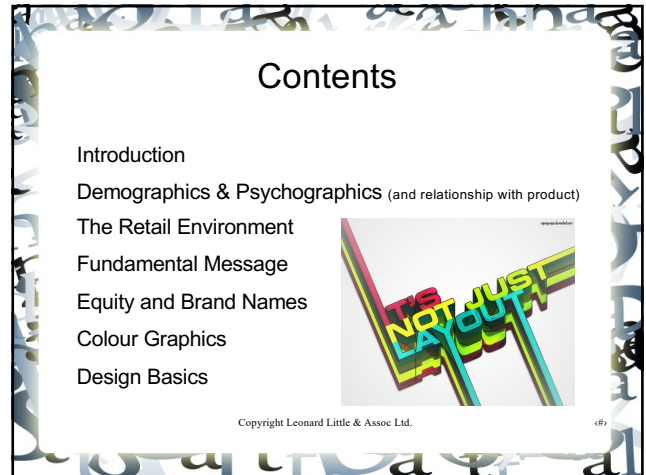
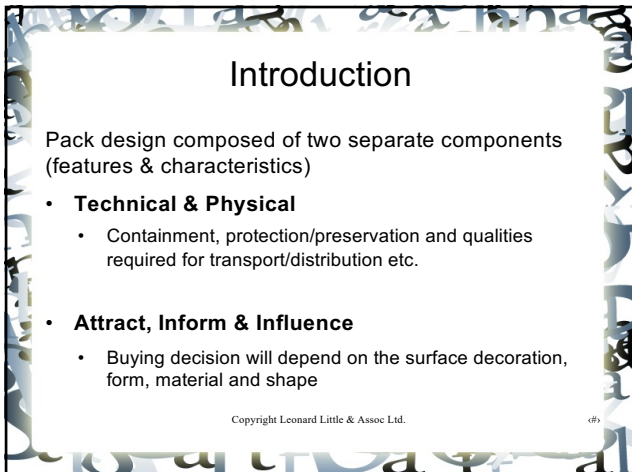




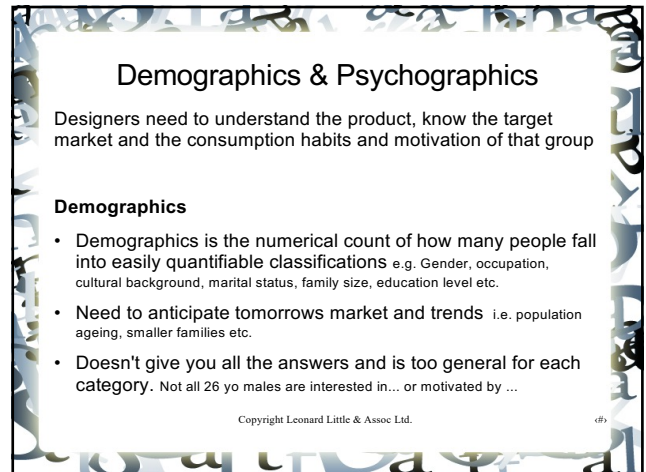
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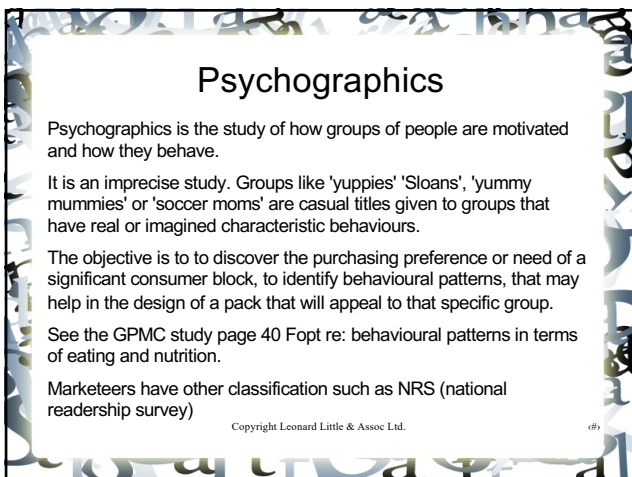
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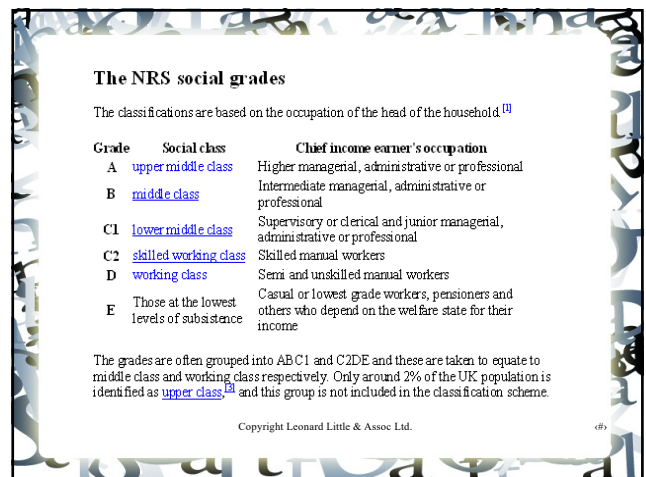
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Relationship or preconceptions

Relationships with or preconceptions of the product also are part of the motivational puzzle.

Perceived quality, Impulse item, preferred purchase unit, seasonal purchase, durable good, gift item, staple item

How the product is used or special features

Easy opening, reusable, reclose feature, portion pack, attractiveness level, environmental status, disposal method, dispensers, storage method, special features, instructions, returnable package.

Analyse the competition

Target Market, strengths, unit size, pack type, marketing strategy, market share, weaknesses, sales volumes, pricing structure.

Perhaps better to compete in a niche market for 90% than have to fight against a dominant player and brand leader with customer loyalty, for a high risk 2% market share.

7

The Retail Environment

Once the customer is in the store the only medium left to convince the customer is the packaging

How does the designer convince the customer to buy their pack over the competitor packs.

Depending on the source and the product category between **68%-80% of the buying decision is made in the store** while the customer is facing the product shelf.

The customer often depends on impulse buys and scans the shelf and focusses on product for **about 7 seconds**. In this time it must convey the message that motivates the purchasing decision.

Brand loyalty in recessionary times make the economy pack choice as good as or equal to the recognised leader.

Bar codes (in the future RFID), EPOS systems and loyalty cards give enormous power to the retailers and the merchandisers. They can now accurately analyse purchasing trends and habits, and tell supplier what is needed rather than accepting what is offered.

8



9

Fundamental Message

Three fundamental design messages that marketing managers use and customers ask...?

1. What is this? (chord of familiarity)

Single most important message. Instant recognition. Direct, descriptive, common names. Example:- Rice (Some large corporates have developed brands into generic names, Kellogg's, Hoover, Fridge, Coke)

2. What is it going to do for me? (point of difference)

Recognise benefits or virtues

Example:- long grain rice, wild rice or instant rice.

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Fundamental Message contd.

3. Who guarantees this?

Name and reputation of manufacturer

Kellogg's, Quaker, Kodak, Nestle's etc.

Three basic messages are used in various proportions and can be delivered by Text, Graphics, shape, colour.

The weight of each message should be determined by careful market research.

Particular care must be given to keep the message consistent in the choice of the pack structure, graphics presentation and advertising message.

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Equity and Brand names



Large companies with well know products, build equity in their logos or brand names.

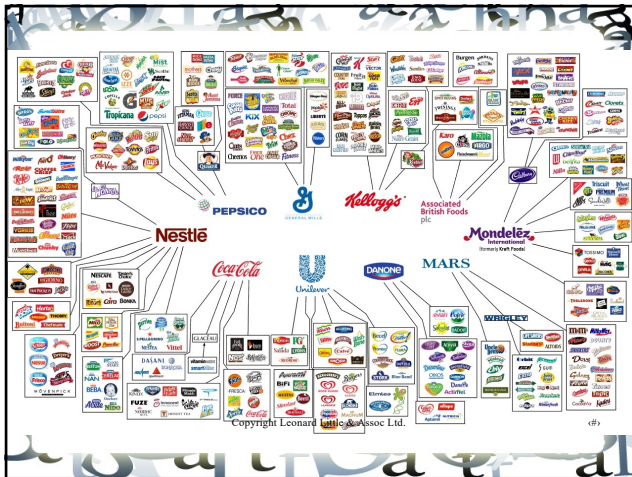
Often a graphic element or icon like McDonald's arches, Kellogg's K, Coca Cola logo / colours / bottle shape, Heinz tomb stone logo etc.

They have equity or value because people recognise them and associate with them, long before they can read the message.

They have a motivational impact on the consumer. Equity is built by establishing a reputation for a consistently good product and service, over a long period of time.

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Equity and brand names contd.

Brand names also have equity. Customer' associate with them. M&S, Cadburys, Budweiser etc.

Established brand names are valued and for Coca Cola for instance may be as valuable as the rest of the companies assets! You can understand therefore why Corporations are so careful about their image, company colour, print results, design etc.

Care is taken to protect with trademarks & copyrights.

Good brand name describe a virtue of the product or invoke some image. You cannot easily make a brand, it has to be earned and developed with large expensive campaigns.

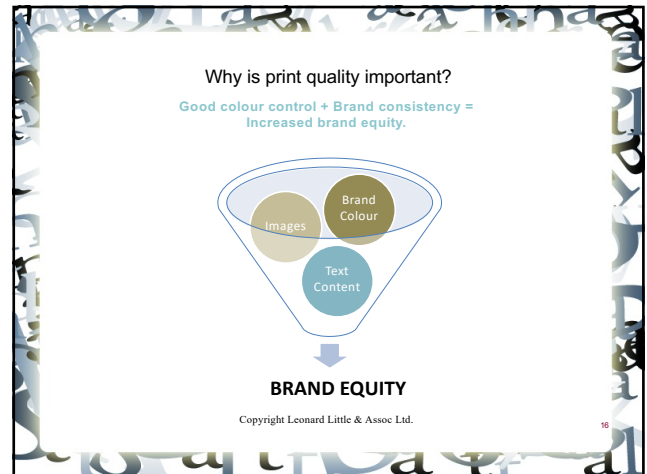
Many of our leading brands have been around for over 80 years Wrigley, Cadbury, Kodak, Gillette, Lipton, Coca Cola, Kellogg's, Goodyear

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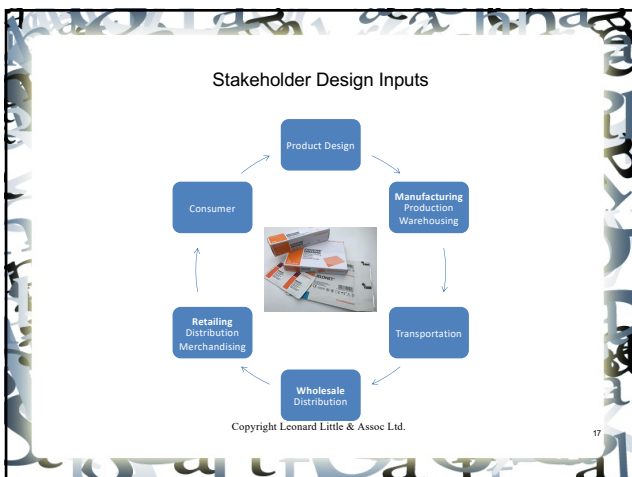
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Colour

Colour is the first thing recognised before shape, graphics and text. Therefore colour is the most important motivator of a purchasing decision.

Colour evokes an emotional response from the observer. Associated with moods feeling, places and things. Colours can be used describe emotions see Red, green with envy, warm colours cool colours etc.

Colour can influence perception such as size, quality, value, flavour. So packaging design is therefore crucial in creating impression.

Colour can have ethnic and social associations e.g. red green white - Italian, Green and orange - Indian.

Some colours dominate supermarkets like reds browns and blues while for instance purple is mostly absent.

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Colour Quality

Why is it important to specify and manage colour?

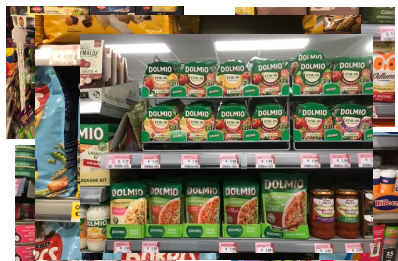
Let's look at some examples.

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Pictures of poor colour management



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Graphic Design Basics

Design Elements

fopt page 48

Shape – Outline, illustrations or body text

Size – How large or small, physical or perceptual size

Colour – Attract attention, affect mood, add expense

Texture – Perceived or real. Involves extra sensory additions

Tone – Light or dark, dark appears heavy

Line – Straight, curved, heavy or light, rough or smooth

Horizontal=calm, Vertical=dignity, diagonal=vitality, curved=grace

Icons – Symbol that conveys meaning or message

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Balance & Unity

- Each element of a design has an optical weight
- Lightness, darkness, size, shape and colour.
- The designer must recognise these and find a balance

The following elements contribute to a packs balance

- Symmetrical or formal balance
- Asymmetrical or informal balance
- Weight distributed correctly vertically
- Unity created by a theme or mood
- Elements must tie together in a sense of harmony
- White space is potentially a 'negative', too much weakens the design
- Elements must combine to create a persona which matches the psychographic / demographic of the target customer

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Direction & Dominance

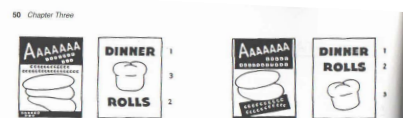


Figure 3.1 Examples of poor (left pair) and preferred (right pair) graphic organisation. (Source: A. Kroe)

People see things in a set order. In the West we see top to bottom, left to right, black to white, colour to no colour.

Good design organisation can lead the eye from one element to the another.

Packs must be kept simple with a dominant element that stands out from the rest.

Note examples above from fopt p49 & 50.

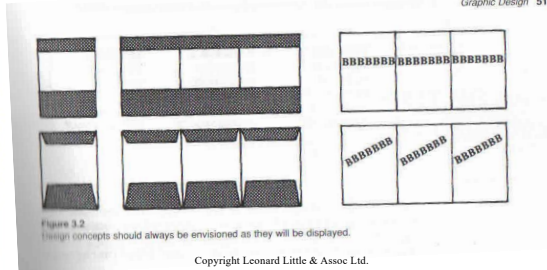
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Product should be test viewed on display



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Proportions

- Length to width proportions of 2:3 or 3:5 are most pleasing while 1:1 or 1:2 are considered visually boring

Typography

- Must match the persona of the product
- Dominant typography must be legible from several feet
- A significant proportion of the population are functionally illiterate or do not use their glasses for shopping
- Too many typefaces can spoil the harmony
- Reverse type can be difficult to read or can fill in.
- Avoid type over illustrations or areas of poor contrast
- Avoid long stretches of small type or hyphenation
- Bullet point or numbers improve legibility
- Don't use bold faces or boxes or colour highlights with large amounts of type

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See page diagrams on font p 50,51,52

Examples of poor layout

Concepts shown as displayed

Serif and sans serif

Appropriate font examples

Typography used to communicate more than just the word

Pack style should be considered with the text layout i.e. seams, creases etc.

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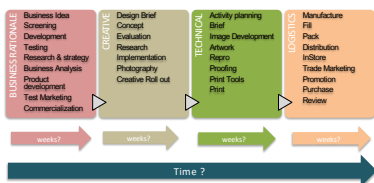
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New Product Development timescales

Complexity, Process and Time

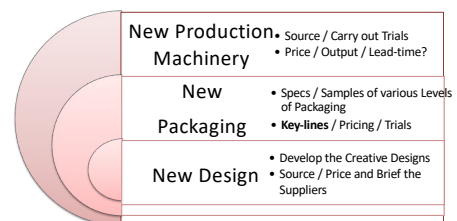


Also consider machine & material lead-times

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Planning is required in parallel (all inter-linked)



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New Packaging Development - Process Steps

1. Define the objectives & constraints
2. Develop the packaging brief
3. Develop a range of solutions
4. Acquire samples for pack/line testing
5. Finalise specifications
6. Sign off the process

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Pack Copy Content

Graphics

Transparencies
Colour prints
Colour paintings
Digital files

What information?

Legal
Marketing
Usage
Bar code

Location on finished pack

Formal approval process

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Design brief / Print specification

Size of job – cutter drawing

Substrate

Number of inks and varnishes

Barcode number and spec

Cylinder size

Direction of print

Bleed amount

Screen ruling, type of screen, screen angles

Is the job stepped

Registration marks – centre marks, micro dots, step wedges, tracker lines

Type of proof – Cromalin, Inkjet, Canon, Digital Cromalin

Digital files required (what format)

Plates required – type and no. of plates

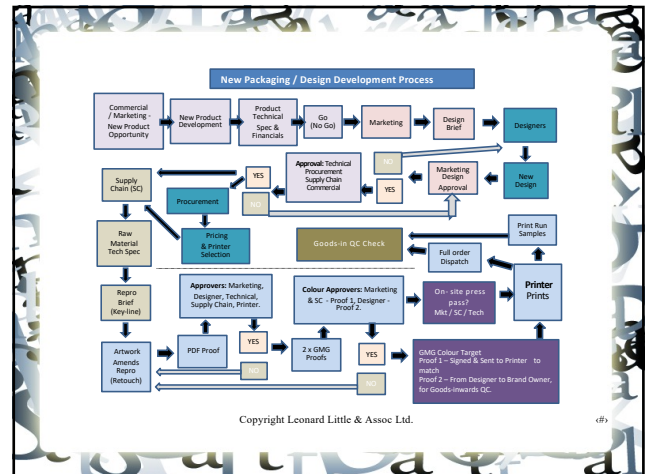
Any special instructions

Delivery date

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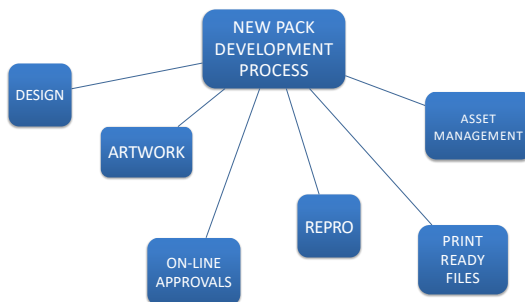
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Controlling the New Pack process



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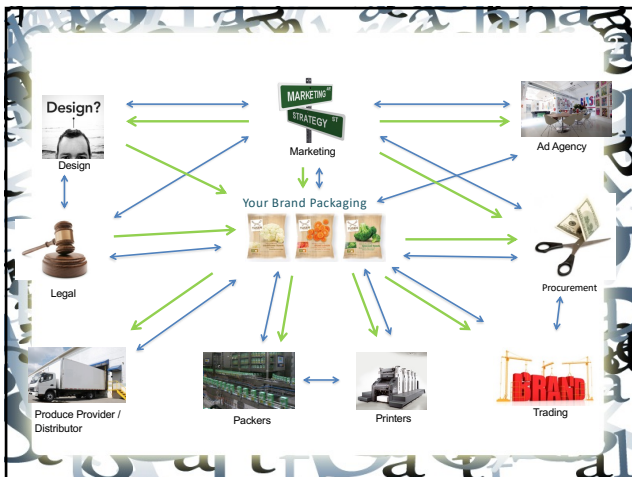
Centralised Brand Management

Changing from an old style decentralised approach, to a modern centralised approach to NPD packaging Brand Implementation or Brand Management.

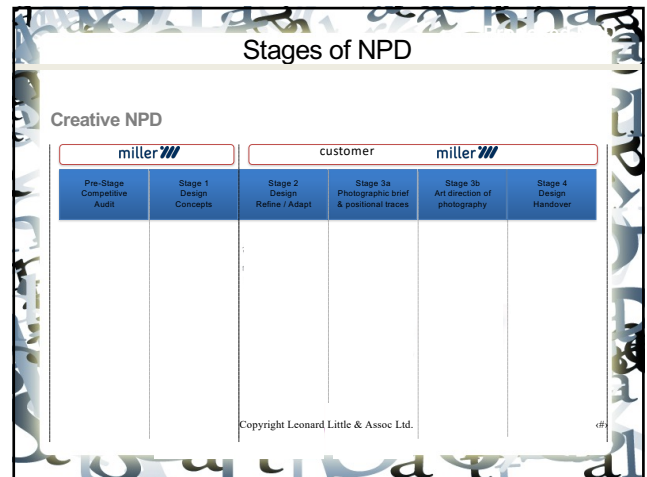
Saves time, money and gets you to market faster.

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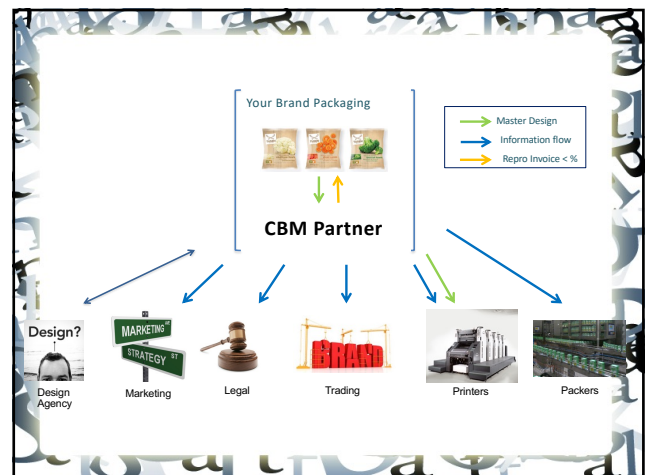
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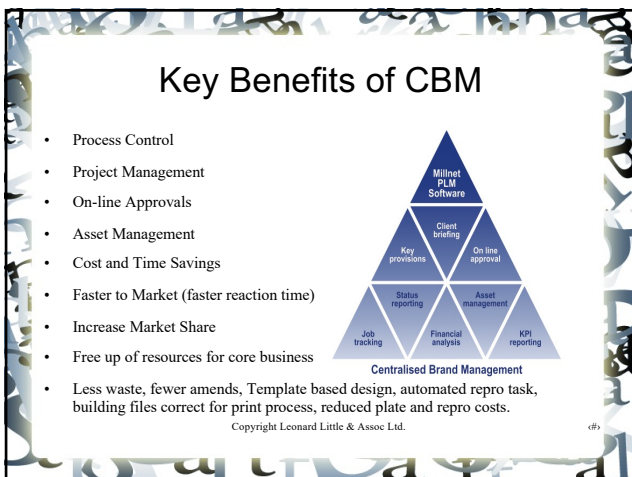
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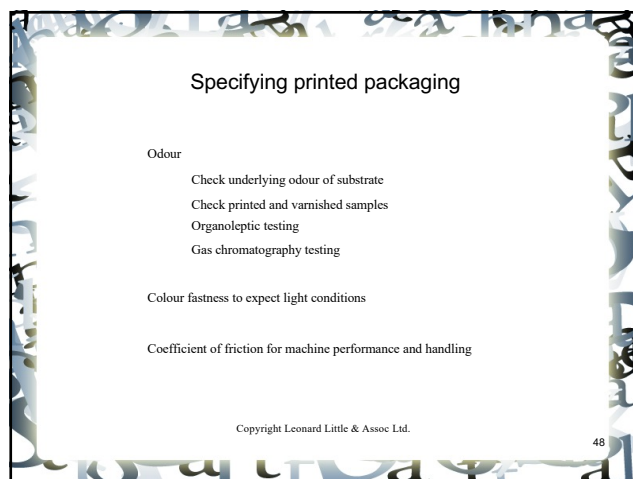
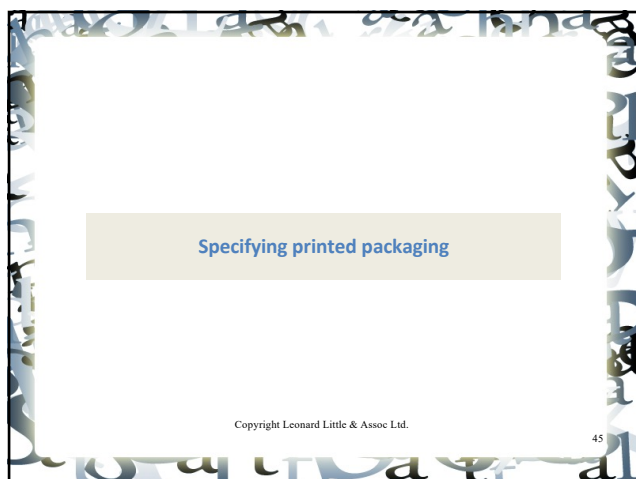
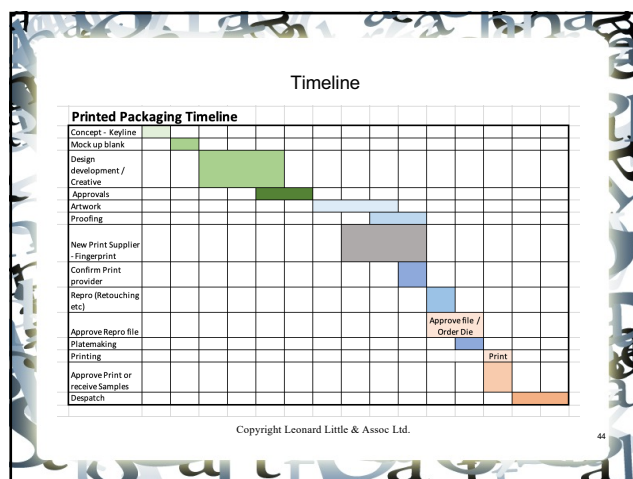
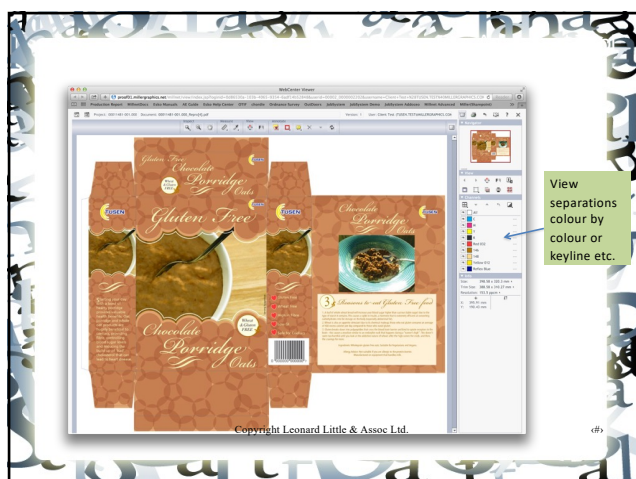


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Thank you



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