Multicultural View on Package Design

Scandinavian & Asian Design

Focus on Finland and Korea

Alicia Fernandez Franco

Bachelor Thesis

December 2014

Degree Programme in Media

ABSTRACT

Tampereen Ammattikorkeakoulu
Tampere University of Applied Sciences
Degree Programme in Media

FERNANDEZ FRANCO, ALICIA
Multicultural View on Package Design
Focus on Finland and Korea

Bachelor's thesis: 50 pages, appendices: 2 pages
December 2014

The importance of packaging design as a communication channel and branding is growing in competitive markets for packaged products, it is crucial parameter to consider when designing a product or selecting a target audience. This thesis utilises surveys, interviews, literature-based research and other methods to understand consumer behaviour towards products and how packaging elements can affect buying decisions. Visual package elements play a major role in representing the product, especially in low involvement situations and when customers are in rush. During my exchange studies in Asia, when I noticed that cultural values clearly affect visuals and as a result, the market and ultimately the way consumers buy.

The challenge for designers is to integrate packaging into an effective purchasing decision model by understanding packaging elements as important marketing communications tools and considering side parameters, such as cultural differences, tendencies, or psychological values. This paper is meant to help package designers analyse the general cues in package design and to spot cultural differences and similarities in a practical way, helping their work for global brands or in different cultural environments. Propositions for future research are presented, which can help in developing better understanding of consumer response to packaging elements.

Key words: cultural differences, package design graphics, visual elements, consumer purchasing, multicultural design, branding.

CONTENTS

1 INTRODUCTION 4
2 PACKAGE AND DESIGN METHODOLOGY 7
2.1 Psychology and Package Graphics 9
2.1.1 Color 11
2.1.2 Graphics 13
2.1.3 Shape 16
2.1.4 Tactile and Sound 18
2.2 Educational Design Practices 20
2.3 Design Tendencies 27
2.3.1 Demographics 27
2.3.2 Lifestyle 28
2.3.3 Economic Factors 30
2.3.4 Technological Development 30
2.3.5 Environmental Pressure 31
2.3.6 Social Trends 31
3 PACKAGE DESIGN AND CONSUMER BEHAVIOR 34
3.1 Factors Affecting Consumer Behavior 34
3.1.1 Cultural Factors 35
3.1.2 Social Factors 35
3.1.3 Personal Factors 35
3.1.4 Psychological Factors 36
4 CULTURE AND PACKAGE DESIGN 37
5 CONCLUSIONS 43
6 REFERENCES 47
APENDIXES 50

1 INTRODUCTION

Packaging is known to be one of the most important factors in purchasing decisions when a product is sold, becoming a crucial point for the selling process. Packaged products are moving into even larger stores due to globalization and economic evolution, so consumers can access a larger variety of products, making the job of package designers more and more challenging. Competition is more intense than ever before in history, both in the retail store and household. Nowadays, due to the proliferation of self-service retail formats or the internet market, packaging increases its key characteristic as the "salesman on the shelf" at the point of sale. (Prendergast and Pitt, 1996 p. 15)

The importance of packaging design is growing in such competitive market conditions, as a product's package becomes a primary chanel for communication and branding. This thesis work examines how packaging influences buying decisions for packaged products. The package standing out on the shelf affects the consumer decision process, and package design must insure that consumer response is favorable. (Rettie and Brewer, 2000, 71).

Culturally speaking, there are perceptional differences and values gained through history, education or tradition and this clearly affects customers' expectations for the package of their products.

In general, despite the culture, age, status or other psychological parameters, there are a few factors in common that affect the consumer decision:

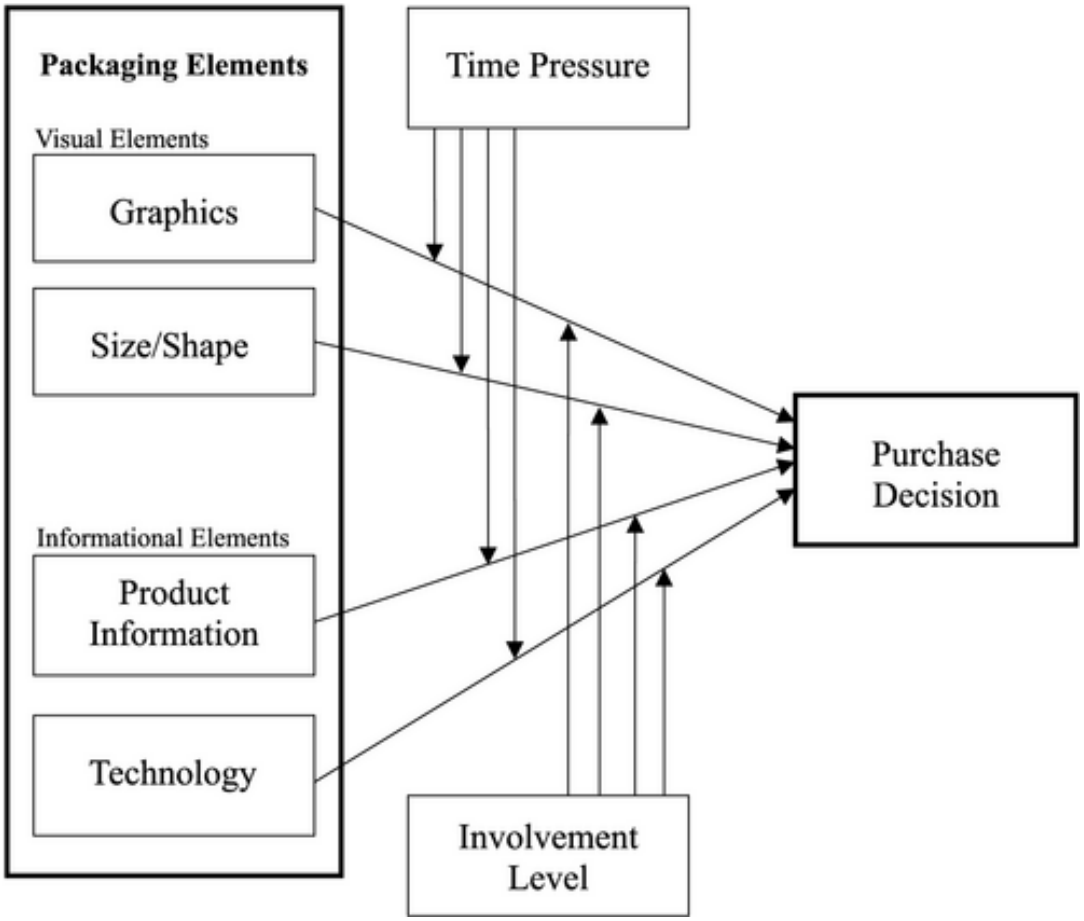

Figure 1: How visual Elements affect the purchase decision considering time pressure and involvement level (Rettie and Brewer, 2000).

A piece of packaging is a story, which conveys a narrative to an audience. It is more than a mere container adorned with graphics; it is a message, a medium, a conversation between the buyer and the seller. However, for many end users the design and packaging of a product are the actual product, making it stand out from the rest. Consumers make decisions and form alliances with brands, which are in the best cases, emotional and long-lasting. On one hand, package design is part of the overall graphic communications of a brand, becoming the way to connect the product with the brand's consumers.

On the other hand, for some designers package and brand are essentially inseparable. One good example would be a Coca-Cola can. We all know the product, but we know its package even better. If you remove the graphics, colors, fonts, etc. from the can, it's not Coca-Cola anymore to the consumer's eyes. (Escalas, J.E., 2004, 70-73)

According to the experts, package and branding should be treated as discrete elements, but for most users, what is important is the point at which these two elements coalesce or successfully combine. A common way for designers to take a step further by creating unique package for a concrete brand. Package design is one of the key elements of the marketing strategy for a product as it is the visual face that will be recognized and sought out by the consumer.

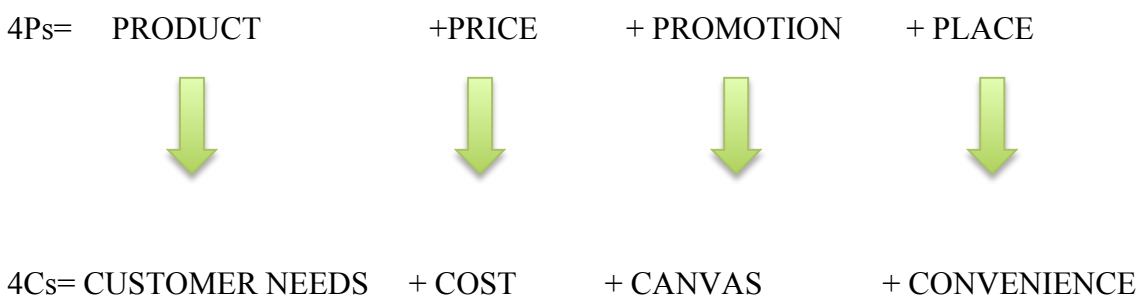

Figure 2: The 4Ps and 4Cs theory on the elements to take into account in brand communication

The job of the designer is first, identifying the main audience from among the existing five main types of shoppers:

1. Loyal Customers
2. Discount Customers
3. Impulse Customers
4. Need-based Customers
5. Wandering Customers (Escalas, J.E., 2004, 79-80)

2 PACKAGE AND DESIGN METHODOLOGY

"Many different kind of studies have been made about the psychology of packaging and how it affects consumers' behavior. It has been proven that we are deeply affected by the aesthetics of a package. "

For instance, Kellogg's breakfast cereal for children. Some of the most famous names are Sugar Smacks, Coco Krispies, or Frosties. The common point of all these cereal boxes is the picture on the front of a cartoonish mascot. Some of them became popular, like Tony The Tiger or Smacks the Frog.

Image 1: (kelloggcompany.com) Tony the Tiger as mascot of Frosties

When talking about cereal boxes aimed at adults, the focus is quality nutrition. One example is the brand Special K. These packages will incluse the image of a popular

athlete or famous idol, a model doing some physical activity such as yoga in the case of the cereals designed for women and/or cereals with higher amounts of fiber, or the image of a mature couple. These images visuals are designed to create the idea of health, while packages for children make the whole breakfast fun and entertaining.

Image 2: (kelloggcompany.com) Example of visual elements on All Bran Buds

2.1 Psychology and Package Graphics

Packaging is one of the main points under consideration at selling a product, and marketers package products with the goal of selling. Nowadays, designers collaborate closely with psychologists who find out why certain brands to be popular, from product label printing and design to packaging as a whole.

“Designing a package that provokes a desired emotional response to the product is becoming more scientific, thanks to new methods that combine consumer psychology with package design.” (Kress and Van Leeuwen, 232-235)

In many cases, when consumers are asked what is attractive about a new product, they cannot use their own words to describe it. There is a response to the package that makes the product desirable and being purchased. (Kress and Van Leeuwen, 236)

In order to create positive reactions, use consumer psychology in order to send unconscious stimuli which will trigger consumers’ impulses to purchanse a product. (Meyers,1998, 44)

The benefits of this package design strategy become stronger from the customer after trying the product. When using the product, if the whole experience is positive, the reaction to the product and package will become stronger and repurchased.

Marketers indicate that the consumer tranfers the idea of a product from the package where this is contained. Louis Cheskin mentions this phenomenon as: "Sensation transference. The theory is that whatever people see on the package, they attribute to the product.” (Louis Cheskin, 1957, 106).

Image 3: (nbcnews.com) The can design of Diet Pepsi was launched for Fashion Week

As an example, Pepsi has launched Diet Pepsi reinventing its can. The thinner look of the can brings the consumer the idea of a skinnier body, the main aim for consuming this product, an idea which is further reinforced by displaying the image of a model wearing the main colors of the brand.

Not only the looks of a package are important when we talk about perception but also, the feel and sound it makes when being touched. Senses are extremely important when it comes to experience the package itself. (Kress and Van Leeuwen, 26-28). The main cues to consider in package design are the following:

2.1.1 Color

Color is one of the most important factors in creating packaging that is appealing to consumers. Colors quickly attract the eye and create assumptions in people's minds even before trying the product or even reading what is inside. For example, earthy colors are often used to connect potential consumers to products that are assumed to be organic, natural or healthy. (Choungourian, A. 1968, 91)

Image 4: (ebay.com) Ebay turns eBay Turns Shipping Boxes Into Ecological and Social Powerhouses

Green color or bluish are often found in tea packages or whole grain foods while toys or energy intended to transmit the idea of energy in the minds of consumers include more unnatural shades in their packaging designs.

Images 5, 6: (suso.co.uk), (creamofwheat.com) color comparison of whole grain products and energy drinks

Since colors often are associated with emotions, they are usually considered as one of the most important parameters when it comes to package design since they attract consumers' attention much easier than text or graphics, since it takes longer for our brain to analyze them.

Products such as wine and gourmet items or fashion, tend to feature tasty, earthy, dark colors rather than bright, bold hues.

Trends may influence color selection. One example is the use of green to relate to eco-friendly products and materials but a decade ago green hasn't been used much on package design.

2.1.2 Graphics

Logos, illustrations and other graphic elements are also visual elements that should be considered. Since they transmit the brands's values and characteristics and complete the design fully.

For example, package graphics for Johnson & Johnson's set the brand as a friendly company designed for families by a family. Graphically speaking, we face an italic and curved combined with clean backgrounds, adding a feeling of purity.

Image 7: (businessweek.com) example of Johnson's logo and color scheme.

The graphics on wine labels for Spanish wines commonly communicate a different story of a serious, premium wine maker.

Most of the Gran Reserva Spanish wines come from a family tradition, meant to be enjoyed on special occasions by a wine-wise educated consumer. Labels commonly present golden and warm tones, traditional Spanish coats of arms, and other symbols along with a sophisticated ancient font. This adds a sense of heritage to the product which, in the case of wine, is a positive cue.

Image 8: (popsugar.com) example of Spanish wine labels

Papa John's pizza uses package graphics to convey the restaurant quality of its refrigerated retail pizzas. Their package includes an Italian flag in order to position their product as genuine (even though the Papa John's brand is fully American).

The background text reminds us by being repeted several times all over the package that the ingredients are restaurant-quality, fresh and home made. Also, by using the brand slogan slightly smaller than the logo itself ("Better ingredients, better pizza").

The package invites the consumer to remember what it's like to eat in the restaurant.

Image 9: (stacyrawls.wordpress.com) Papa John's pizza box sample.

2.1.3 Shape

When it comes to the shape of an item or package after being visually convince to touch a product which has a rare shape, texture or form, the chances of purchasing it grow higher.

Image 10: (fragantica.com) Betsy Johnson's Too Too perfume bottle

Special treatment is given to products such as perfume. They are often expensive products aimed at different kinds of target groups, but since the product itself (the aroma) cannot be displayed visually as easily as food or cosmetics, its package plays a fundamental role attracting the attention to the consumer.

Through the use of different shapes, colors, and graphics, bottles and packages become an elaborate setpiece that remind the consumer of a feeling, status, or attitude, reflecting to the customer the image of a person they would like to become. The actual scent of the perfume plays a secondary role.

The shape of a package must remind of the attributes of what is inside since consumers tend to make connections between these two paramerers.

One example is the package of Kellogg's Smart Start which is a bit of a thinner and taller, relating the product with a healthier shape and a lighter way of starting their mornings.

Image 11: (kelloggs.com) wider and taller version than the original box.

Package structures for liquids and wet foods are inherently analogous to the human form. Mapping human physical characteristics onto packages for these products acknowledges consumers' unconscious projection. (Kress and Van Leeuwen, 114-118) In Asia, due to the smaller portion sizes of meals, food packages for products to be sold in Asia often experience an adaptive process. One example is the Coca-Cola can.

Image 12: (theguardian.com) smaller cans of Coca-Cola are offered now in

Americanschools but have been the regular size in Asia for years.

2.1.4 Tactile and sound

Imaginative shapes can act as both visual and tactile cues, encouraging consumers to touch the package. When consumers touch a product, if the feeling is positive, the chances of purchasing greatly rise.

"You can induce tactile response by including an unconscious trigger" in the package, such as shape or texture. That is what designers and marketers aim to do.

Image 13: (eclectix.com) Absolut Vodka package design

A popular brand which usually includes a variation of its bottle designs is Absolut Vodka, the packaging variations being part of their sales success. Every season, Absolut comes with a different and collectible design which combines specific graphics, colors, and what is more important for the sales, textures and materials.

A similar example is the bottle of the brand Bawls Guarana which has a dotted pattern all over the surface made with foaming ink. It adds texture and adds texture to the simple graphics of the bottle, upgrading its value. (Bertrand, 2005, 1-5)

Image 14: (bawls.com) Sample of the texture on Bawls bottle.

Sound can be also added to a package in order to improve the consumers' experience towards the product. One good example is a bottle cap. It sounds reminds us of relax: "There's a feeling that goes with that,'I'm going to get my drink now.' The moment of relaxation has started with that sound." (Escalas, J.E., 2004, 25-26)

One snack brand that uses sound as a marketing strategy in their packages is Pringles. Their slogan is, "Once you pop, you can't stop", using the sound the package makes when you open it.

Image 15: (pringles.com) sample Pringles package

2.2 EDUCATIONAL DESIGN PRACTICES

This chapter has been included in this paper since the importance and the way designers are taught greatly differs in Asia and Europe and clearly defines the trends and perspectives that packages will have in the future.

Teaching creatively means using imaginative approaches to make the learning process attractive and interesting for the students, thereby making the learning process more effective. (NACCCE, 1999, 89) Teaching for creativity has the purpose of defining students' creativity abilities, as well as encouraging and providing opportunities for the development of those capacities. (Jeffrey and Craft, 2004, 81)

The main features of teaching creativity are dynamism, imagination, and innovation, while teaching for creativity includes strategies of learning to learn and exploring new possibilities in order to arouse curiosity and learning motivation. By using these

features, it is easy to create a supportive environment through effective strategies that priorizes the students' autonomy. It is maintained that the three principles involved -- standing back, profiling learning agency, and creating time and space -- help to encourage the questioning and active engagement in learning by passing the decision-making and the responsibility for learning back to the student.

These two practices, commonly used in Finnish and Scandinavian teaching methods and learning processes, are interrelated and are salient elements of building a context for the students' creative development and engagement.

On the other hand, and as a traditionally Asian teaching method, learning can be done by authority. Students learn by authority when they are told what they should learn and accept the ideas from the authorities (teachers, books, etc.). Practices such as questioning, inquiring, searching, manipulating, or experimenting are highly limited.

Since the late 1990's, creativity has become a world-wide interest reflecting social and economic changes in order to raise competitiviness (Choe & Shanheen 2006,11-14).

Many Asian countries have also responded to this trend. For instance, in China, the phenomenon of students' high achievement in math yet low ranking in imagination and creativity was noticed. (Gu & Albanese, 2010, 1-3).

In Hong Kong, creativity is considered one of the three generic skills to be developed in education (Cheng, 2010, p. 99). Other places like Japan, South Korea, Singapore or Taiwan have also implemented curriculum reforms with an emphasis on creative development (Choe &Shanheen, 2010, 33-34).

However, other than to point out teachers and traditional practices as impediments to enhancing creativity in the classroom, there is little discussion of the initiatives on guidelines of pedagological strategies to adopt for fostering creativity. Also, there is little response from teachers to the push for enhancing creativity through education. (Cheng &Wu, 2004, 44).

In the East, a framework is suggested to render a clearer guideline of pedagogy in order to facilitate the learner's creativity, as well as to challenge the perceptions and methods

of teaching (learning taken for granted in many Asian regions where creativity is often discouraged). (Cheng, 2004, 15).

In order to compare how a more creative approach and a more hierarchical way of teaching affect the final result and the overall process, namely, identifying the challenges that multicultural package designers might encounter, I have designed the exercise presented in Appendix 1. The activity has been done online in some cases, and face-to-face in some others, in order to clarify possible questionings and doubts. Participants' educational backgrounds were totally different, and the most interesting results were the following:

For Step 1, participants had to roughly design a package for a coffee brand sold internationally, fitting a giving target audience: higher class coffee consumers.

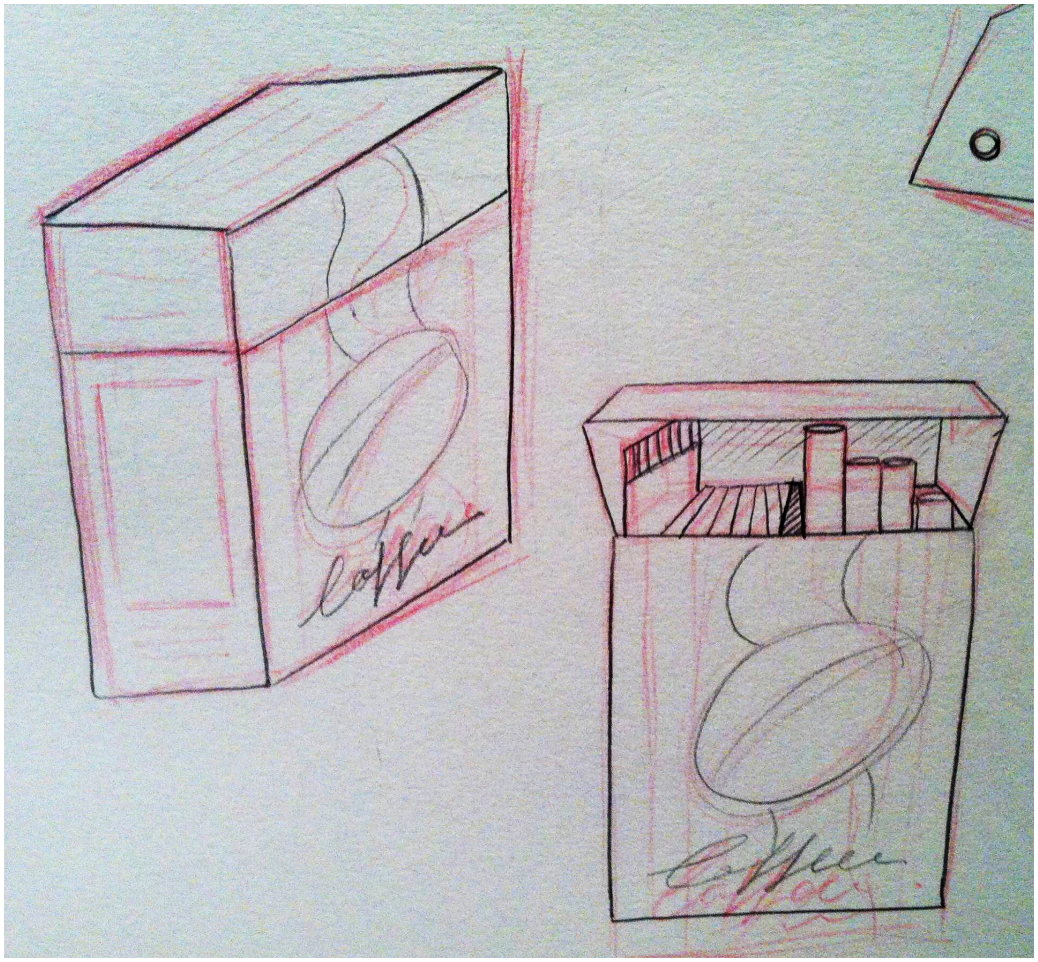

Figure 3: Design idea by Lee, Gokwon. (Tattoo Artist, 40, business major,South Korea)

The target audience are smokers who are used to enjoying cigarettes and coffee together. The package colors would be neutral and intended to remind the consumer of coffee: brown, black and maybe white. The whole package would be a cigarette box divided into two different sections: one for coffee sticks (in Korea, consumers rarely brew their coffee) and the other for their cigarettes. The word ”Coffee” would be in English, since the use of this language corresponds to a perception of better education, higher social level, and greater income. The rest of the information displayed would be in Korean.

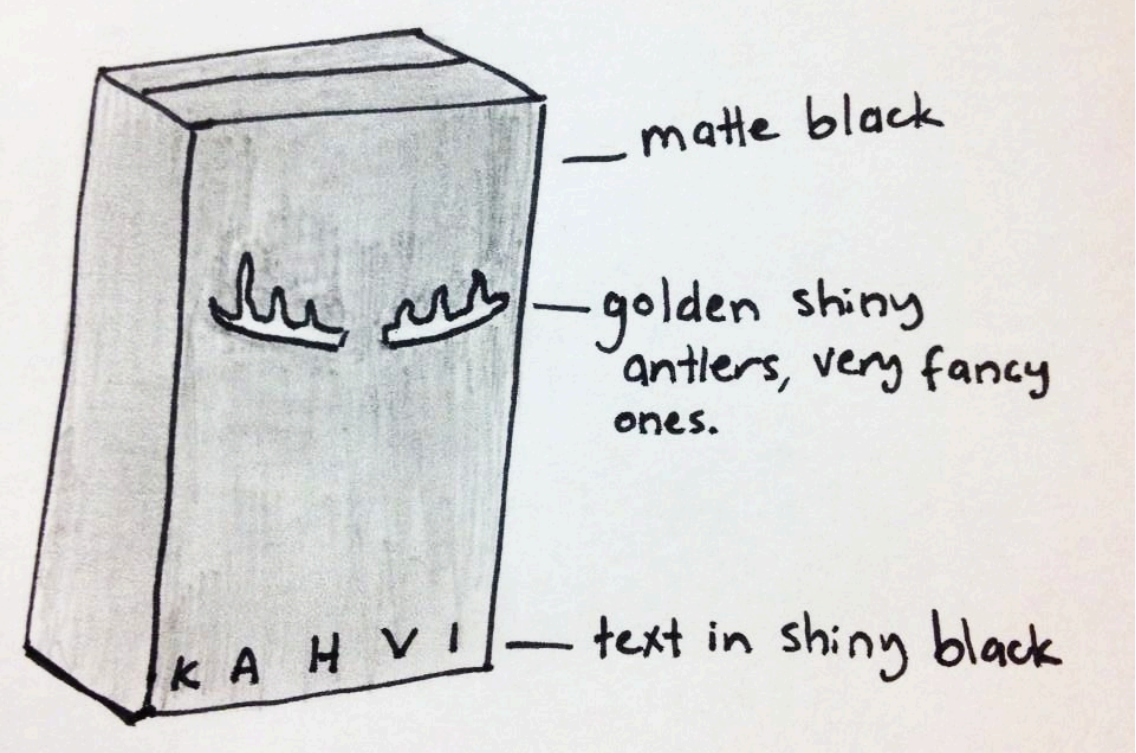

Figure 4: Design by Markkula, Essi (25, student, Finland)

Essi also defines elegance by the use of black in the packaging design, but prefers to keep the target audience more open by choosing a more simple package shape. For Essi, the key is simplicity and balance. Fully symmetrical, the color scheme is black and gold, adding the word ”Kahvi” (coffee in Finnish language) in shiny black, adding a note of elegance.

For the step 2, The contrary of internationalization is localization, which means designing a culturally specific package for a target market is often done in order to add familiarity to a product. (Young, 65). This way, I designed the part 2 of the exercise, where participants had to design a culturally unfamiliar product sold locally for their own culture.

A. Salmiakki (for non-Finnish participants)

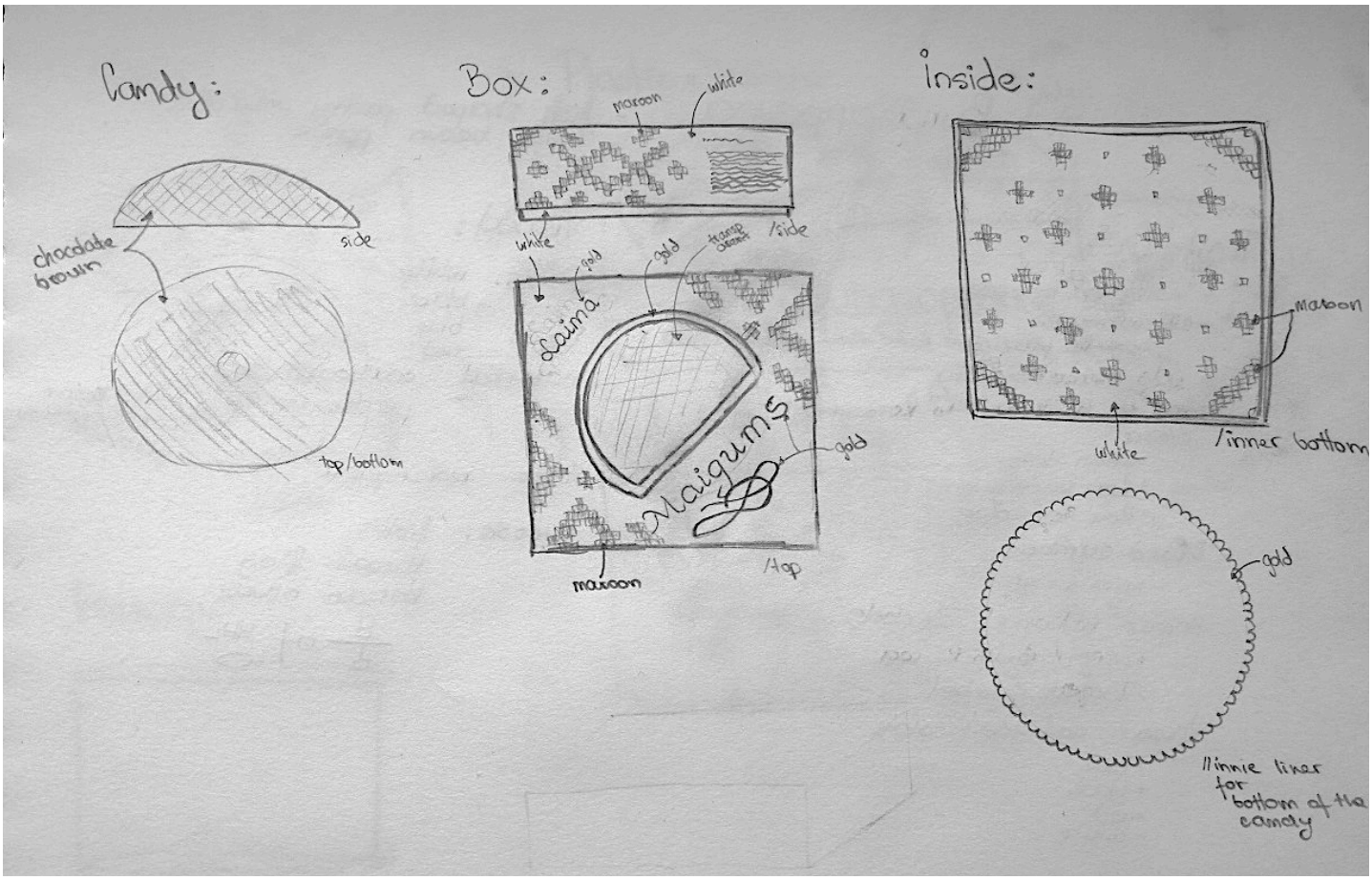

Figure 5: Design by Veselova, Emilija (Event planner, 24, Media major, Latvia)

Emilija believes that Salmiakki is not a product easily sellable abroad due to its strong taste and foreign look. Her solution is creating a very traditional home-made looking Latvian package that can be carried around easily and which presents the product as a homemade refreshment. The color scheme is the same as the Latvian flag (adding gold) and a traditional Latvian pattern would be printed both outside and inside the package. All of the text would be presented in Latvian language.

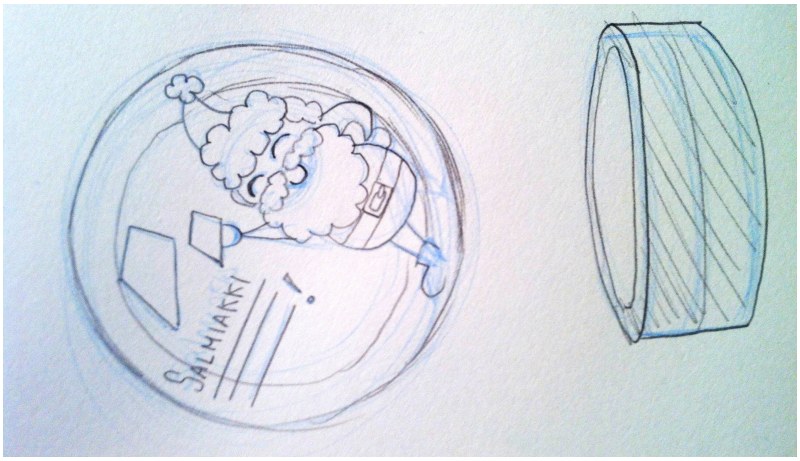

Figure 6: Design idea by Park, Minji, (Teacher, 31, Education major, South Korea)

Minji believes that a more comfortable way of carrying Salmiakki (traditional finnish candy), would be a small metallic box that would be easy to carry and appealing for Korean users. In her opinion, Finnish elements should be added, at least elements corresponding to what Koreans know about Finland. Since Finnish hockey is known around the world, and as is Santa Claus, she designed a box shaped like a hockey puck and added the slogan, ”From the land of Santa!”

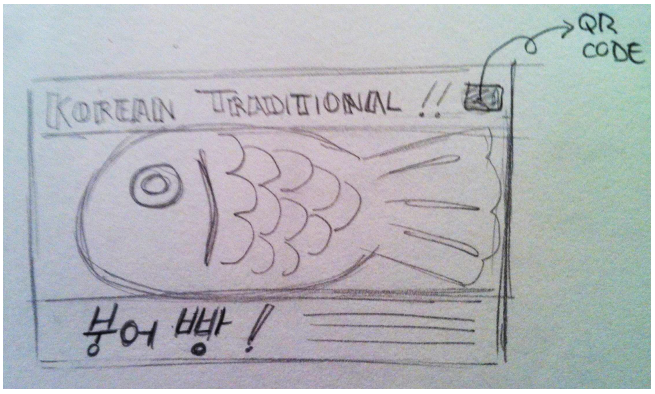

Figure 7: Design by Korhonen, Tuomas (Barista, 27, Linguistics major, Finland)

Tuomas sees Bungeoppang (traditional Korean waffle filled with red bean paste)as the perfect product for Finns to have in the morning as a take-out breakfast together with their coffee or tea. The package would be a very simple eco-friendly carton box, adding a little plastic cover to show the product’s appealing shape. He would emphasize the Korean language as a exotic and appealing factor. He would place the packages close to the counter in shops such as R-Kioski, where Finns often consume their take-out breakfast.

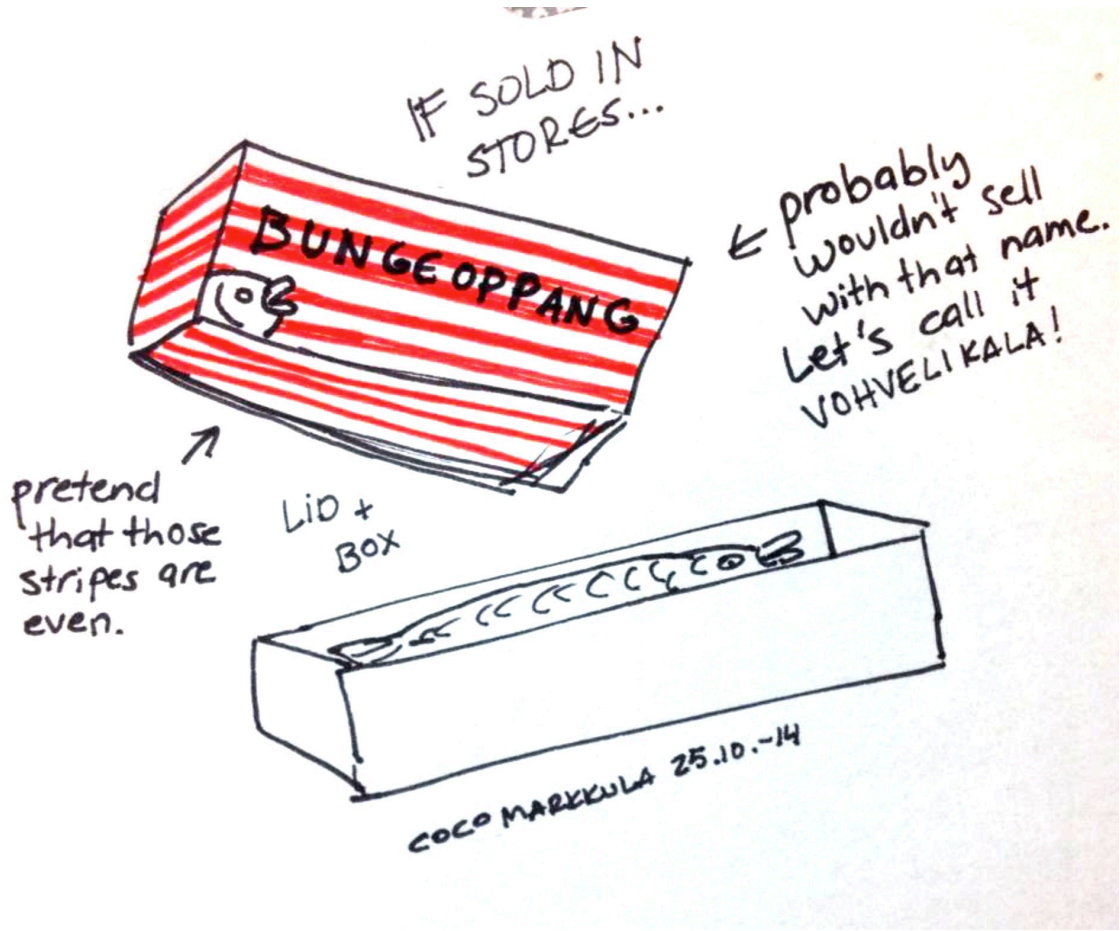

Figure 8: Design by Essi Markkula (25, student, Finland)

In this case, Essi would change the name to Vohvelikala in order to appeal Finnish buyers. The colors would look traditional, like Marianne candies, and again, simplicity would be everything. Just like Tuomas, she would also place the product in shops like R-Kioski.

The whole design process was observed while the participants took the exercise. Participants coming from more design-oriented educational backgrounds started the design process by sketching and narrowing their brainstorming material down. The more hierarchically-oriented students did much more research on similar products, or even started their sketch by reproducing an existing product in the market. In most cases, the globalization of brands influenced their references for elegance or the cues to design a more neutral and internationally sold package.

2.3 DESIGN TENDENCIES

Design tendencies are analyzed in order to have a look forward and estimate what is the future of package design regarding different parameters that affects trends.

Most people would think of package design as a beautiful container which presents a product, but this answer mostly depends on the designer, who might see package as either a mental exercise and a way of shaping and forming ideas and concepts, or as just a craft of making something while applying and defining the smallest details.

Usually, packages are evolving and defined by trends; trends are likewise affected by different factors. Cultural values are also added to this list but presented separatedly in Chapter 4 of this paper. These main factors are the following (Jedlicka W, 2008, 78-80):

2.3.1 Demographics

- As global population increases, more products will be made, which will in turn increase the need for packaging.
- People are living longer so packaging needs to be easy to open and handle. More complex packaging with an increase in mixed materials will be needed. For example, there are new advancements in re-closable packs for products such as cheese which can use zip locks or sticky labels.
- More people live alone and the number of households is increasing. There needs to be a wider range of food portion sizes.

Image 16: (valio.com) examples of the different brick sizes of the Finnish brand Valio milk.

- More disposable income.
- More goods need to be protected with more packaging.
- More than half the global population now lives in urban areas. More packaging is needed to enable food and other products to survive the journey from point of production to point of consumption. (Selke S, 1994, 21)

2.3.2 Lifestyle

- People eat when it suits them. More individual portions increases packaging needs.
- As people in emerging economies like Brazil and China become more affluent, there is an increase in consumption of perishable foods like meat and dairy products. Perishable foods require more packaging.
- A growing trend towards products that contribute to health and well-being as well as being environmentally responsible.
- More on-the-go food consumption. (Escalas, J.E., 2004, 22*)*

-

Image 17: (quiranger.com) example of a "take out" package for kimbap, a Korean rice roll meal that traditionally is eaten with chopsticks.

- Rise in the number of single-parent households with children in Europe. For instance, due to the One-Child-Policy set by the government, Chinas has decreased its population and because of that, the sizes of families, which means smaller packages.
- In Asia, over the last decade there has been a trend for more people to eat out more often in restaurants; by contrast, the recession has reduced this dining pattern in Europe.
- Most people now own a refrigerator, freezer, and microwave oven. This produced an increase in packaging developed for use in different storage and preparation environments.
- People wash clothing more often, increasing the packs of concentrated products.
- Consumers demand year-round availability of produce, even when the produce is out of season.
- Obesity rates are rising in developed countries, resulting in a growing demand for nutritional information and smaller portions.
- In Europe, there are now more pet cats than dogs, and more pet food is dry rather than moist. Dry food needs less packaging than moist.

- Due to the long commuting hours in Seoul, the population of South Korea's capital is used to consuming a vast amount of take out packages. Their busy lifestyles are the reason for ready to eat package formats.

2.3.3 Economic Factors

- Brands are global. Many goods are manufactured for a global market.
- Rising costs of raw materials and energy. (Escalas, J.E., 2004 22)
- The use of traditional advertising methodssuch as television and newspapers is decreasing. This will increase the demand for more "attention grabbing" packaging.
- Use of packaging to define brands enables and encourages competition which leads to lower prices for consumers. This increases the importance of packaging in the competitive marketplace.
- Manufacturing is shrinking in developed countries and growing in emerging economies.
- Growing e-commerce and ncreasing diversity of delivery systems; this may require stronger packaging.

2.3.4 Technological Developments

- Potential for development of active and intelligent materials as well as other innovations that can help extend shelf life.
- Handling technology changes (e.g., scanning systems and RFID security tags).
- Material technology changes (e.g., nanotechnology, new papers, further development of polymers from renewable resources, further lightweighting). Better design. (Soroka, 2002, 67)

2.3.5 Environmental Pressures

- Policy makers and the public are likely to continue to push for packaging to be recyclable and biodegradable. This will influence new designs.
- Policy makers often target packaging in order to demonstrate their concern for the environment. This could lead to taxes or restrictions on choice of packaging.
- Retailer and brand-led initiatives for sustainable sourcing of raw materials including those used in packaging which may impact on amount of packaging.
- Climate change impacts on crop production are likely to increase awareness of food security issues. (Azzato, Maureen, 193).

2.3.6 Social Trends

- Social trends in developed countries are driving the consumption of smaller treats over extravagant products.
- Consumers seek value for their money in their desired product.
- Especially in Asia, there is a celebrity fixation. If the package includes an idol or actor, the chances of the product being purchased increase.

Image 18: (naturerepublic.com) soap package from the K-pop band EXO available in the Nature Republic stores in Korea.

- Concern for environment, vegetarian or vegan trends (especially in Europe) together with the growing awareness of health and wellness.
- Especially in South Korea and China, the economical development in the last decades has affected design. Premium and higher-class products are purchased together with more economical items, creating a winder range of quality options, which is reflected in packages.
- Ideal of Aesthetics. Culturally speaking, ideals of beauty or harmony are different in Europe or Asia when it comes to graphics, shapes, or use of color. One example is Etude House, a South Korean makeup brand, which has its own store decorated as a doll-house. Fixation for youth makes Etude House's packages (targeted to women 15-30) unusable in Europe, where they would be targeted to children (a group who commonly would not use the product).

Image 19: (etudehouse.com) samples of different macke-up, creams and cosmetic packages available in the Etude House.

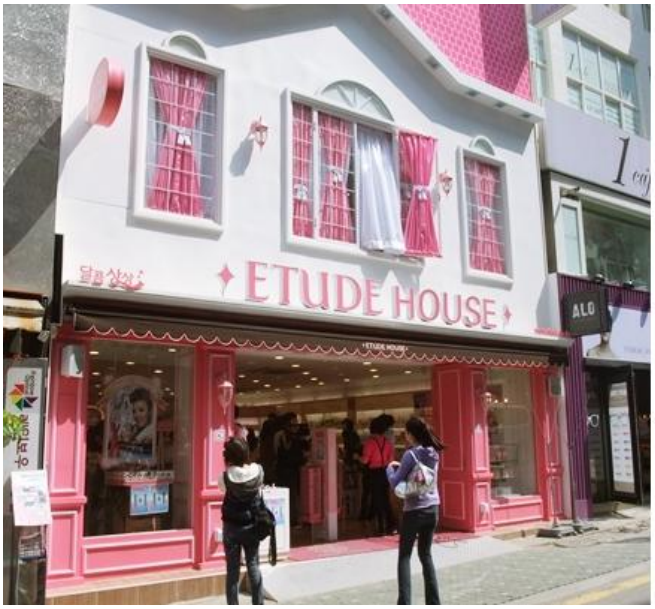

Image 20: (etudehouse.com) front door of one of the Etude House stores in Seoul

- Cyberspace increase in dominance, leading Asian countries. One example of its influence is the use of KakaoTalk emoticons. KakaoTalk is a messenger app similar to Line (broadly used in Japan) or Whatsapp (Europe & US). KakaoTalk's emoticons have become so commonplace in the lives of everyday Koreans that they commonly are present in packages or ads, representing different emotions.

Image 21: (kakaotalkandro.blogspot.com) examples of the most popuar emoticons available on the Kakaotalk app, commonly used in Korea.

3. PACKAGE DESIGN AND CONSUMER BEHAVIOR

We talk about consumer behavior when we try to predict purchasing actions before these are made by using psychology, experience and other cues. This behavior is defined as "all psychological, social, and physical behavior of potential customers as they become aware of, evaluate, purchase, consume, and tell others about product and services". (Svanes, Erik, 15)

Consumer behavior refers to individual and group behavior and both should be considered prior designing. and an evaluation must be done after purchasing in order to analyze if the product satisfied the needs of the customer. This should include communication, buying and consumming, equally. (Escalas, J.E., 2004, 29)

3.1 Factors Affecting Consumer Behavior

CULTURE	SOCIETY	PERSONAL	PSYCHOLOGY
- Culture - Subculture - Society	- Reference Groups - Family - Role	- Age - Job -Economical Situation - Personality	- Motivation - Perception - Experience - Beliefs

Figure 9: Factors affecting consumer behavior and their relation to the buyer. (Aslam, 2006, 75)

3.1.1 Culture

Culture is one of the most important factors affecting purchases, for that reason, it will cover a whole chapter will be about it later on in this paper. There are few factors within the consumer's culture that may affect their decisions.

- **Culture per se:** When being a child, an individual forges their own personality and wants, acquring values or preferences of family, institutions and other surrounding elements.

- **Sub-culture:** This includes beliefs, race, nationality and so on.

- **Social status and class:** They narrow down in a hierarchical way people with not just a determined income but also education or area of residence.

3.1.2 Society

- **Groups of Reference:** This refers to the people of groups that one way or another affects people's behaviour by making him or her part of that group.

- **Family:** The most influential social group that a consumer is involved in.

- **Role/ Status:** This means the position that a person has within a group of people and how influential this person is towards the rest. (Svanes, Erik 20)

3.1.3 Personal

Personal circumstances such as personality, economical situation or age may affect the customer's behavior too. (Dewey J., 1910, 25-34)

- **Age:** People change their taste and needs due to the moment in their lifetime they are in.

- **Job:** Occupation deeply affects consumption, some companies even design packages just for specific occupations.

- **Economical situation:** The economy is a factor to consider when designing since there is always a debate between quality and saving. A good example are white brands which have appeared lately in Europe due to the economical recession. Packages are much simpler and less money is invested in them.

- **Lifestyle**: This refers to people's opinions, actions and free time activities.

- **Personality:** This means those characteristics that make a person consistent making long-lasting responses to his or her environment. (Ampuero, O. and N. Vila, 2005,46)

3.1.4 Psychology

The main psychological factors affecting consumers' behavioral patterns are the following (Dewey, J., 1910, 56)

- **Motivation:** Needs become motivation when it's raised at a spefific intensity making stronger reasons to buy a product.

- **Experience:** Learning creates changes in a person's behavior due to experience.

- **Perception:** This is the way people process information and makes that person able to react in one way or another.

- **Beliefs and disbeliefs:** This is the attitude people have towards anything, from the country of origin of a product to religion, politics or other factors. This might affect their behavior and opinion towards a product and brand. (Escalas, J.E., 2004, 92)

4. CULTURE AND PACKAGE DESIGN

It is important to take multiculturalism in consideration when talking about graphic communication. A package is multicultural when the aesthetics, visual and non-visual communication, functionalism, and such make it a solution that can be used in many different countries. How well a product fits the concept of being a global product is tested when the product is placed in an international market. Parameters that define visual communication graphics are logos, colors, legal requirements, religious beliefs, and other values that may vary from one culture to another. The goal of designing multicultural packages is raising brand recognition internationally. The aim of this thesis chapter is giving international package designers the cues to create multicultural packages and to make their products sellable in other parts of the world.

It is hard to define rules for multicultural packaging since variations from one culture to another are large and do not follow the same standards. However, there are always common points that can be discussed such as legal requirements. One of the solutions offered by designers is the use of infographics or iconography. However, The International Starndards Organization has their internet regulations and does not allow fully icon-based content on international packages. The reason for this is that consumers cannot be fully provided with all the necessary and required information through iconography, and some of it might be confusing. Few companies use a type of multicultural design addressed to a specific country, but the most beneficial kind in terms of production and effectivity is having one design per continent. (Ampuero, O. and N. Vila, 2005, 205-207)

The package gives the first impression of a product, making the package the presentor of a product. A multicultural package is made with a definition or a culture taken in account, having done some previous research to find out what are the best ways to present or define a product in one place or another. The most important aim of a multicultural package is to make it a competitor in a market that is not familiar for the designer or marketer. Brand recognition is very important but it is very difficult to make brand recognition possible within many different cultures at the same level. The parameters of cultural packaging suggest broad research on the target market which has to be implemented later on in the design.

Usually, the most effective way to gain the trust of international customers is designing simple packages. In general, the use of shapes, colors or graphics that have no negative associations within the target culture will become a safer bet for package designers.

Obviously, package design aesthetics are a fundamental topic in the sales of a product and by default to the success of the product in the market or its failure. Same applies on an international level, affecting what information is provided to the costumer and influenced by their own culture or the product's culture.

In addition, not having too many languages on a package makes it more balanced aesthetically speaking, having influence on sales. For example, when talking about Europe, it is common to target different areas (e.g the group of Nordic countries or the Mediterranean ones) when adding language specifications or indications in order to minimize the amount of text on the package. (Kress and Van Leewoven, 102)

The idea behind multicultural package design is measuring how the use of color and brand design of packaging can make an effective communication of a product world-wide since this done correctly will raise brand recognition and also financial gain. The research done in **APPENDIX I** will provide a practical example of how designers see multicultural package design and identify the main problems they might face when dealing with the first steps of the multicultural design process. One practical example occured when I was working for a design agency in Canada and we worked with a funny slogan. Since I was unfamiliar with Canadian culture back then, I didn't understand the joke, and that didn't allow me to be able to see the full insight of the design, forcing me to pass the graphic design of that package to my canadian colleague.

Since packaging is the most important factor in a consumer's decision to purchase a product, this is particulary important. For this reason, the use of the wrong graphics or symbols can be the demise of a product in one culture but make the same product successful in another one. (Wooten, 76).

As mentioned before, the package is the medium used to create the image of a certain product. In that way, a package can be perceived differently in different cultures and create an unwanted product image. (Meyers, Lubliner, 122).

Choosing the package colors is a critical factor especially when designing for different cultures since this is the main cue for consumers to make an emotional association to a brand (Grossman, Wisenblit; Madden et al., 23).

Image 22: (independent.co.uk) Kuro Burger add. Visuals in the burger are reflected on the logo and overall package image.

One good example on how colors can have an impact culturally is the Kuro Burger from Burger King Japan (which became available in September 2014). The burger itself is black, but so is the package, wrapping, and brand logo. Black has a very negative or macabre connotation in western countries, but in Japan the Kuro burger is a really successful product.

A similar example occured when the British brand chocolate maker Cadbury conducted market research to evaluate how their iconic purple wrapper would be perceived in Asia. They found out that the luxurious purple wrap is seen as cheap in the Taiwanese culture. For that reason, Cadbury designed a much more suitable wrapper for the Taiwanese market. (Wooten, 44)

In the case of transparent packages, many are often considered mild and pure, but can also be associated with low culture. (Aslam, 2006, 77). Some unsuccessful examples are Crystal Pepsi, Tab Clear by Coca-Cola, or Palmolive Sensitive Skin Liquid Washing Detergant. (Grossman, Wisenblit, 62). In situations when consumers take a long time to decide whether or not to purchase a product, colors tend to have a sentimental value to the consumer. Product quality bears a relationship to consumer satisfaction, but interest comes from imagery, color, and shapes, which are the primary factors in charge of creating an emotional response from the consumer.

When making changes to a product's package that is intended for sale in a different culture, it is important to define if the product is directed to an international or a localized market and to identify how these decision changes will affect the brand recognition and identity when it comes to consumers' purchasing decisions.

By talking about the internationalization of a package, we are referring to the creation of a package that can be used in many different cultures. Designing a successful package like this is not a simple challenge, since it requires a deep knowledge of the market and all the characteristics that might affected by cultural in order to neutralize negative effects and emphasize positive characteristics. When developing an international package, culture-specific metaphors, acronyms, abbreviations, idioms, gender references, and colloquial language should be avoided. (Young, 59-65).

Women commonly choose brighter colors and higher contrast when choosing products like deodorants, while men take the opposite approach. This is proof of how certain aspects of local cultures may be split in sub-categories when selecting the target group of a product in an specific culture.

Considering this, when it comes to visual communication for packages, designers and marketers should define if package internationalization or localization is the best option. In those cases when marketers took into account these cultural differences and similarities, the product sales ranked a higher position.

Designers should be aware of the main consumer preferences presented in the **APPENDIX 2,** together with the factors listed in the previous chapters. According to this questionnaire answered by 30 people from Scandinavian and Asian countries (14

out of them from Finland, 16 from South Korea) most of the Finnish people feel attracted to a product because of a price or recommendation, while Koreans tend to feel more attracted to brand and package.

A higher proportion of Koreans feel attracted to a product because of its package than Finns, who look for more recyclable and reusable materials than do Koreans, who would rather purchase a product which displays the image of their favorite actor or idol. Older age groups (upper 40) are less concerned with a product's packaging, while younger groups (18-30) in Finland look for a nice package when looking for a present. Koreans place greater emphasis on collecting nice objects and packages for themselves.

On average, most of the Koreans surveyed (both genders over 30, higher income) look for a classy and expensive-looking, cute, or idol-represented package (18-30, women, lower income) and sportive (men, 18-40). From the Finnish participants, younger people similarly look to express themselves through packages, but choosing instead punk or retro-styled packages or rare shapes. Females tend to choose sexy packages, men prefer sportive looks when reaching their 30s, and older groups of both genders prefer classic styles.

Most participants concluded that they would not spend more than 10EUR (around 13,000 Korean Won) for the package when paying 40EUR for the product itself, except in cases where they were especially drawn to the package.

Color is a crucial side of targeting and marketing a multicultural package. As stated in the Journal of Marketing Communications article, "Are You Selling the Right Colour? A Cross-cultural Review of Colour as a Marketing Cue," "color makes the brand."

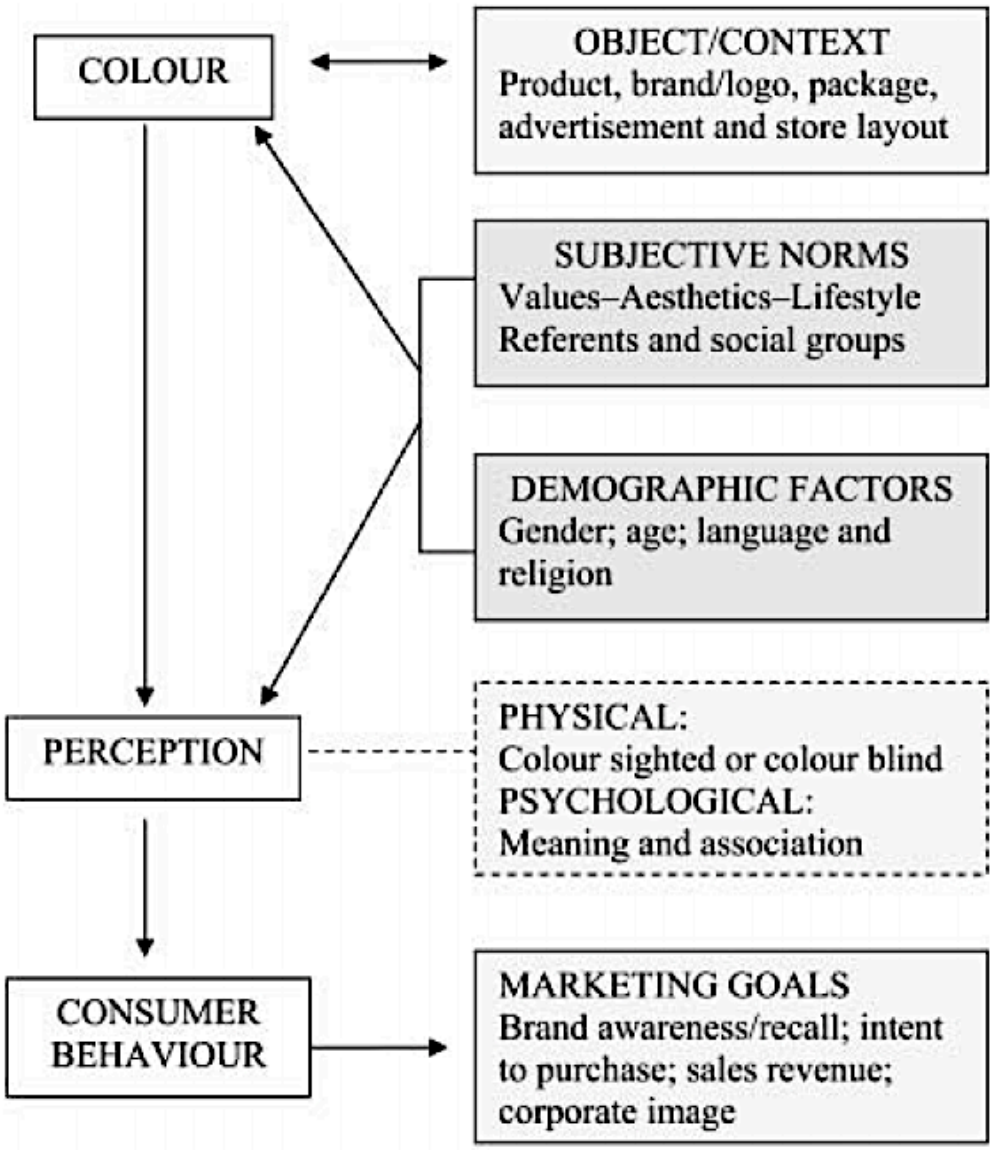

Figure 10: (the Journal of Marketing Communications article, "Are You Selling the Right Colour?) Model of color application in marketing.

According to The Color Connection Book Series, International Color Guide" in most European countries, white usually represents purity, holiness, innocence, truth, peace, cleanliess or emptiness, while black is mourning or death besides a color for elegance in some situations such as fashion packaing. It has high-tech connotations as well. Red is often connected to love, sexuality, Christmas holidays, or danger. Yellow means happiness, caution, freshness, or the sun. Blue is related to masculinity, it is close to a conservative atmosphere, may mean calmness, water, winter, or sadness. Green is the color for money, jealousy, enviroment, or newness. Orange is related to the fall, energy, warmth, and purple may be luxury, mystery, maturity, or power."

However, in Asian countries such as Japan, The Color connection Book Series states that softer colors are used in Japan to represent deeper emotions. This way, the color black represents mystery and it is commonly seen as unlucky. Blue means the supernatural, common creatures, ghosts and villains, while green is related to energy or eternal life. The color of love is orange, and pink is related to cheerfulness and happiness. Purple can in some cases be associated with nobility, but also with pornography; for that reason is avoided in some formal situations.

The previously mentioned colors and what they mean in each culture has to be predefined in order to design a multicultural package.

5. CONCLUSIONS

In this fast-changing and demanding world packages are adapting to a globalized market. Designers must consider cues such as new global trends, brands, psychological factors, and cultural differences in order to produce successful and usable pieces of packaging.

By using the conclusions taken from Appendix 1 (developed and explained in Chapter 2) together with the theorical and research background developed in this thesis, I have designed a package for my thesis which combines cues that could be attractive to both Korean and Finnish readers. The idea to conduct a practical experiment in order to put theory into practice and make the experience of reading my work (a task that might be boring after reading many theses with similar visual elements set by TAMK in order to offer an official an uniform format) a joyful and enjoyable experience.

In this case, much the same as it is with consumer goods, cultural or psycholocial cues can be used to transfer emotions associated with quality or exotic attributes to the product, thereby making the reading experience much more joyful.

In order to create the physical package to present my thesis, I have first identified the target market or ”consumer” of my paper. It is aimed to the lecturers and reviewers that will be in charge of grading it later on: 40-50 years old gender-mixed group of Finnish educators who have multicultural interests and know the topic of the product well. Their expectations are high and they usually look for innovative and creative pieces of work.

One effective way to call their attention to the product – this thesis –since they are used to visual communication-related material, is to invoke the use of other senses such as taste, supported by a traditional Korean culture-based package. This may bring up different visual connotations than the ones they are familiar with, fulfilling expectations for innovation and accuracy, and bringing positive stimuli connected to the visual exotic factor.The following images are taken from the physical package of this thesis, that will be sent to TAMK before the graduation date as graduation project. A note explaining

this project and the thesis binded in the traditional japanese style will be added and sent inside the package.

I*mage 23: External look of the thesis package. Colors and material (silk) have been chosen to look classy in both oriental and occidental cultures. The use of traditional patterns resembles what will be found inside.*

Image 24: internal look of the package (thesis will be placed underneath the elements displayed). Surprise factor as a positive cue. The packages are filled with korean sweets alluding to the sense of taste while reading the paper.

Image 25: Spoon and chopsticks will be placed together in order to enjoy the sweets in the traditional korean way. This will make the whole experience more real, stimulating all the senses of the reviewers.

6 REFERENCES

NACCCE) National Advisory Committee on Creative and Cultural Education (1999) All our Futures: *Creativity, Culture and Education.* Sudbury, Suffolk. Department of Education and Employment.

Ampuero, O. and N. Vila, 2005. Consumer perceptions of product packaging. J. Consumer Market., 23: 100-112.

Aslam, Mubeen M. "Are You Selling the Right Color?" A Cross-Cultural Review of Color as a Marketing Cue". *Journal of Marketing Communication* 12.1 (2006): 15-30.

Azzato, Maureen, "Facilitating the Use of Recycled Content in Packaging".(web article).

B. Jeffrey and Craft, A. (2004). Teaching creatively and teaching for creativity : Distractions and Relationships. *Educational Studies,* 30, 77-87.

Bertrand, C.K. (2005) Food Processing. *"How Marketers Use Food Packaging to Trigger Emotions."* 1-5.

Cheng, V. M. Y. (2004). Progress from Traditional to Creativity education in Chinese Societies.

Choe, I. S. (2006). Creativity- A sudden rising Star in Korea. In J. C. Kaufman andand R. S. Sternberg (Eds.*) The International handbook of Creativity.* New York; Cambridge University Press.

Escalas, J.E., 2004. Imagine yourself in the product: Mental simulation, narrative transportation and persuasion. J. Advertis., 33: 37-48.

Hofstede, Geert. Cultures and Organizations. *Software of the Mind.* London: McGraw-Hill, 1991.

In S. Lau, A. N. N. , Hui and G. Y. C. Ng (Eds.) *Creativity: When East meets West.* Singapore City: World Scientific.Jedlicka, W, "Packaging Sustainability: Tools, Systems and Strategies for Innovative Package De sign", (Wiley, 2008).

Kotler Philip, Armstrong Gary (2008) Principles of Marketing, 12th edi tion, Pearson

Kress and Van Leeuwen, Reading Images- The Grammar of Visual Design (introduction)

Lannon, J. “Asking the Right Questions: What Do People Do with Adver tising?” Brand Equity and Advertising (1993): 163-76.

Hillsdale, NJ: Erlbaum.Louis Cheskin. *How to Predict what People Will Buy*. Publisher, Liveright Publishing Corporation, 1957. 35-46.

Meyers, Herbert M., and Murray J. Lubliner. The Marketer's Guide to Successful Package Design. Lincolnwood (Chicago), IL: NTC Business, 1998.

Porter, H. ,“Packaging, Global Citizenship”, Retrieved 23 December 2008.

Prendergast, P.G. and L. Pitt, 1996. Packaging, marketing, logistics and the environment: Is there trade-offs?. Int. J. Phys. Distrib. Logist. Manage, 26: 60-72.

Rettie, R. and Brewer, C. (2000) The verbal and visual components of package design, Journal of Product andand Brand Management, Vol. 9, 56 – 70

Selke, S, 1994, "Packaging and the Environment".

Shanheen, R. (2010). Creativity and Education. *Creative Education,* 1, 166-169.

Soroka, W, "Fundamentals of Packaging Technology", IoPP, 2002.

Svanes, Erik; Mie Vold; Hanne Møller; Marit Kvalvåg Pettersen; Hanne Larsen; Ole Jørgen Hanssen1 (2010). "Sustainable Packaging Design: a Holistic Methdology for Packaging Design": 161–175.

Wooten, Adam. "Cultural Tastes Affect International Food Packaging / Deseret News" 17 June 2011. Web. 14 Oct. 2011.

Wu J. J. (2004). Recognizing and nurturing creativity in chinese students. In S. Lau, A. N. N. , Hui and G. Y. C. Ng (Eds.) *Creativity: When East meets West.* Singapore City: World Scientific.

Wu, J. J. and Albanese, D, (2010) Asian Creativity, chapter 1: Creativity across 3 Chinese Societies, *Thinking Skills and Creativity*, 5, 150-154.

Young, Patricia A. "Integrating Culture in the Design of ICTs". *British Journal of Education Technology* 39.1 (2008): 6-17.

APPENDIX 1

EXERCISE: Cultural challenges for package designers.

The aim of this study is to analyze and identify and test possible solutions for the main cultural-related challenges that a package designer might encounter in their career.

For the case number 1, designers will have to roughly design a package for a nationally sold product such as coffee, considering cultural differences and fitting a giving target audience: higher class coffee consumers. The idea is to spot different points of view (use of colors or shapes depending on the culture the designer comes from) on high value or luxury design. For that reason, the participants will come from different cultures and will be designing a package sold in their own countries.

For the second exercise, participants will design a package for a traditional national product sold internationally. Participans for this exercise will come from a different culture than the product, which is foreigner to them. The aim is to spot different values coming from a foreign perspective, adding a different view to a product we are too used to see and consume.

The cues given to the designers taking part in this exercise are the following:

1) **Create.**

Sketch a new piece of packaging that clearly communicates its contents. It must stand out against its competitors and precisely convey an emotional message. Your aim is to produce a unique result , which could become as significant as the coca-cola bottle. You wish to communicate national and international brand identities, distinct consumer groups, retail outlets and cathegories.

2) **Consider.**

- Shape, form and quantities.
- Compare with other products and brands.
- Uniqueness of colors related to the product.
- Uniqueness of package structures and materials.
- Places the product will be displayed.

3) Explore

- Look at existing identities and brands.
- Compare high and low quality.
- Shape, size and construction of containers.
- Materials.
- How easy to see the product from outside.

Case 1: Adding Value to a simple product found anywhere: High brand coffee package.

Case 2: Design a package for a traditional foreign product. Kimbap roll and salmiakki.

APPENDIX 2

Questionnaire about packaging.

1. Nationality and gender

2. Which parts attract you to buying?
□ packaging design □brand □price □friend's recommendation

3. Do you find yourself somehow influenced by the design of a package?
□ yes □ no

4. What feature would move you to buy a product?
□ Classy and expensive-looking
□ Anything presented by my idol
□ Sexy
□ Cute
□ Rare, special or funny shape
□ Sportive
□ Urban culture (heavy metal style, punk, retro, pin up…)

5. As a consumer, you would choose a nice package
□ as a gift for a friend □ for myself to collect □ I wouldn't choose by the package

6. If you like the packaging design, how much can you accept to spend for the production of it?
□5€ □10€ □15€ □20€

7. Age
□Under 21 □21-30 □31-40 □41-50 □50-60

8. Income (per month)
□Under 1000€ □1000-2000€ □2000-3000€ □3000-4000€ □4000-5000€ □Over 5000€