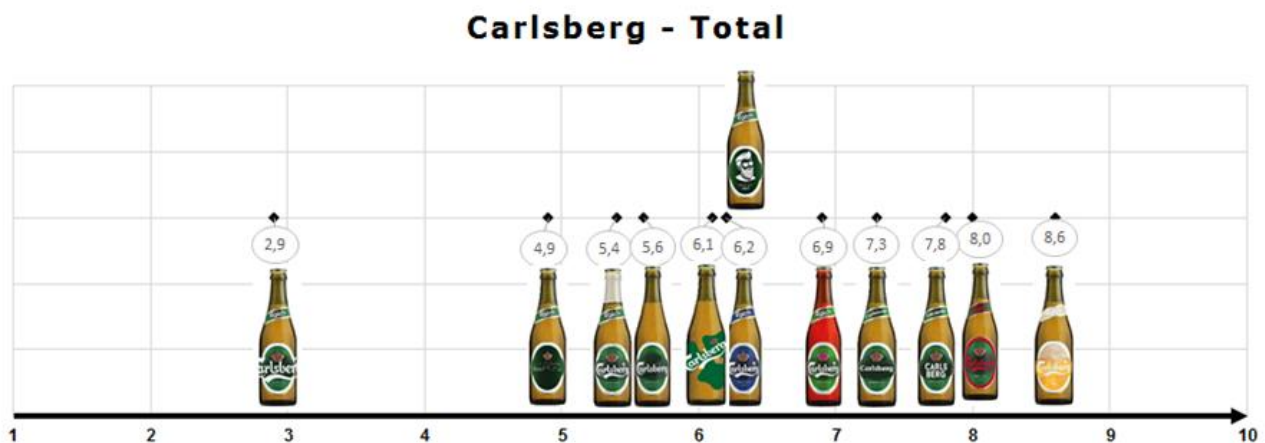

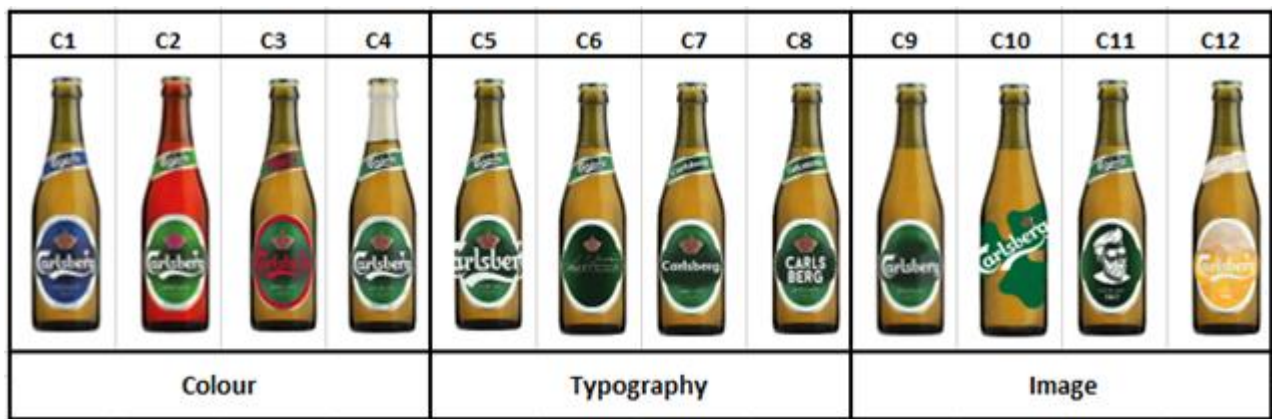**Figure 7: Change model, Carlsberg**

Figure 3: Redesigns, Carlsberg

We know that brand leaders are characterised by having strong visual elements, as well as how important these key visuals are for the brand to continue being salient and top of mind in consumers' memory. Furthermore, it is exactly these elements that brands have to be careful with, when changing their packaging. Therefore, we found it important to understand the key visual elements our respondents connected to each of the three brands. These questions were asked after they have completed the change model, to avoid influencing them (See appendix 13) For each of the three brands, they gave the following answers:

Respondents definition of the key visual elements	
Coca-Cola	The red colour and typography (some were more specific and said the white or italic logo typography)
Nutella	Colour (black and red logo, combined with the white background) and the images (especially the Nutella-bread)
Carlsberg	The logo typography, green and white colour, some also highlight the crown

Moreover, we have identified the consumptions behaviour and the categories for each of our brands based on knowledge found in the focus group (see appendix 9) and respondents' definitions of the key visual elements. These insights provided to a better understanding of the respondents' placements of the redesigns and how they perceived and responded to the changes.

5.3. placement of redesign in the change model - total

In this section we have looked at the total amount of answers from all respondents, and is therefore based on the figure 'Total' for each of the three brands (appendix 14).

While the respondents placed the redesigns on the line, we noted their comments and immediate response to the redesigns. Furthermore, when necessary we asked clarifying questions for the placement along the way. This gave us a better understanding of their choices.

When respondents evaluated the redesigns in relation to the brand (they believed to be good or bad), it turned out that that the redesigns placed to the far left on the change model (indicating a small change) was also those they experienced as good changes, while the redesigns place to the far right (indicating a big change) were perceived as bad. Besides a few deviations, we found that there was a connection between the extent of the change, and how good or bad it was evaluated.

Positive changes

The redesigns perceived as good, were all placed between 1,4 - 2,9 for all of the brands. Based on their comments and their placement we found that 2.9 was their limit for perceiving the changes as good. An explanation for the redesigns placed here may be, that these were perceived to be close and familiar to the original packaging design. Some respondents expressed that they thought it was the original. This could indicate that the visual identities have been able to be consistent with these redesigns and thereby secured that the packaging still have strong and recognisable elements. Moreover, these redesigns were all characterised by simplicity, having a large font and where the entire brand logo was visible. These packaging characteristics help increase processing fluency, form impressions and increase the positive emotions. However, this model does not give an answer to, if these redesigns have been changed to little, if that is the case, Genco et al. (2013) stress that attention, recall and liking will be low.

Negative changes

In relation to the limit for respondents' acceptance of the changes, some of our respondents placed their limit around 7. This was their break point for when the changes become too big and resulted in them not wanting to buy the product. Other respondents were less skeptical about the changes and placed their limit around 9 or 10. Thus, most respondents limit for not accepting the changes were relatively high. The redesigns we have created are only changed with one elements at the time, which does not seem to break respondents' expectations for the brand, like the example with Tropicana, where several elements were changed at once.

The respondents' perception of when these changes becomes too big, seems to be very closely related to their limit for when they believed that the credibility of the product disappeared or when they believed that they could no longer recognise the brand. Thus, the brand loses its familiarity, identity and characteristics. According to Klimchuk and Krasovec (2013) this tendency can be dangerous for the brand, as the key visual elements are closely related to the associations, expectations and emotions they have built up, which we also saw in respondents believing that the brand loss it credibility. As mentioned in regards to advantages and disadvantages for brand leaders in relation to change, these established advantaged are key for our experience with the brand and our final consumption, because the more drastic

and radically changes the less likely it is that the positive association in consumers' memory will be reinforced (Genco et al. 2013)

Redesigns placed in the middle

The reason why many redesigns were placed in the middle have been evaluated based on the comments they made during their placement of the redesigns and was a combination of the following: **1.** designs they thought was pretty and funny, but still represented a more (big) change than they were familiar and comfortable with, **2.** designs they were unsure of or had trouble placing in the model, and **3.** designs they did not like, but may not be able to change their purchase or perception of the brand. In this context, some respondents mentioned that if they really wanted to buy that exact brand, it would take a lot for them to switch to another brand, even if they did not like the change. This could also be an indication of the strong grasp that brand leaders have on its consumers, especially the loyal consumers, and that the connection they have to the brand can be difficult to break completely. Furthermore, it is well in line with Oliver (1999) saying that habits are deeply embedded in consumers' minds and therefore can be difficult to break. However, we are aware that there may be a different view in an actual purchase situation where consumers do not necessarily want to study the packaging or waste time searching for the brand.

PLACEMENT OF REDESIGNS - CONSUMERS VERSUS NON-CONSUMERS

As seen appendix 14, we have split the change model based on answers from consumers and non-consumers, respectively for each of the three brands.

We found a differences in the two groups in their placement of the redesigns on the change model lines. Consumers of the three brands placed the presented brands three places on the line: furthest to the left, centre and far right, whereas non-consumers to a greater extent spread the redesigns out across the line. In this case, Carlsberg slightly differs from the other brands, which can be explained by the different consumption pattern characteristic for this category. As described in appendix 9 about the categories, the respondents were not in the same way as for the other brands, loyal consumers of the Pilsner beer-brands, but often vary between 2-3 different brands, which differs from the consumption of Coca-Cola and Nutella, where respondents were more loyal to only chose those brands.

The consumers of the three brands are characterized by being less accepting of the changes compared to the non-consumers and thus placing the redesigns further to the right on the line. However, the two groups are more or less placing the order of the redesigns in the same manner. An explanation for this could be, that we are working with familiar brand leaders, both consumer and non-consumers are familiar and know their packaging design, as they in some way have been exposed to it, if not many times. Had we been chosen a more unknown brand, we imagine that the contrast of the placement between non-consumer and consumers had been different. However, one difference we found between the two groups was that the consumers of the three brands had more expectations and associations for the brands and some even expressed personal stories and experiences they connected with the brand, which was not to the same extent seen for the non-

consumers. This is supported by Klimchuk and Krasovec (2013) that stress loyal consumers have stronger and emotional connections to the brand.

PLACEMENT OF THE REDESIGNS WITHIN EACH OF THE THREE BRANDS

In the following we will look at the placement and evaluation of redesigns within each of the three brands and moreover, we will look at the split between consumer and non-consumer. Firstly, we will go into the overall placement within the specific brands, as well as compare and give examples of the placement of specific redesigns for the consumer and non-consumer.

Coca-Cola

Generally it can be said that Coca-Cola is a brand leader as most people know, if not all. Their visual elements are well remembered and recognized by both consumer groups, which may explain why the placement of the redesigns for the two groups are so close to each other. However, the consumers of Coca-Cola are a bit more critical of the changes, compared to non-consumers. For both groups, redesigns A1, A4, A7 and A8 were located the furthest to the right on the change-line (although not in the same order for the two groups). Here consumers of Coca-Cola evaluated the redesigns at respectively 8.1, 8.6, 7,6 and 9.0, while non-consumers evaluated them at respectively 8.6, 8.0, 6,4, and 8.4. So, it is possible to see a slightly diversity between the two groups and how big their experienced the changes, as consumers have placed the redesigns a bit further to the right (indicating a big change) compared to non-consumers. What is characteristic for both groups is that they place the redesigns where the colour is changed and the redesigns where the font is changed, furthest to right on the line, while the redesigns with an added image have been perceived more acceptable and is placed further to the left on the change-line. The respondents in the change model also mentioned the red colour and font as key visual elements for Coca-Cola in follow-up questions. This corresponds well with why these redesigns assessed as a big change. Coca-Cola is immensely strong with their red colour and distinctive font. An interesting aspect is that, while both consumer groups are used to Coca-Cola making changes with their visual elements, these two key visuals (font and the red colour) have always been kept constant during previous redesigns. Some respondents emphasize A3, as kind of fun, because the colours are retained, but they acknowledge that they would never believe it was the original Coca-Cola, but associate it with a light product.

Similarly, redesign A2 is perceived as an interesting redesign because it was changed but the red colour was still preserved. Respondents can better accept the colour changes if it is only moderate change where the characteristic red colour still preserved and their expectations for the brand is still met.

By contrast, the change of the font (A7 and A8) is not accepted by the respondents as the brand loses credibility, identity and recognisability. But changing the direction or size seems more okay. For instance, redesign A5 is characterized in that the original font is enlarged, cut and rotated. The consumers of Coca-

Cola place redesign A5 at 4.3 while non-consumer place it at 3,9. Both groups express that they are not in doubt about which brand this logo belongs to, simply by looking at a cut out of the logo font.

We saw a larger discrepancy between consumers and non-consumers for redesign A6. Consumers placed this design at 7.0 where non- consumers placed it much further down at 5.5. Non-consumer particularly stressed that the colour meant more for their recognition of the brand, where consumers expressed that they particularly missed the distinctive logo font clearly on the packaging. We have learned through the theory about colour, that this an element consumers use as in the search process, as colour can be seen from a distance. Moreover, red is a learned code for the cola soft drink category, which can explain the non-consumers' opinions for highlighting the colour as key. But for consumer of Coca-Cola (which always buy this brand) more emotions and personal experiences are connected to the brand, which could explain their reaction to the change. For them some of the brand identity, trust but also their associations are wrongly changed. The same reaction was found in the focus groups, when the brand logo was removed (redesign 1F). some of the respondents expressed that they experienced it, as if the brand did not dare to stand by who they are, which gives associations or thoughts of, the product being bad or poor in quality.

So, there is not quite the same relationship to the brand between the two consumer groups, where consumers of the brand has a deeper emotional connection to the brand compared to the non-consumers.

The redesigns where we added images were perceived more positively for both non- consumer and consumer. Several respondents indicated that they believed redesign A9 to be the original Coca-Cola packaging. As also mentioned in the focus group, respondents in the change model explained that they often found that Coca-Cola made changes and therefore did not experience it so different or difficult to accept for this brand. However, how the individual respondents experienced changes in images were very different from person to person, and here it was impossible to see any clear trends between the two groups. Some believed the real images or photography like redesign A11 made the packaging look very discount, while another expressed that she did not at all care for the retro look of redesign A12. Many respondents expressed that the changes might be fun as a campaign, but did not believed it represented the identity as Coca-Cola today is being innovative and imaginative. Here it is quite interesting to see that several participant describes Coca-Cola as a very traditional brand while at other times highlighting their innovative and imaginative nature. Despite that redesigns (where images have been added), were perceived as most acceptable for Coca-Cola compared to font and colour, the images were also characterized by being seen very subjective among the respondents, as their aesthetic taste in particular affects their evaluation of the changes to this visual element.

Nutella

As was for Coca-Cola, Nutella is also a brand leader that is well known and recognizable for our respondents, whether they are consumers of the brand or not. Both groups have placed the redesigns B1, B8 and B9 far right on the change model (although not in the same order), but where non-consumers placed it at

respectively 7.1, 7.9, and 8.1, consumers of Nutella placed them at respectively 9.1, 8.0, and 9,6. It seems that the consumers of Nutella are less accepting of the changes compared to non-consumers. This is a pattern which applies to all redesigns of Nutella. In relation to the key visual elements, it was particularly the colour combination between black and red font colour and the white background and images, in particular the Nutella-bread, which consumers mentioned as the key visual elements for Nutella. This also fits well with exactly why B1, B8 and B9 was located to the right on the line (indicating a big change). B1 and B9 did no longer have their neutral white background, but has been changed to respectively a red and a nut-based background. Several respondents expressed that these redesign were disturbing for the eye and made it more difficult to read the Nutella logo, which indicated a very low processing fluency thus demanding more mental energy to process these packaging. The recognition and brand identification may also be lower for these redesigns due to the different colours. Further, the aesthetic appeal is also experienced to be perceived to be lower for these packaging. In contrast, redesign B3 where the background colour is changed into a beige or light brown is evaluated by non-consumers at 4.7 and at 5.5 by the consumers. Despite the changing of the background, this is assessed as a smaller change, since it is a more tranquil colour to look at and that still ensures the brand logo can be read. As we learned in section about colour, it works well as background colour on the packaging.

As we also sow for Coca-Cola, the font is not something that must be changed, as it created doubt in consumers on whether it is the right product or a copy product. Several respondents explain that the brand loses its credibility when the font is changed. However, not all non-consumer discovered the change of the font for the redesign B7. This redesign is placed at 6.7 for consumers of Nutella and at 5.6 of the non-consumers. When we made this redesign the idea behind was to make a change which were very faithful to the original font. In addition, the colour combination in the brand logo was also preserved. The change in the logo font for Nutella can be said to play a greater role for consumers compared to the non-consumers, as they have stronger associations and learned codes connected to the brand. However, the font does not have the same impact for the two consumer groups, as we saw for Coca-Cola, where the font was a very strong characteristic of the brand.

Nutella is characterized by using permanent images on their packaging. Here respondents specifically highlight the Nutella-bread. Respondents in both the focus groups and change model could not remember all the pictures on the Nutella-packaging. As an example, several respondents only discovered the golden flower when we changed the logo font colour to yellow (redesign B4), otherwise this image seems not to play a role. When we completely removed the images, as seen for redesign B10, the respondents expressed that the brand lost some of its personality and charm and became much more clinical or medical in its look. This is an example where the consumers' perception of the brand identity and their learned associations do not longer fits with the redesign, and can explain why B10 scored 7,7 for consumer and 6,2 of non-consumer. However, simplifying the packaging which was the idea for redesign B11, was evaluated by both consumer groups as a small change. The respondents expressed that it was a positive change and clear and easy to look

at. This redesign scores respectively 1.7 of consumers and 1.4 of non-consumers. This is also the redesign placed furthest to the left on the line and most of our respondents said they found this packaging being better than the original one. As said the Nutella-bread has significant meaning for the consumers of Nutella, while the other images are of minor importance. Where we for Coca-Cola saw that it was more acceptable to make changes with images, it is more difficult for Nutella due to image is found to be a key visual for the brand. Redesign B1, where the characteristic Nutella-bread has been preserved, is the only redesign where we changed the image that was perceived as acceptable by our respondents. As said, the reason this tendency could be that Nutella is characterized by having image as a key visual element.

Carlsberg

For both Coca-Cola and Nutella their respective font is mentioned as one of their key visual elements. We found the same to be applicable for Carlsberg. During the decision and placement of the redesigns on the change model, the respondents expressed that they believed that the credibility disappears when the font was changed. However, there is a deviation for one the redesigns where the different between consumers and non-consumers are quite high. While the consumers place redesign C8 at 7.1, non-consumer places it at 8.4. Aside from the large span in placement of this particular redesign, it also differs because consumers are more accepting of the change than non-consumers, which is something we cannot quite explain from our theory section or from the change model. However, when we look at the answers given during the placement of the redesigns the meanings were very differently. Many perceives it to be far from the original packaging and believes that the credibility and the essence of the brand disappears. In contrast other respondents, place it much further to the left on the line, because they thought it was aesthetically nice to look at and that it was different and interesting. Among other things, they say that it was funny the way Carlsberg´s name was divided between two lines and thereby got a completely different look than the original packaging. Furthermore, some said that it was nice and simple to look at indicating that the processing fluency for this design is high, which could explain why it was evaluated quite positively despite the high degree of change. On the other side, we know from section xx (theory), that readability will drop when using only capitals. However, it does seem to affect respondents negatively in this instance. Redesign C6, where the text has been changed to Jacobsen's signature and the year 1847 and the typography has been changed completely, was placed just near the middle of the change line for both consumer groups. The non-consumers placed the redesign at 4.7, while the consumers were slightly more sceptical and placed it at 5.1. Despite the relatively high placement on the line, the redesign was the second-favourite to non-consumers. It underlines the widespread placement of the redesigns for this brand and the span between this redesign and C5, which was evaluated as the smallest change, is quite large. Both the consumers and non-consumer stated that there was something tradition-bound about the way the signature and the year on the label and that it had a very elegant look. They also expressed that Carlsberg was still written on the bottleneck label, which meant that they may well accept that the original logo was not on the large label.

Overall for the two groups, we saw that for non-consumers the majority of redesigns were placed collectively just above the middle of the scale from 5.4 to 6.7 and all involved redesigns of colour and image. The remaining few redesign of colour and image were placed in the more outer directions of both ends of the scale. Furthest to the right (indicating a large change) was one redesign of colour (C3) and one redesign of image (C12) located. As we just mentioned above, redesign C8 was for non-consumer also placed furthest to the right. Thus, it seemed that this consumer group was slightly more accepting of changes in image and colour and more sceptical about changes in font, which was located at the right end of the scale, as we saw for both C7 and C8. The picture looks slightly different for the consumer group. In general, there was also a trend in redesigns of colour and image which were placed very closely together, but in contrast to the non-consumers, the redesigns were placed somewhat further to the right on the scale, namely between 6.5 and 7.2. So many of the redesigns are considered to be very closely related by both groups, but again we can see that the consumers are more sceptical of the changes.

Another tendency evident for both groups and possibly connected to the placement of these redesigns was that C3 and C12 were associated with a completely different type of beer and flavour like Easter beer, Christmas beer, and wheat beer. This made it more difficult for consumers to decode the actual product content, which creates doubt in respondents' minds and may change their associations learned experienced for the brand. When comparing the placement of the two redesigns (C3 and C12) between the two groups there were only a few decimals in difference, which indicates that both groups agreed that these changes were very far from the original design. Additionally, also all respondents highlighted these redesigns as the ones they liked the least. Redesign C12 was intended as a change in image, and was meant to represent the content of the product (beer with foam on top). However, it also means that the colour has been changed. This means that for this redesign two of the visual elements have been changed, which goes against the original idea and structure of our redesigns. Both groups evaluate it the biggest change because it very different from what they usually see from Carlsberg. They also expressed that the brand logo becomes very difficult to look at, which also may have had an impact on their placement of the redesign on the scale. Had it been possible, we could have investigated whether the same graphic pattern in a green colour had given the same reactions and thereby avoiding the change of to visual elements at the same time. The reason that these very redesigns (C3 and C12) are placed so high on the scale, could be the readability and contrast between the background colour and the colour of the logo font, as it was very low and affected the processing fluency and the overall experience of the packaging. Furthermore, respondents became unsure of the content and flavour which could mean that the products no longer fit into how they have categorized it. In our focus group, we saw a similar perception of redesign C2, where we changed the bottle colour into red. Here, their association regarding the flavour and type of beer also changed as we changed the colour.

As mentioned, consumers are more sceptical colour changes, apart from redesign C4, where only the colour of the bottle has been changed into transparent, which can only be seen at the top of the bottle. Their response was that all the other brand characteristics were preserved and therefore they were more okay with

it, whereas non- consumers thought less about the change related to the Carlsberg brand, but thought it would be wrong to drink beer from a transparent bottle.

CHAPTER

6

CLOSING

THE THESIS

6. CLOSING THE THESIS

This chapter will serve as a closing chapter and will consist of three parts. The first part will answer the sub-questions and is based on trends and findings from our analysis. The second part will present guidelines for making packaging redesigns to enhance consumer acceptance. The third part will give recommendations for how the change model can be used seen from a practical perspective. The second and third part are for this reason mainly related to the last part in our research question.

Part 1	**Answering the sub-questions**
Part 2	**Guidelines for making packaging redesign**
Part 3	**The change model in practice**

6.1 Answering the sub-questions

In this section, we will answer our sub-questions, based on the trends and findings from all the previous sections.

Question 1:

> 1. **What are consumers' perceptions of changes in brand leaders' packaging design?**

Since little researched has previously focused on our subject, we wanted to get consumers' perception of changes to gain the necessary insight.

Packaging changes are not something or respondents mention themselves, when we asked them about their immediate associations for the word 'change'. They more often connect 'change' with social or more personal related changes. When asked specific about packaging changes, their own notion of how they perceive packaging changes, is more positive than how they subsequently respond when introduced to the various redesigns. Before exposed to our redesigns, they commented that a change in the packaging design would not make difference for them, as long as the content remained the same. However, when presented with the redesigns, it proved differently. In most cases they preferred the original packaging design as opposed to the redesign, even though they could not always identify what had been changed for the specific

redesign. An explanation for this perception can be that a novel packaging is approached with caution and is perceived as less trustworthy compared to a familiar packaging, which we are automatically more comfortable with (Genco et al. 2013). However, in relation to the 'mere exposure effect', this perception will change after being exposed to the packaging several times. In relation, our respondents also expressed that even if they did not like a change at first, they would quickly forget why.

Furthermore, we experienced that getting into the mind-set of change and to acquaint themselves with how they perceived a packaging change and how it could affect them, was an unfamiliar situation for them. This also affected the way they argued for their evaluation of the redesigns. This was especially evident, when their arguments and evaluations of a packaging change were related to a more emotional or personal connection with the brand. In those instances, they found it more difficult to argue for e.g. why a redesign was bad, while more practical arguments seemed easier to use.

Question 2:

> **2. Which trends can be identified in consumers' perceptions and responses when changing specific visual elements like colour, image and logo/typography?**

After analysing the focus groups, we found that size and shape had a greater impact on the respondents' ergonomic and functional perception of the redesigns than the other visual elements and were therefore deselected for further research. In contrast, colour, image and typography were found to generate more response to the emotional and associative expressions of how the change affected their perception of the brand and the visual identity. In the following, we will present the key trends for each of these visual elements.

6.1.1. Colour

Trend: Colour is a key visual

The visual elements consumers identify as key for the brand, should retain the brand's message when redesigning the packaging, because the strength of brand identification is closely related to these visual elements. In our research there was a clear trend, that the brand's colour or the colour combination was perceived as a key visual element for all the brands.

Trend: Colour is used as a search cue

The respondents expressed how they used colour to search for and identify the brands on the supermarket shelves. One of colours' advantages is that it can easily be seen from a distance, which makes it easier to use as a search cue, compared to other visual elements. In addition, we found colour to be an indicator for the

specific product category and variant, which helps the consumers to a more efficient purchase, as less mental effort need to go into the decision. This is supported in theory about colour, which points to colour as the first visual element to be noticed and key to attract attention (Danger, 1987B, Klimchuk and Krasovec 2013).

Trend: Degree of colour change

When changing the colour completely (either the entire background or the dominant colour) like we did for redesigns A1, A4, C12, and B1, it was perceived very negatively by respondents. These redesigns were placed furthest to the right on the change line, because the packaging was perceived as too novel. The respondents explained that they would believe the packaging to be a new variant, not a redesign of the original one. For this reason, they were not sure if they would be able to recognize the packaging, as they would normally search after the familiar brand colours. As a consequence, respondents' associations and expectations for the product did not fit the new packaging. If this is the case in a real purchase situation, the habitual behaviour will most likely be disrupted and can turn the otherwise easy purchase into a mentally demanding task. In the end, this can lead to consumers seeking for brand alternatives.

Our respondents were more accepting, of the more moderate colour changes, which they found redesigns like A2, B3, B4 to be. These redesigns seemed to have maintained the familiar and well-trusted colour, while also introducing a new colour, or a modification of the original colour combination, which the consumer fond exciting. This indicates that a better fit between novelty and familiarity exists for these redesigns. Nevertheless, the redesigns where the colour was kept constant, were still perceived more positive.

Trend: Brand identity

Many respondents expressed an avoidance for redesigns with a radical change in colour (as seen for A1, A4, C12, and B1), because they found it foolish to change trusted and well-known colours. They further found the credibility to the brand to decrease or for some even completely disappear. This response was especially seen for Coca-Cola, where the red colour has managed to become a really strong and distinctive key visual for the consumer, despite the fact that the cola category also is known for the red colour.

For this reason, change of colour can be more demanding in relation to having positive evaluations from consumers, because colour is found to be a really strong and recognisable element.

Trend: Different taste associations

Another trend was colour's ability to create expectations and association about the product, mostly in relation to taste and ingredients. This seems to be based on their previous experiences with that colour or brand. Because of the personal experiences our respondents have had with the colour or brand, the interpretation and association of colour created various expectations. This was especially seen, if a new colour was introduced to the packaging, as seen for redesign B4 and C2.

Trend: Learned codes, category norms & similar colours shape the different taste associations

For FMCG products there exist learned codes and category norms, which we found to affect and shape the various perceptions and responses to the redesigns. For instance, white coloured packaging was associated with light-products, and the use of red was often associated with a fruit flavour. In our literature review, learned codes and norms are described as playing a great role in today's point of purchase decisions, because consumers are constantly exposed to marketing ads etc. that influence, shape and reinforce their associations.

Moreover, the use of colour similar or equal to the original design, were also found to shape the different taste associations (as was the case for redesigns B3, A2, and 4C) and were primarily perceived positively. In relation, the categorisation process should be mentioned. The categorisation process is about how consumer categorise new packaging on the basis of perceived similarity. If the redesign is similar to the previous packaging and to the category norms, it will reduce the duration time, mental efforts and uncertainty consumers may experiences in the decision process. In the end, this may well lead to more satisfying evaluations (Schoormanns & Robben 1997). Our study indicated that when making use of learned codes, category norms and similar colours that respondents have come to trust, they do not experience the same uncertainty in processing the redesigns. Furthermore, this kind of previous exposure seemed to have increased the familiarity and likability for these redesigns.

Trend: Colour and fluency

The last trend found, was the negative impact that colours can also have on the fluency of the packaging. For all brands, the redesigns where the contrast between foreground and background were minimal, were perceived negatively and often unacceptable for the respondents. Redesigns C12, C3, B9, B1 and A1 were given the highest score in the change model, as the respondents had difficulty seeing the brand logo. They further described the packaging as distracting and unpleasant to look at. As a result, the redesigns would demand more mental energy to interpret.

The theory on processing fluency also highlights colours ability to increase fluency and attract attention (Genco et al 2013). However, this was not something we found in our study. Working with change of brand leaders, colour was found to be most positively perceived, when it changed moderately or simply kept constant. However, on the basis on respondents' comments, the colour combination of the three brand leaders is already found to contain high fluency.

6.1.2. Image

Trend: Perception of change in image

Redesigns where the images were changed or added, were in Total[2] found to be more accepted and was positively perceived compared to changes in colour and typography. In the change model, these redesigns were often placed at the centre of the line and some of them in the end of the line closer to the original. Moreover, for the redesigns placed in the middle, the respondents pointed out that the redesigns would not affect their perception of the brand, as they did not find the change too big. However, in most cases these redesigns were neither perceived as good nor bad. As a result, they were placed in the middle on the line. This perception was not found the same for Nutella, which may be due to Nutella's permanent use of images on the packaging. For Nutella, the respondent found the Nutella bread to be a key visual and redesigns where this image was changed (3E, B9, B10 & B12) they were not neutral, but perceived the changes more negatively. However, very few redesigns of image were judged as unacceptable. Only redesign C12 and B12 were located at the far right of the line, and were described by respondents as hard to process, most likely as a result of low fluency.

It can therefore be said, that image is easier to change in terms of being perceived more neutral or more acceptable by the respondents. However, if the image is already perceived as a key visual for the specific brand leader, it can be challenging to get consumers acceptance and a change cannot be recommended in this case.

Trend: Image give added value

A trend in relation to image was that the image created different associations, emotions and expectations for respondents. Some images were found to create associations about ingredients and product experiences, like redesign A10, B12 and 3E. Other images were found to strengthen the emotional ties to the brand and created added value, as image were found to bring more personality to the brand and strengthen consumers own positive memories. For example, Nutella created associations and personal emotions of cosiness, childhood and holiday. Other images were found to strengthen the brand identity, as they create associations about the brands tradition, history or todays innovativeness (A12, 4F, 1E, C11). Therefore, it can be said that image can help reinforce and highlight the brand's message on the packaging, bring personality and emotions to the packaging, increase understanding of the product content and develop on the brand identity.

Trend: Create different associations

In relation to the above mentioned trend, we found that image may have the ability to create associations and emotions, as images are more vivid than other visual elements (Underwood et al 2001). However, in our study these association were found to be subjective and different from person to person. The explanation for this is found though associative priming, as we also saw for colour. These associations seemed to be created

---

[2] Seen for Total - both consumer groups

through previous experiences and learnings about the brand. For this reason, image is a very difficult element to handle and entails more risk in terms of being interpreted and understood as intended.

The difference in association was very clear for image. Image sometimes created positive associations for some respondents, while being perceived as negative or manipulated by others. Especially products perceived as unhealthy by our respondents, should be aware of using images that connotes something healthy or is perceived as targeted towards kids. This is likely to create very negative responses. In our study, some even responded with expectancy of future avoidance towards the brand. These responses were found for Nutella redesign B12 and 3H. On the opposite, we found respondents were more accepting of images with relation to the brands identity, tradition or with a humoristic expression (as redesign A12 or C11).

Trend: Balance of image

Another trend was the balance of image, meaning the simplicity or complexity of the image. Packaging containing less and simple image, like redesign 3E, A11, B11, C11, A9 were perceived more positive as simplicity increase processing fluency, familiarity, likability. The respondents made comments about the packaging being pleasuring for the eye to look at. Others highlighted that packaging looked more exclusive and they perceived it as higher quality and more aesthetically pleasing. However, others found that simple also made the packaging appear boring and with a discount look. This was especially expressed for redesign B10 for Nutella, where they found the packaging to be emotional abandoned and of no personality. The balance is perceived differently among respondents and we found no clear indications or pattern for finding this balance.

We did however find that an aesthetically pleasing and highly fluent packaging increases respondent acceptance, but their interpretation of the specific image it still difficult to controls because they perceive it differently based on their individual experiences and associations.

Trend: Images should follow the established visual identity

The theory states that graphical images can make a product seems inferior in quality and actual photos can be perceived as of higher quality. Nevertheless, we did not find any clear indication of this in our research. In some cases, photo was perceived positively, while others times negative.

However, we saw that when making redesigns that followed the established visual identity, it was often more positively perceived by the respondents. However, redesign A10 for Coca-Cola is an example on the contrary. as the use of photo on this redesign is perceived positively. This, despite the fact that it does not follow the visual identity characterised by using graphical image. However, the glass is similar to what is found in Coca-Cola's TV-commercials and may be the reason it is positive perceived.

6.1.3. Typography

Trend: Logo font is a key visual

As we also found for colour, a trend was that our respondents clearly regarded the logo font as a key visual element for all three brands. Respondents found the logo font brought credibility, uniqueness and recognisability to the brand.

Trend: Degree of typography change

Even though, other unique key visuals elements were found to increase a strong brand identity, uniqueness and recognisability (like the Nutella bread), the brand logo was found to be the primary contributor. This supports Wang and Chaou (2011). They state that the brand name is the most important brand reference on the packaging and inextricably linked to the brand, Moreover, Chidres and Jass (2002) point out that the font should be used consistently for several years, in order to contribute to a strong visual identity. This could also explain why respondents react so negatively when we change the font, because they have so many strong associations connected to it. Examples were A7, A8, B8, C7 and C8, where they expressed that the credibility and trust for the brands disappear, as they would think it was a copy product and not the real brand.

Nutella redesign B7 was the only redesign of typography were the font was changed, which differed from the other examples above. Here the change in font and capital letters was not seen as a large contrast to the original logo font and was found more acceptable, as the brand logo colour has been kept consistent.

Trend: Placement & Size of brand logo

Even though the font of the logo cannot be changed, redesigns where the brand logo is removed or has been giving a less eye catching or dominant placement, shows a decrease trust and likability, as the respondents experience it as if the company does not stand by their brand. On the opposite, we found that when the brand logo was giving a central placement on the packaging and was increased in size, it was perceived most positive for all the brand, as it was easier to read and increased processing fluency on the packaging. Examples of this was seen for redesigns C5, B5, A9 and A5.

Trend: Font and brand personality

Another trend which is confirmed in the theory, was that font can add personality to the brand. This we seen for redesigns 3H where the Nutella logo was perceived childish. for redesign A8 the font was perceived as a cowboy font, while the C6 was perceived exclusive and traditional.

We found that the personality the font can express can create positive association, if the personality is identifiable with the brand. On the other hand, it can give negative associations if perceived to be far from

the brand's identity. However, for brand leaders this should only apply to other text elements like redesign C6, where the founding year was changed, and not the logo.

Trend: Change in other text elements

Change in smaller text elements were found to be positive perceived and acceptable for the respondents. For instance, respondents thought that highlighting the founding year on the packaging brought tradition and personality to the brand, and also increased the credibility, as perceived for redesign C6 and A6. The respondents explained that if a brand has managed to survive in the market for a long time, it reflects high quality and for this reason was used as a choice heuristic.

Question 3:

> **3. How does a change affect consumers' acceptance?**

Our research indicated that redesigns where respondents found it difficult to identify and recognise, whether it was the right product and brand, were mostly related to change of the brand's key visuals elements. In the change model, these redesigns were placed furthest to the right on change lines, and were perceived as bad and as the biggest changes compared to original packaging. The break point for when the changes become too big and resulted in them not wanting to buy the product, was from 7^3 and up. The reasons why these redesigns were perceived as negative was that the respondents experienced doubt about the brand and content. Therefore, it required more examination and mental efforts to decode and comprehend the packaging. As a result, the brand's established trust and credibility was weakened. One of the reasons why brand leaders are so strong is because we prefer brands we are familiar with, because we know what we can expect from them. This preference is built through repeated positive experiences with the brand. The increase in trust and credibility can further helps us to make more satisfying purchase decisions. As a result, more positive emotions will be linked to the brand (Plessman et al. 2012). For those respondents, who had specific associations, personal experiences and emotions linked to the brand, we found that the connection to the brand was weakened too, as the packaging message did not fit with the established perception and emotions they had to the brand. The positive emotions are essential for the status as brand leader, and from the literature review we know that emotions have impact on what we are attracted to, what we notice and what we remember. For this reason, packaging where the key visuals are changed too much, are found to disturb or even destroy the positive perception respondents have for the brand. Our findings indicate that when this happens, it can lead to avoidance and brand swop.

---

[3] Based on 'Total' for all three brands.

In contrast, we found that the redesigns which reminded most of the original packaging design, were more accepted and perceived positively by respondents. This perception was found in both the focus groups and the change model. On the change model the redesigns perceived as good, was in total placed between 1,5 - 2,9[4] for all three brands. These redesigns were characterised by having recognisable visual elements and was found seemed to maintained the same message, which appears to secure a consistent brand identity. For some of the positive perceived redesigns, the respondents said, that they thought it was the original packaging, as they were unable to see the change. The positive perceived redesigns were characterized by having modified the visual element, but not replaced, or introduced something different and unfamiliar. This seemed to increase the consumers' ability to recognise and build on the associations and learned codes, which they had already linked to the brand. These redesigns were further perceived to be more simple, aesthetic pleasing and easy to interpret.

It should however be emphasized that our research cannot answers whether a redesign has been changed to little, if this is the case, the theory stresses that it will cause consumers' attention, recall and liking to decrease, because it becomes too familiar.

In both part of the research, we found that some redesigns very differently perceived. These redesigns were characterised by having a completely different and new element introduced to the packaging (for instance redesign C11), that may have created the various and conflicting perceptions. As described in the literature review, our associations, emotions, expectations for the brand are created on the basis of previous experiences and exposure to the brand (Genco et al. 2013) This could be the reason why respondents perceived the redesigns differently. Furthermore, this perception also be explained with the cognitive mechanism ´Associative priming´ (Genco et al. 2013), where thinking about one idea trigger other ideas that are close in the consumer´s mind. These ideas are subjective and depend on the consumer's' previous learnings and experiences and the reason why they create these varying associations. The varying perceptions may be an explanation for why redesigning can be this challenging and demanding a task for the companies as it is difficult to control.

The theory stresses that brand leaders are more accessible in consumers´ memory due to their strong and salient key visuals elements, which is built on and strengthen, when consumers are exposed to the brand. As a result, the consumers have both more specific and higher expectations and associations to brand leaders (Walvis, 2007). In our research we found that in both the focus group and the change model, the respondents (whether they are consumer or non-consumer of the brands) were familiar with the brands' packaging and could recognise and recall their key visual elements. However, the consumers of the brand were found to be a bit more sceptical and less accepting of the changes compared to the non-consumer. A reason may be, that consumers have more personal experiences, associations and emotions connected to the brand and were most likely exposed to the brand more often than the non-consumer, which strengthen the associations. However,

---

[4] Based on 'Total' for all three brands.

the order in which the redesigns were placed in the change model, was found to be similar between the two segments. Nevertheless, if the packaging is familiar for both consumer groups, the company should not neglect the non-consumer perspective, as insight from this group can increase the chance for acceptance and perhaps attract new customers.

In the focus group and the change model, it was expressed for some of the redesigns, that the respondent did not perceived them as positive if it should be seen as a permanent change, but found it positive if it instead should be used in relation to a campaign or for a limited period of time. For this reason, their acceptance was found to be higher if the changes were used as a short time packaging. In relation to that, the consumers made comments to redesign A12, that it could be used to celebrate Coca-Cola's birthday, redesign C11 could be used during Distortion or a festival etc.

When combining the packaging to specific experiences, event, situations it will increase the likelihood of your brand being recalled and remembered in multiple situations - not only in the supermarket, which can increase the chance of being bought. In addition, consumer's associations for the brand could become more personal and more emotional significant, as they attach own experiences and memories into the brand. This means that the brand should become more salient and the chance of being recalled before a competing brand will increase even more. This was evident for the brand leaders included in our research: The name Nutella is used as a synonym for its category, but respondents also associate the brand with childhood, vacation and a Sunday morning breakfast table. Carlsberg, is associated with football games, Denmark and friends. On that note, Coca-Cola is often associated with Christmas.

During the focus group, the respondents pointed that a brand like Coca-Cola often were seen making changes, which resulted in respondent acceptance were found to be higher for this brand, as they were used to a packaging that were often changed.

6.2 GUIDELINES WHEN MAKING PACKAGING REDESIGN

This chapter present our guidelines, based on the presented research, and serves to give insight to how a packaging design should be redesigned to enhance consumers' acceptance.

The guidelines can be used by companies when making changes for their well-known packaging. They should also serve as a supplement to the literature, by bringing together the theory available on the subject. Furthermore, the guidelines focus on redesign of brand leaders and well-known packaging, while packaging literature is often related to brand extensions or product introduction. It must be said that since the topic is of relatively scarce research, and according to the methods used in the thesis, the findings and guidelines should be seen only in this specific context.

1. Moderate packaging changes

A brand leader has managed to create a well-recognizable and salient brand. Therefore, the key in any packaging change is to be consistent in the visual packaging message, to maintain these advantages. The way to ensure this, is to moderately or gradually change the packaging. This way you, as a brand leader, ensure consumers have the time to learn and become familiar with your redesign. It also ensures that consumers continue to recognize and find your product on the self, and it reduces the risk of disrupting the expectations, associations and emotions, that they connect with your brand. Indications of moderately changes can be found under guideline 6, 7 and 8.

2. Change key visuals with caution

As a brand leader, it is particularly important to be constantly aware of and assess your unique key visuals, as new competitors in the category often utilizes a packaging strategy, that seeks to take advantage of the familiar visual elements found in the category and in the brand leaders' packaging, to balance their novel packaging with some familiar and trustable elements. Conversely, you can also benefit from competitors, who copies your packaging. Because brand leaders are top of mind, they are often recalled earlier than other brands, even if the consumer is exposed to another brand.

The key visual elements, should be changed with caution, if changed at all, as they are what the consumer identifies you with and trust, both when recognizing you in the supermarket, and also on a more emotional level. Brand's key visuals can go from being unique for the brand to being a characteristic of the category. As an example, Coca-Cola started using the red colour which today also represent a learned code for the taste of cola in the soft drink category. Although, this red colour is still a strong key visual element for Coca-Cola, combined with their brand logo, and something that should not be changed. Changing the key visuals too much or in a way that is not in line with your visual identity, can disrupt your consumers' learned positive associations and emotional connection between the brand´s key visuals and consumers' behaviour. If this is not present, the consumer will use more time and mental effort in the supermarket, the trust will decrease and their purchasing habits disturbed.

3. Be changeable

Due to the extra attention brand leaders may get from competitors, trying to copy the key elements from the packaging, and in light of today's fast changing society and markets, it is important that you can react quickly and be changeable. This is important, to ensure continuous attention and attraction from consumers. Therefore, it may be advantageous if you strive for a packaging that allows for easily implemented changes. Furthermore, it can be an advantages, if you focus more on campaign and short-term packaging, as the consumers' willingness and acceptance seems to be higher for these packaging. In addition, you can educate and make consumers more accustomed to a packaging that is more frequently changed. In turn, this may increase consumers' willingness to accept your future redesigns. This is a strategy we found used by Coca-Cola. However, it is important that the redesign is always in line with and reflects the brands visual identity.

One of the most important tasks image serves, is to heighten the fluency on the packaging, as it is easier and faster to process compared to textual elements. This means, that the image must convey a relevant message to consumers. For food products this is often to show the product content and further contribute to associations of taste, smell etc. Image can also bring more personality, history and emotions to the packaging, as image are more vivid than colour and font. When making packaging redesign, some factors should be taken under consideration regarding image:

Simplicity: Due to the limited visual attention, the image should be simple and the packaging should contain as few images as possible. Simplicity increase processing fluency, familiarity, likability and that the image and your brand is perceived as more true. For some consumer simplicity can make the packaging to look more exclusive, of higher quality and more aesthetically pleasing, which is found to increase consumers' acceptance. However, there seems to be a limit, where image simplicity can make the packaging appears boring, with a discount look and emotionally abandoned, which for this reason is found to decrease consumers' acceptance. This is especially something to be aware of if your brand is known for using images. This balance should be tested for the redesign before implementation.

The visual identity must be maintained: The established visual identity is found to play an important role, due to associations and experiences connected to you well-known packaging. If you are characterised by using graphical elements instead of photos, this should be maintained. The theory prescribe photo to be evaluated more positively, as it looks more exclusively compared to graphical elements, which brings a more discount expression to the packaging. However, no clear indications seem to be applicable to this theory when making redesigns, where the visual identity from the original packaging more often is found to give a higher acceptance. If possible, you may be benefit from using images used in your other marketing activities, as it will be familiar to the consumer and can help increase likeability, but also make it easier to control the perceptions and associations for the image.

Subjective: Images entail a higher risk of getting it right, as their messages are subjectively interpreted by the consumer on the basis of previous experience and preference. For this reason, it may create many different opinions. As brand leaders are characterised by having loyal and habitual consumers, it is essential that the image contains and transfers the same message into the redesign, to ensure that the consumers' behaviour is not disrupted. A way to ensure this, it to make use of learned codes and category norms in the image, which the consumer is already familiar with (like the cow on the milk carton). Further, images on campaign packaging seems to be more positively accepted, as they are often supported by other campaign material, TV spot, event etc. that guide to the interpretation of the image and helps to increase the familiarity

5. Change in Colour

Colours is the first element noticed and processed by the consumer and is great to attract attention. It is used in consumers' search process and makes the packaging recognizable from a distance. If the colour takes up a large part of the packaging or is used as guidance, there is a high risk that it becomes unrecognizable and disrupt habitual behaviour, if changed. Moreover, the colour is often strongly connected with the brand identity and can make the packaging lose its uniqueness and credibility. As a result, smaller changes is recommended for colour:

- Keep some of the familiar colour when introducing a new colour
- Use the packaging colour combination in a different way
- Change the colour on smaller elements
- Change the tone of colour slightly

Furthermore, in a packaging redesign the focus should be to increase the level of processing fluency by consider the colours in a way that separate the various elements of the packaging. Moreover, it is easier to recall the packaging, if less colours are used. One thing to be aware of is that colour is closely related to flavour and category norms, and therefore create different expectations based on the consumer's past experiences. Even small colour changes can make the consumer assume that you have introduced a new variant. For this reason, colour changes should be tested on the consumer to avoid errors like these.

6. Change in Typography

The brand logo is an essential part of your brand identity and a key visual for the consumer. It brings credibility, equity and recognisability to your brand. Even though, you can make use of other unique key visuals elements to increase a strong visual identity, equity and recognisability (like the Nutella bread), the brand logo seems to bring the most of this. For this reason, the brand logo should be giving the greatest and best placement on the packaging in any redesign.

Moreover, the specific font used in the brand name must not be changed - neither moderately nor radically. The consumers have learned to connect and identify the specific font with your brand. This font is perceived to bring personality, uniqueness and history to the brand logo. For this reason, changing the font, leads to the most negative response and avoidance by the consumer, as the credibility disappears. It also evokes a major doubt, as consumers often think of the packaging as a copy or discount brand instead of a redesign.

A way to meet consumers' acceptance is instead to consider the following factors:

- Making the brand name larger is found to increase likability due to higher fluency.
- A greater contrast between the background and the brand logo makes the logo easier to decode.
- Change in both font and size of your secondary text (as the founding year), is found to be accepted by

the consumers. However, the risk that the changes do not have a sufficient effect on consumers should be tested.

If you have managed to survive in the market for a long time, the visibility of your brand's founding year can improve the perception of the product, since consumers often associate old brands with quality and credibility. As a result, the founding year is further used as a choice heuristic by the consumer and can contribute to attract new customers, because consumers make quick and simple decisions, when it comes to FMCG products. Nutella is a brand from the 1960s, but this is not something that appears on their packaging as opposed to Carlsberg and Coca-Cola.

7. Link your brand to specific situations

It can be an advantage to connect your brand to specific experiences, event, situations or other entertainment. This was evident for the brand leaders included in our research: Where Carlsberg is associated with football, Coca-Cola with Christmas etc. Associations as these will increase the likelihood of your brand being recalled and remembered in a broader perspective - not only when consumers have made their way to the supermarket. In addition, consumers' associations for your brand will become more personal and more emotional significant, as they attach own experiences and memories to your brand. This means that your brand will become more salient and the chance of being recalled before a competing brand will increase even more.

In the following we will give our thought on how the change model can be applied in practise

6.3 THE CHANGE MODEL IN PRACTICE

The change model should be seen as a simple tool, and with use of relatively few resources, it can provide insights to a subject that is difficult to navigate in, and where many companies make mistakes.

The change model can provide insight to: 1. when a change is too large, 2. is perceived negatively or unacceptable, and 3. when a change is perceived good and acceptable in the light of consumers' own perceptions and judgments. However, the change model cannot answer when a redesign has been changed too little. If this is the case, the theory about novelty and familiarity stresses that recall, attention and liking is low (Genco et. al 2013). Furthermore, the change model can most likely not identify minor changes as seen in the introduction. When Coca-Cola changed the colour of their lids, it resulted in a disruption in their loyal consumers' habitual buying behaviours. As a result, many consumers ended up buying the wrong variant, causing negative reactions. An example like this requires use of other methods, such as eye tracking.

As we also recommend in our guidelines, there are changes that required to be tested on consumers. This is especially for changes related to colour and image, due to the varying associations and emotions they may create. Here it is natural to use the change model as it easily gives some indications.

Furthermore, the change model can be used at the beginning of a change process, when several possible ideas and solutions exist. The change model can give indications of which direction and which ideas that seem to have most potential. It can also open up for new knowledge expressed by the consumer, which the company was not aware about. Knowledge and insights like these can help increase the chance of the redesign being accepted by the consumers. Conversely, the model can also be used in the end phase of the change process, where the company can tests whether the redesign was perceived as intended. As the theory emphasizes, the final redesign is often chosen based on what the management finds to be the best, whereas the changes model allows it to be tested on the consumers.

Finally, the change model can be used as an "experience and learning tool". By adding the redesigns that were introduced in the market and linked it to sales numbers, it is possible to build a data bank that can help guide the brand in future packaging change processes. The data bank, can provide insight into which redesigns that were found to generate positive sales numbers, or the opposite, which visual elements that were changed too much, and consumers' evaluations of them. Perhaps it may prove a correlation between what for the specific brand provides a good trade off, and vice versa experience changes you might need to be careful to make. Additionally, if the redesign is implemented, the sales figures can be compared to sales figures from the last time the company made a redesign, to evaluate the success of the redesign. However, the company must be aware of societal trends, competitors, related marketing activities, which affect the outcome

CHAPTER

7

CONCUSION

7. CONCUSION

The purpose of our research was to provide to a better understanding of how to successfully change brand leaders packaging design, specifically for fast moving consumer goods. Our motivation for choosing this subject was founded on examples from our daily life where even minor changes in a brand's packaging design created strong emotional response from consumers, despite the fact that the FMCG category is characterised by low involvement consumers. This curiosity created the following research question;

> *How do consumers perceive and respond to changes in brand leaders packaging design and in what way should it be changed to enhance consumers' acceptance?*

A theoretical review was presented based on the primary areas brand leader, packaging design and consumer behaviour in relation to change. These areas functioned as our way to narrow down the research, to focus on consumers' perception and response to change in brand leaders packaging, more specifically the visual elements colour, image and typography. As we found limited research on the topic, our research was explorative. The research design was based on the mixed-method approach but with primary use of qualitative research methods. A pre-study was conducted to identify the brand leaders to include in the research, which were found to be Coca-Cola, Nutella and Carlsberg. To gain the necessary insights into consumers' perception and respond to changes, we conducted focus group interviews. However, in order to create a more detailed and simple overview of consumers' perception and response to changes in packaging design, we created a change model.

Change in image was found to be easier in relation to get consumers acceptance compared to typography and colour. However, the challenge was to control the different associations, that image create. Due to image's vividness, it was found to bring more emotions, personal associations and added value to the packaging. However, the meaning and interpretation of the image was found to be subjective and different between the consumers, as they base their evaluations on previous experiences, learnings and preferences. The use of learned codes, category norms or use of images found from the brands other marketing activities are a way to control these evaluations. Moreover, it can be controlled if the image is supported by a campaign and are therefore found to be highly suitable on campaign and short termed packaging. However, if the brand leader already has a permanent image that is perceived as a key visual, a change in image should not be made/ made with caution, as it is found to decrease trust, brand identification and recognition.

Change in colour was found to be a more challenging task in order to be accepted by the consumer, as colour is a key visual for the brand. We found that colour is used by consumers as a guidance cue in their search of the brand on the shelf, because colour can be recognised from a distance. For this reason, change in colour should be made on smaller elements or only moderately changed, in order to secure that the brand still is

recognisable and does not disturb habitual buying behaviour. If change too radical or changed in the dominant packaging colour (the dominant colour) consumers may mistake it for a new variant and not a redesign. As a result, trust and likability to the brand can decrease, as consumers could find the packaging to novel, unable to fits their established brand associations, and will require more examination of the packaging. For this reason, change in colour is found to increase the risk of brand swap if the change is too radical. Moreover, colour is found to create associations mostly in relation to ingredients and product content. However these are, as we also saw for image, subjective formed. In order to decrease these varying association, the use of learned codes and category norms are recommended.

Change in brand logo font, is found to be the less acceptable visual element and if changed it can destroy brand identification and trust to the brand. When changed, we found consumers assume the packaging to be an imitator and a discount competitor. to the brand leader and not a redesign. For this reason, brand logo font should not be changed. However, consumers are found to be more acceptable for change in placement and size of the brand logo. The most acceptable and positive changes are found when the brand logo is large and has got the most central placement on the packaging, as it increased packaging the fluency. Moreover, use of founding year is found to increase positive brand acceptance, as they year is used as a choice heuristic indicating quality and trust. This is particularly interesting for brand leaders, who are often characterized by surviving on the market for a long time

We found the respondents to be more accustomed, familiar with and open minded for changes implemented for a limited time period. For this reason, it can create an advantage if the brand leader is having a packaging strategy that easily allows changes. However, these changes should only be made moderately or gradually. If changing the visuals elements too much or in a way that is not in line with the visual identity, it was found to disrupt the consumers' learned positive associations and emotional connection to the brand. As a result, the trust and acceptance decreased. The most positive accepted changes were redesigns that had increased packaging fluency as it resulted in increased likeability, familiarity and trust.

The consumers of the brands were found to be a bit more sceptical and less accepting of packaging changes compared to the non-consumer, due to more personal experiences, stronger associations and emotions. However due to being exposed to the brand leader many times, both groups were able to recognise and describe their key visual elements and had associations linked to the brand leaders. For this reason, both consumer groups should be taken into consideration in the redesign process.

Through our research it became clear to us that consumers do have strong and varying perceptions and response to change in brand leaders' packaging and with this research, we have emphasised the importance of moderate changes in order to enhance consumers' acceptance of redesigns. A key taking from our research is that redesigns should always be made with the specific brand and its key visuals in mind.

7.1 Further research

The findings in our research have certain limitations that invite for further research or elaboration, which will be presented in below.

For instance, the segments we chose to include in our change model, could be further elaborated and divided into states of loyalty, to further investigate the relation between loyalty, involvement in the brand and the willingness to accept changes. If the extent of this thesis had been larger we would have included a more thorough investigation into the subject of loyalty.

To narrow down our research, we chose to exclude size and shape in our change model. Not because consumers are unaffected by the changes in especially shape, but due to the limitations and delimitation of the thesis. However, as mentioned, consumers are also affected by these visual elements and they could easily be included into the change model as well.

Several times during this thesis, we have pointed out that the statistical data from our change model is descriptive and further research could include a more statistical significant data set- up of the change model to further explore how the visual elements are placed in relation to each other in the model.

Another interesting discussion that could be subject for further research is when a change is too little and consumers perceive and respond to changes. We could further investigate the redesigns placed in the middle of the change model and the balance between novelty and familiarity for these redesigns.

CHAPTER

8

BIBLIOGRAPHY

8. BIBLIOGRAPHY

Adams, F. M., & Osgood, C. E. (1973). A cross-cultural study of the affective meanings of color. *Journal of Cross-Cultural Psychology, 4*(2), 135-156.

Ajzen, I. (1991). *The theory of planned behavior* doi://dx.doi.org/10.1016/0749-5978(91)90020-T

Ampuero, O., & Vila, N. (2006). Consumer perceptions of product packaging. *Journal of Consumer Marketing, 23*(2), 100-112.

Ankersborg, V. (2009). *Specialeprocessen* Samfundslitteratur.

Aslam, M. M. (2006). Are you selling the right colour? A cross- cultural review of colour as a marketing cue. *Journal of Marketing Communications, 12*(1), 15-30.

Becker, L., van Rompay, T. J., Schifferstein, H. N., & Galetzka, M. (2011). Tough package, strong taste: The influence of packaging design on taste impressions and product evaluations. *Food Quality and Preference, 22*(1), 17-23.

Bloch, P. H., Brunel, F. F., & Arnold, T. J. (2003). Individual differences in the centrality of visual product aesthetics: Concept and measurement. *Journal of Consumer Research, 29*(4), 551-565.

Bone, P. F., & France, K. R. (2001). Package graphics and consumer product beliefs. *Journal of Business and Psychology, 15*(3), 467-489.

Bryman, A. (2015). *Social research methods* Oxford university press.

Burke, R., & Jones, J. (2000). The role of package color in consumer purchase consideration and choice. *Marketing Science Institute,*

Chebat, J., & Morrin, M. (2007). Colors and cultures: Exploring the effects of mall dcor on consumer perceptions. *Journal of Business Research, 60*(3), 189-196.

Childers, T. L., & Jass, J. (2002). All dressed up with something to say: Effects of typeface semantic associations on brand perceptions and consumer memory. *Journal of Consumer Psychology, 12*(2), 93-106.

Christodoulides, G., Cadogan, J. W., & Veloutsou, C. (2015). Consumer-based brand equity measurement: Lessons learned from an international study. *International Marketing Review, 32*(3), 307-328. doi:10.1108/IMR-10-2013-0242

Chrysochou, P., & Grunert, K. G. (2014). Health-related ad information and health motivation effects on product evaluations. *Journal of Business Research, 67*(6), 1209-1217.

Clement, J. (2007). Visual influence on in-store buying decisions: An eye-track experiment on the visual influence of packaging design. *Journal of Marketing Management, 23*(9-10), 917-928.

Clement, J. (2008). *Visual influence of packaging design on in-store buying decisions* Copenhagen Business School Press.

Creusen, M. E., & Schoormans, J. P. (2005). The different roles of product appearance in consumer choice. *Journal of Product Innovation Management, 22*(1), 63-81.

Crilly, N., Moultrie, J., & Clarkson, P. J. (2009). Shaping things: Intended consumer response and the other determinants of product form. *Design Studies, 30*(3), 224-254.

Danger, E. P. (1987). *The colour handbook: How to use colour in commerce and industry* Gower Techn. Press.

De Chernatony, L. (2009). Towards the holy grail of definingbrand'. *Marketing Theory, 9*(1), 101-105.

Edell, J. A., & Staelin, R. (1983). The information processing of pictures in print advertisements. *Journal of Consumer Research, 10*(1), 45-61.

Ehrenberg, A., Barnard, N., & Scriven, J. (1997). Differentiation or salience. *Journal of Advertising Research, 37*(6), 7-15.

Engel, J. F., Blackwell, R. D., & Miniard, P. W. (1995). Consumer behavior, 8th. *New York: Dryder,*

F4analyse

Focus group 1. (2016). Unpublished manuscript.

Focus group 2. (2016). Unpublished manuscript.

Focus group 3. (2016). Unpublished manuscript.

Focus group 4. (1016). Unpublished manuscript.

Forandring | filosofi på nettet - filosoffen | anders fogh jensen. (). Retrieved from http://filosoffen.dk/filosoffen_skriver/foredrag/samfund/forandring/

Garber Jr, L. L., Burke, R. R., & Jones, J. M. (2000). The role of package color in consumer purchase consideration and choice.

Garber Jr, L. L., Hyatt, E. M., & Starr Jr, R. G. (2000). The effects of food color on perceived flavor. *Journal of Marketing Theory and Practice, 8*(4), 59-72.

Garber, L. L., Burke, R. R., & Jones, J. M.Eva M. hyatt, and richard G. starr (2000),"The effects of food color on perceived flavor,". *Journal of Marketing Theory and Practice, 8*(4), 59-72.

Genco, S. J., Pohlmann, A. P., & Steidl, P. (2013). *Neuromarketing for dummies* John Wiley & Sons.

Ghaderi, M., Ruiz, F., & Agell, N. (2015). Understanding the impact of brand colour on brand image: A preference disaggregation approach. *Pattern Recognition Letters, 67*, 11-18.

Gorn, G. J., Chattopadhyay, A., Yi, T., & Dahl, D. W. (1997). Effects of color as an executional cue in advertising: They're in the shade. *Management Science, 43*(10), 1387-1400.

Halkier, B. (2008). *Fokusgrupper* Samfundslitteratur.

Hamm, A. O., Greenwald, M. K., Bradley, M. M., & Lang, P. J. (1993). Emotional learning, hedonic change, and the startle probe. *Journal of Abnormal Psychology, 102*, 453.

Heding, T., Knudtzen, C. F., & Bjerre, M. (2008). *Brand management: Research, theory and practice* Routledge.

Hoyer, W. D. (1984). An examination of consumer decision making for a common repeat purchase product. *Journal of Consumer Research, 11*(3), 822-829.

Hutchings, J. B. (2003). *Expectations and the food industry: The impact of color and appearance* Springer Us.

Ingemann, B. (1989). *Billedteori* Roskilde Universitet.

Kauppinen- Räisänen, H. (2014). Strategic use of colour in brand packaging. *Packaging Technology and Science, 27*(8), 663-676.

Kauppinen-Risnen, H., & Luomala, H. T. (2010). Exploring consumers' product-specific colour meanings. *Qualitative Market Research: An International Journal, 13*(3), 287-308.

Keller, K. L. (1993). Conceptualizing, measuring, and managing customer-based brand equity. *The Journal of Marketing,* , 1-22.

Klimchuk, M. R., & Krasovec, S. A. (2013). *Packaging design: Successful product branding from concept to shelf* John Wiley & Sons.

Koch, C., & Koch, E. C. (2003). Preconceptions of taste based on color. *The Journal of Psychology, 137*(3), 233-242.

Krider, R. E., Raghubir, P., & Krishna, A. (2001). Pizzas: Π or square? psychophysical biases in area comparisons. *Marketing Science, 20*(4), 405-425. doi:10.1287/mksc.20.4.405.9756

Kvale, S., & Brinkmann, S. (2009). *Interview* Hans Reitzel.

Lavin, J. G., & Lawless, H. T. (1998). Effects of color and odor on judgments of sweetness among children and adults. *Food Quality and Preference, 9*(4), 283-289.

Lee, M. (1995). Effects of schema congruity and involvement on product evaluations. *NA-Advances in Consumer Research Volume 22,*

Leon, F., Couronne, T., Marcuz, M. C., & Kster, E. P. (1999). Measuring food liking in children: A comparison of non verbal methods. *Food Quality and Preference, 10*(2), 93-100.

Liao, L. X., Corsi, A. M., Chrysochou, P., & Lockshin, L. (2015). Emotional responses towards food packaging: A joint application of self-report and physiological measures of emotion. *Food Quality and Preference, 42*, 48-55.

Lysonski, S., Durvasula, S., & Zotos, Y. (1996). Consumer decision-making styles: A multi-country investigation. *European Journal of Marketing, 30*(12), 10-21.

Marshall, D., Stuart, M., & Bell, R. (2006). Examining the relationship between product package colour and product selection in preschoolers. *Food Quality and Preference, 17*(7), 615-621.

Matthews, D. R., Son, J., & Watchravesringkan, K. (2014). An exploration of brand equity antecedents concerning brand loyalty: A cognitive, affective, and conative perspective. *Journal of Business and Retail Management Research, 9*(1)

Morgan, D. L. (1997). Qualitative research methods series, vol. 16. focus groups as qualitative research.

Morgan, D. L., & Krueger, R. A. (1998). *Analyzing and reporting focus group results* Sage.

Neal, D. T., Wood, W., Labrecque, J. S., & Lally, P. (2012). How do habits guide behavior? perceived and actual triggers of habits in daily life. *Journal of Experimental Social Psychology, 48*(2), 492-498.

Oliver, R. L. (1999a). Whence consumer loyalty? *Journal of Marketing, 63*, 33-44. doi:10.2307/1252099

Oliver, R. L. (1999b). Whence consumer loyalty? *The Journal of Marketing,* , 33-44.

Olshavsky, R. W., & Granbois, D. H. (1979). Consumer decision making—fact or fiction? *Journal of Consumer Research, 6*(2), 93-100.

Orth, U. R., & Malkewitz, K. (2008). Holistic package design and consumer brand impressions. *Journal of Marketing, 72*(3), 64-81.

Ottar Olsen, S., Alina Tudoran, A., Brunsø, K., & Verbeke, W. (2013). Extending the prevalent consumer loyalty modelling: The role of habit strength. *European Journal of Marketing, 47*(1), 303-323. doi:10.1108/03090561311285565

Philip Kotler, K., Hoon, A. S., Meng, L. S., & Tiong, T. C. (2009). Marketing management: An asian perspective.

Plassmann, H., Ramsy, T. Z., & Milosavljevic, M. (2012). Branding the brain: A critical review and outlook. *Journal of Consumer Psychology, 22*(1), 18-36.

Priluck Grossman, R., & Wisenblit, J. Z. (1999). What we know about consumers' color choices. *Journal of Marketing Practice: Applied Marketing Science, 5*(3), 78-88.

Reimann, M., Zaichkowsky, J., Neuhaus, C., Bender, T., & Weber, B. (2010). Aesthetic package design: A behavioral, neural, and psychological investigation. *Journal of Consumer Psychology, 20*(4), 431-441.

Reinhardt Jakobsen, M. (2011). Fokusgrupper for begyndere: En praktisk hndbog. *Frederiksberg: Frydenlund,*

Romaniuk, J., & Sharp, B. (2004). Conceptualizing and measuring brand salience. *Marketing Theory, 4*(4), 327-342.

Rosch, E. (1999). Principles of categorization. *Concepts: Core Readings,* , 189-206.

Rosch, E., & Lloyd, B. B. (1978). *Cognition and categorization* Citeseer.

Rundh, B. (2005). The multi-faceted dimension of packaging: Marketing logistic or marketing tool? *British Food Journal, 107*(9), 670-684.

Schiffman, L., Kanuk, L., & Hansen, H. (2012). Consumer behaviour: A european outlook, international edition.

Schoormans, J. P., & Robben, H. S. (1997). The effect of new package design on product attention, categorization and evaluation. *Journal of Economic Psychology, 18*(2), 271-287.

Selame, T., & Koukos, P. (2002). Is your package shelf- evident? *Design Management Review, 13*(4), 25-31.

Silayoi, P., & Speece, M. (2004). Packaging and purchase decisions: An exploratory study on the impact of involvement level and time pressure. *British Food Journal, 106*(8), 607-628.

Silayoi, P., & Speece, M. (2007). The importance of packaging attributes: A conjoint analysis approach. *European Journal of Marketing, 41*(11/12), 1495-1517.

Solomon, M., Russell-Bennett, R., & Previte, J. (2012). *Consumer behaviour* Pearson Higher Education AU.

Stein, L. (2015). Bringing brand strategy to life with typografy. Retrieved from http://www.brandingmagazine.com/2015/12/08/bringing-brand-strategy-to-life-with-typography/

Stravinskienė, J., Rūtelionė, A., & Butkevičienė, V. (2008). Impact of consumer package communication on consumer decision making process. *Engineering Economics,* (1 (56)), 57-65.

Tantillo, J., Lorenzo- Aiss, J. D., & Mathisen, R. E. (1995). Quantifying perceived differences in type styles: An exploratory study. *Psychology & Marketing, 12*(5), 447-457.

Thangaraj, J. (2004). Fascinating fonts; is the power of typography a marketing myth. *Style DeKalb IL, 2*(1), 1-7.

Theeuwes, J., & Kooi, F. L. (1994). Parallel search for a conjunction of contrast polarity and shape. *Vision Research, 34*(22), 3013-3016.

Theeuwes, J., Kramer, A. F., Hahn, S., & Irwin, D. E. (1998a). Our eyes do not always go where we want them to go: Capture of the eyes by new objects. *Psychological Science, 9*(5), 379-385. doi:10.1111/1467-9280.00071

Theeuwes, J., Kramer, A. F., Hahn, S., & Irwin, D. E. (1998b). Our eyes do not always go where we want them to go: Capture of the eyes by new objects. *Psychological Science, 9*(5), 379-385.

Thorlacius, L. (2002). Visuel kommunikation p websites.

Underwood, R. L. (2003). The communicative power of product packaging: Creating brand identity via lived and mediated experience. *Journal of Marketing Theory and Practice, 11*(1), 62-76.

Underwood, R. L., Klein, N. M., & Burke, R. R. (2001). Packaging communication: Attentional effects of product imagery. *Journal of Product & Brand Management, 10*(7), 403-422.

van, d. L., Van, d. B., & Dieleman, E. (2014). Partner selection in brand alliances: An empirical investigation of the drivers of brand fit. *Marketing Science, 33*(4), 551-566. doi:10.1287/mksc.2014.0859

Vieceli, J., & Shaw, R. N. (2010). Brand salience for fast-moving consumer goods: An empirically based model. *Journal of Marketing Management, 26*(13-14), 1218-1238. doi:10.1080/0267257X.2010.523009

TEDxBedford (Producer), & . (2014, Dec 24,). *Wake up and smell the fonts.* [Video/DVD] TedTalk, Youtube.

Walsh, L. M., Toma, R. B., Tuveson, R. V., & Sondhi, L. (1990). Color preference and food choice among children. *The Journal of Psychology, 124*(6), 645-653.

Walvis, T. H. (2008). Three laws of branding: Neuroscientific foundations of effective brand building. *Journal of Brand Management, 16*(3), 176-194.

Wang, R. W., & Chou, M. C. (2011). Differentiation in the arched surface of packaging: Its influence on the findability of logo typography displays. *Displays, 32*(1), 24-34.

What to learn from tropicana's packaging redesign failure? (2015). Retrieved from http://www.thebrandingjournal.com/2015/05/what-to-learn-from-tropicanas-packaging-redesign-failure/

Wood, W., & Neal, D. T. (2009). The habitual consumer. *Journal of Consumer Psychology, 19*(4), 579-592.

Yan, D., Sengupta, J., & Wyer, R. S. (2014). Package size and perceived quality: The intervening role of unit price perceptions. *Journal of Consumer Psychology, 24*(1), 4-17.