International Marketing Strategies

Sales and Marketing Team



Reviewed by Pavel Bansky

This is a working reference document for use by the Marketing project team. Please add or reply to comments where you have changes, queries, or action items. Not necessary to use track changes.

Note: Please don’t update local copies of this document. Remember, we can all work in the document at the same time when it’s posted to SharePoint, so there’s no reason to have to work in additional copies.

# International Marketing project Scope

As part of the overall sales effort, develop packaging design and content for our 2012 product launch that reaches customers effectively in both physical and virtual storefronts.

Scope will include one core package design with minor modifications only for the three product versions. Marketing campaign research shows that final packaging must include the following considerations:

# Corporate Stakeholders

|  |  |
| --- | --- |
| Toby Nixon | Senior Product Manager, Co-Project Lead |
| Yukari Kemmotsu | Product Manager, Co-Project Lead |
| Chris Hill | Content Designer |
| Zac Woodall | Graphic Designer |
| Karina Leal | Channel Sales Manager |
| Annie Herriman | Media Manager |
| Chloe Brussard | Research Project Manager |
| Alistair Speirs | Account Executive |

# Earnings Milestones

|  |  |  |  |
| --- | --- | --- | --- |
| Completed | Milestone | Target  Start Date | Target  Completion Date |
|  | Budget planning | 11/7 | 12/5 |
|  | Research phase 1 | 11/14 | 12/9 |
|  | Content/design concept development | 12/15 | 2/6 |
|  | Research phase 2 | 1/3 | 1/18 |
|  | Content/design creation | 1/25 | **FINAL** 3/2 |
|  | Market testing | 3/12 | 3/21 |
|  | Finalize design and content | 3/26 | 4/3 |
|  | Release to manufacturing |  | 4/5 |

# Earnings Objectives

We know that we’re not known as being exactly cutting edge when it comes to our product packaging. But this release **will** to be different. This is a game-changing product and so it needs to be game-changing from the moment it gets into the customer’s hands and even before that. This starts with our packaging.

Our primary goal for package design in this release is to not just showcase a product but connect with our consumer. The packaging should be unique and creative, but not simply for the purpose of creating something different. There needs to be a reason for this packaging—our marketing research shows that every element should help the consumer connect with the product in some way.

Emotional connection is the key. Whether or not the consumer has seen advertising or demos, or is seeing the product for the first time. When they are in the store shopping, the package is their first direct impression of the product.

# History

Packaging for previous releases of this product have had one substantial flaw glaringly in common: too much information. Let’s learn from our greatest mistake and not make it again. Remember:

“The secret to being boring is to tell everything.” -- Voltaire

Historically, our packaging reflects our branding but not necessarily our products. In our zeal to give the customer all the information they need, we lose the ability to make the most important points stand out. At best, it’s been information overload; at worst it’s been like a bad PowerPoint presentation where every word the presenter wants to say is on the slides.

But we’ve also had successes. Unique packaging elements—like a box that mimics the product shape and special offers on the box that the consumer can use immediately—consistently get great feedback in our focus groups and on-going at point-of-sale.

#### Key takeaway: We must make more and better choices.

# Marketing campaign Research

Originally, we had just planned to do the phase one marketing campaign research, which centered on focus groups for feedback on packaging for previous versions. But what came out of those focus groups sent us in a new direction and so, our phase two research is the primary data and research information on which our marketing campaign planning is focused.

What stood out emphatically in our initial research, and was shown in the accompanying marketing deck, was that better than 90 percent of free responses (those in which the respondent is not given choices, but puts the response in their own words) were emotion-based. Their reactions to packaging were very personal. And so, we added research phase two to explore emotional responses to both our past packaging and current competitive packaging. This second phase of research is the one driving our design direction.

N.B: This image of multiple people/emotions is a great one we can pull from for other content we’re creating for internal use, to reinforce the importance of emotional connection to this project. Crop to grab just the images you want (in fact, the full image has more people options). The full size image is in the project’s SharePoint image library if you need high resolution.

* What features of a package drive emotional response?
* What package elements elicit strong, positive emotional responses?
* What package elements elicit strong, negative emotional responses?

### Earnings Distribution

### Sales Forecast

# Cost of Sales Considerations

It’s not about the package—it’s a way to introduce people to the product and help them connect with it. Keep it simple but not safe. What can we learn from this little guy?

Things become cliché because they are so often true: beauty is in fact in the eye of the beholder. We won’t please everyone, but we want to please as many as we can.

Choose carefully but act courageously: If we’re too cautious, we may never get where we’re going.

Additional results from our phase two marketing campaign research show that shape was the most dominant reason for the participant’s choice of package, with color coming in second by a large margin, followed by text at a similarly large margin as you see here.

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| |  |  | | --- | --- | |  | **Total** | | Shape | 48 | | Color | 26 | | Words | 13 | | Symbols | 7 | | Other | 6 | | Total | **100** | |  |

While this appears to validate the popular opinion among team members that shape and color should be our primary considerations, we need to be conscious of the specific options provided by our research group and realize that it’s not simply shape, color, or words that have higher or lower priority – but what shape, color, and words are used and why. Text content is, in fact, no less important than shape and color and can have an equal—if not greater—impact when the right choices are made.

## Trends

The strongest trends we’re seeing are to designs that are clean bordering on minimalistic, modern, and that utilize type and color for emphasis.

Regardless of trends, brand recognition is an enormous part of the success or failure of packaging. How does our branding come into play in this package?

# Cost Considerations

Cost estimate summary to come. See Excel and marketing deck from most recent fiscal year..