COMMUNICATING TO THE CONSUMER THROUGH PACKAGING DESIGN

by

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This paper focuses on the communication function rather than the traditional protection function of packaging. It provides a comprehensive packaging design overview to the design consultant and product manager. It discusses the package design research tools, classified into ocular and verbal tests, necessary to clearly understand consumer needs and wants. Consequently, the paper elaborates on the elements of a good package design, explores some design issues, and provides illustrations.

The role of packaging has evolved from the traditional function of protecting the product against dirt, damage, theft, mishandling, and deterioration. This functional role is a requirement of all packages. In the modern era, packaging is also utilized as a marketing tool to promote the product, to increase visibility of the product on the shelf, and to provide information to the customer (O'Shaughnessy 1995). In spite of packaging’s use as a growing marketing tool, marketers still view packaging as a container. Known marketing guru, Philip Kotler (2000, p. 418) defined packaging as all activities of designing and producing the container for a product.

In the Philippines, packaging engineers or packaging technologists are a special breed. There are very few organizations with a Packaging Section, most of them multinationals corporations. Some organizations integrate packaging with the product research and development or even the purchasing department. One reason for the apparent neglect of packaging is the absence of a formal school of packaging like in Michigan State University. Even the local universities are slow to offer even a specialized packaging module. And yet packaging is an integral element of a product.

This paper focuses on the communication function of packaging. Thus, the package referred to throughout the paper is the primary package, what is seen by the consumer. In contrast, the secondary package and the shipping package, normally the corrugated case, are not seen by the customer but are still necessary in the unitization and distribution of the product to the trade.

The communication function can be viewed in four ways. Firstly, the product’s packaging draws the attention of the consumer at point-of-sale through its attractive design and colors. Secondly, a package gives an indication of its contents, and thirdly, the

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1 Unitization makes the products more acceptable to users or intermediaries, e.g. for handling or stacking, by packaging them into different sized units such as shrink-wrapped bulk packs, pallet loads, container loads (McDonald 1995). It can also refer to the smallest quantity that is made available to the trade. In the Philippine setting, unitization in personal products is in terms of half-dozen or 1 dozen, shrink-wrapped or in folding cartons. This is the minimum order for a sari-sari (neighborhood) store.
package can be a tool in educating the customer. Finally, the package contributes to the overall image of the brand. It is important to remember, however, that packaging is not the only marketing and selling tool. The package is only one among the myriad of tactics and strategies available to the product manager.

The three sections of the paper are organized as follows. The first section discusses the package design research tools necessary to determine the consumer needs and wants. The second section elaborates on the elements of a good package design. Finally, the third section concludes.

1.0 PACKAGE DESIGN RESEARCH TOOLS

The role of packaging has evolved from a simple container or storage of the product to being an essential part of communicating the marketing objectives of the product. This increasing importance of packaging in the marketing mix has equalled and occasionally surpassed product advertising and sales promotion in the past thirty years (Meyers 1981, p. 22).

What is important, however, is to make the package relevant to the target customer. A clear understanding of the segment of the market to be served is necessary before a good package design can be created. Questions to be answered include what does the customer want in a package? Is the potential consumer, male or female, young or old, rich or poor, urban or rural? How effective is packaging in communicating the marketing objectives? To ensure that the needs of the target customer are captured by the package a number of package design research tools are available.

Whereas package research deals with testing the package’s physical performance characteristics over its distribution and use life (protection function); package design research operates in the largely uncharted area of consumer’s psychological involvement with products and their packaging (Stern 1981). Therefore, the testing methods and its analytical methodology are based not on physical sciences, but on psychology and behavioral sciences.

Stern (1981, p.3) identified two concepts which serve as the basis for all package design research. Firstly, consumers generally do not distinguish clearly between a product and its package, and many products are packages (and many packages are products). Secondly, consumers relate emotionally not to facts or realities of the products/packages they are involved with, but rather to their perceived reality.

The perceived reality is illustrated by a simple test made by a major toiletry manufacturer on the design of a new roll-on deodorant label. The only item to be decided on is the colour scheme of the label. The three sample labels were applied to uniform containers and placed for in-house trial with the following instructions: “We are sending you for tryout, three slightly different formulations of a new deodorant; please evaluate their effectiveness, fragrance and ease of use.”

Color scheme B was rated very well by the users. It dried almost immediately upon application, had a pleasant smell and provided effective underarm protection for up to 12 hours. Color scheme C was criticized for the strong aroma of the product and low antiperspirant action effectiveness. On the other hand, color scheme A almost got the company into trouble. A number of users developed an irritating underarm rash and were about to sue the company. However, regardless of the label color scheme used during the
test, there was only one product, one formulation, one scent and one active ingredient concentration. It is clear from this example that people react to a product’s perceived reality instead of the actual, factual product attributes.

The selection of appropriate package design research methodology depends on the type of information required to make design decisions. The available methods are classified into ocular or verbal tests (Stern 1981, pp. 10-15).

Ocular tests are used to determine exactly what a person's eyes see, how long s/he dwells on each element of what s/he sees, and to which new element s/he looks at. These tests maybe any of the following.

Eye Movement Tracking. Utilizes laser technology to trace the path of the eye as it surveys shelf display, or moves from one design element to another on an individual package. The tracking is highly automated and continuously recorded by a computer for analysis.

Pupillometry. This is based on the principle that there is a relationship between emotional responses and the size of the pupils of the eyes (dilation of pupils signify excitement or interest). Although, there is inherent difficulty in measurement, it is a good method to determine the reliability of respondent's statements.

Tachistoscopy. A method which exposes packages at various short time intervals to test for shelf impact or recognition of the package in store environment. This is a good test of measuring predesign and postdesign effectiveness with the assumption that a package must communicate to some extent, even if the consumer gives it a fleeting glance.

Angle Meter. The instrument shows the package at varying angles and records degree of recognition. This test assumes that the consumer walking down on store aisle will not see the package immediately but from a very acute angle to a less acute angle; until the consumer faces the package.

Blur Meter. Another ancillary test that exposes the package in various degrees of out-of-focus adjustments to respondents with 20/20 vision. This test is very useful in measuring recognition of trademarks or logo types.

Most of these instruments are not available in the Philippines. However, several methodologies may be created as a substitute. For instance, you can evaluate the ability of your package to draw attention to itself by performing an experiment where your brand is placed on the shelf together with its competing brands. What will be measured would be how quickly a prospective category customer would notice your brand. It may be wise to view the package in a trade situation even before finalizing the design. The appearance of the package on a shelf may be quite different from the way it looks on the drawing board or on a client’s desk (Hanlon 1984).

A caveat is warranted here. The ocular tests just give an indication whether the package is highly visible on the shelf or not. This is very crucial during new product introductions when the consumers are unfamiliar with the product. The consumer decision whether to purchase the product or not, however, would be influenced by several other factors.

Verbal tests usually require less sophisticated instrumentation and are most often used for their flexibility and ease of administration. They can provide valuable insights not only on a qualitative level but also quantitative answers. The most common tests are:
Focused Group Discussion. Most popularly used verbal test and very effective in testing preliminary design concepts in a group of 8-12 carefully selected consumers; with interest in product area to be discussed. A moderator leads the more or less unstructured discussion in a relaxed atmosphere with the proceedings being recorded on video or actually watched by client through a one-way mirror from another room. This test is valuable in getting qualitative consumer insights. However, this test should never be used to develop quantitative information because it was taken from a sample with no statistical significance.

Programmed Interviews. A series of questions to probe the consumer’s anticipation of product quality, character and performance based on package design. It is possible to generate qualitative as well as quantitative results.

Depth Interviews. Respondents are usually selected not just based on demographics but also psychographics: a lifestyle profile of attitudes and factors leading to consumer habits and behavior. It usually takes longer than the focused group discussion, administered by professional psychologists, and conducted on one-to-one basis rather than groups. However, like in the focused group discussion method, care must be made in the interpretation of results.

Semantic Differential. Test designed to evaluate the product characteristics by viewing or handling the package but not the product itself. Consumer reactions to product attributes such as flavor, texture, color, and quality are associated with the visual clues transmitted by the package design.

Attitude Study Interviews. Conducted on site like at the supermarket, respondents are usually asked brands bought and bought in the past, brand switching and reasons, brands discontinued and reasons, and imagery conveyed by new package designs.

All of these packaging design research tools are helpful in determining what is a good package design, which is discussed in the next section.

2.0 ELEMENTS OF A GOOD PACKAGE DESIGN

The package design involves more than the surface aesthetics of the package. It is influenced by the entire marketing program like package-product combination, the corporate symbol, the distribution and pricing policy and the promotional effort.

A package designer aims for the following goals: (1) to attract the buyer; (2) to communicate message to the buyer; (3) to create desire for the product; and (4) to sell the product (Griffin et al. 1985, pp. 264-267).

Attraction of the Buyer. Package must have enough shelf impact to stand out among a myriad of packages. The package must draw attention to itself. This can be done through the effective choice of color, shape, copy, trademark, logo, and other features.

Communication to the Buyer. Every packaging element communicates something, so the image projected by the package must converge with the image being sought for the product (O'Shaughnessy 1995). The package design must show at once the intended use, method of application and intended results. A container of talcum powder should not look like as if it contains scouring powder, nor should face cream jars resemble shoe polish containers (Hanlon 1984).
All necessary information must be clearly visible or implied though the design. This communication may either be direct or subtle. Direct communication describes the product, its benefits and how to use it. Indirect communication uses color, shape, design forms and texture to convey intrinsic attributes like purity, value, fun, elegance, femininity or masculinity.

Here color is seen to be the primary aspect involved in subtle consumer communication. This is the reason cosmetic products are usually in pastel colors, black or gold to communicate classic elegance. Pharmaceutical products use light colors or a white background to denote cleanliness, purity, and efficacy. In cigarettes, white packaging suggests low tar while red packaging suggests a strong flavor.

Companies targeting Asian markets have to be careful in choosing packaging colors and logos. The role of culture should not be taken for granted as shown in Appendix A. Failure to consider cultural factors may be disastrous.

Still another communication role of packaging is providing information to the consumer through the label or immediate package. Information on contents, instructions on use and information required by law should assist rather than confuse the customer. Manufacturers and marketers are guilty of placing instructions that are often hard to read without a magnifying glass. When the instructions are readable, they are frequently vague and ambiguous (Appendix B). Thus, instructions should be tested for understanding since lack of instruction clarity leads to errors that might become a reason for nonrepeat purchase (O’Shaughnessy 1995).

Creating a Desire for the Package. The package can convince the consumer that the product can fill a need or satisfy an inner desire. Packages usually add value like the convenience now being offered by microwaveable packaged foods. A shampoo or lotion bottle can shaped in such a way that its normal position is inverted (less time to remove a viscous product), or it can be easily hung on the shower handle. Special pump dispensers have promoted the liquid soap form over the traditional bar soap. Convenience should also consider the ease of disposability of the package.

Advances in packaging technology have kept pace with the demand for convenient packaging. In addition, rising consumer affluence appears to show that consumers are willing to pay more for convenience, appearance, dependability, and prestige of better packages (Kotler 2000).

Selling the Product. Package must not only sell the product but also create desire for repeat purchases. This can be in form of reusable features, special giveaways or easy dispensing devices which promote repeat sales and add value.

To ensure that the good design elements are captured or not overlooked during product development, a checklist can be useful. Selame et al. (1982) prepared a checklist of activities and questions for the packaging consultant or the product manager (Appendix C). This checklist can be used at the beginning of the design program, during its implementation and is also useful when evaluating new design ideas.

3.0 CONCLUSION: THE ROLE OF PACKAGE DESIGN

Never before has the role of package design in supporting the strategic positioning of products been emphasized. This role was further enhanced by the rapidly
changing market environment. Packaging design helped position the product to specific market segments, and communicated this to the target audience.

A few of these market changes are the increasing number of singles who earn much money, but have less time to spend in the supermarket or in the kitchen; growing population of elderly people; greater concern towards health; and increasing gap between the rich and the poor. This gave a greater range of products and packages, from luxury brands to no-name brands. Moreover, the availability of technology-oriented products like microwave ovens, computers and do-it-yourself market influenced packaging to a large extent.

The opportunity of supporting marketing strategy is there as long as there is an in-depth understanding of the current market and consumer attitudes in the product category. The amount of time and care devoted to developing packaging concepts, whether structural or surface graphics should be applied to the entire development process. In the ultimate analysis when all the brands in the category have comparable product performance or when the prospective customer is unfamiliar with the category, it is only the final packaging appearance that counts.
REFERENCES


### Appendix A. COLOR AND SYMBOLISM IN PACKAGING FOR ASIAN MARKETS

<table>
<thead>
<tr>
<th>Country</th>
<th>Color</th>
<th>Color Connotation</th>
<th>Symbol</th>
<th>Symbol Connotation</th>
</tr>
</thead>
<tbody>
<tr>
<td>China</td>
<td>White</td>
<td>Mourning (avoid)</td>
<td>Tigers, lions, and dragons</td>
<td>Strength (use)</td>
</tr>
<tr>
<td>Hong Kong</td>
<td>Blue</td>
<td>Unpopular (avoid)</td>
<td>Tigers, lions and dragons</td>
<td>Strength (use)</td>
</tr>
<tr>
<td>India</td>
<td>Green and orange</td>
<td>Good (use)</td>
<td>Cows</td>
<td>Sacred to Hindus (avoid)</td>
</tr>
<tr>
<td>Japan</td>
<td>Gold, silver</td>
<td>Luxury and high quality (use)</td>
<td>Cherry blossom</td>
<td>Beauty (use)</td>
</tr>
<tr>
<td></td>
<td>white, and purple</td>
<td>Use for print only;</td>
<td>Chrysanthemum</td>
<td>Royalty (avoid)</td>
</tr>
<tr>
<td></td>
<td>Black</td>
<td>Prefer gay, bright colors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Malaysia (Population is mixed Malaya, Indian, Chinese)</td>
<td>Yellow</td>
<td>Royalty (avoid)</td>
<td>Cows</td>
<td>Sacred to Hindus (avoid)</td>
</tr>
<tr>
<td></td>
<td>Gold</td>
<td>Longevity (use)</td>
<td>Pigs</td>
<td>Unclean to Moslems (avoid)</td>
</tr>
<tr>
<td></td>
<td>Green</td>
<td>Islamic religion (avoid)</td>
<td>Pigs</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Green and orange</td>
<td>Good (use)</td>
<td>Tortoises</td>
<td>Dirt, evil (avoid)</td>
</tr>
<tr>
<td>Pakistan</td>
<td>Red, red and gold, red and white</td>
<td>Prosperity and happiness (use)</td>
<td>Snakes</td>
<td>Poison (avoid)</td>
</tr>
<tr>
<td>Singapore</td>
<td>Red and yellow, yellow</td>
<td>Communist (avoid)</td>
<td>Pigs and cows</td>
<td>Same as for India and Pakistan (avoid)</td>
</tr>
<tr>
<td>Taiwan</td>
<td>Black</td>
<td>Avoid</td>
<td>Elephants</td>
<td>Strength (use)</td>
</tr>
<tr>
<td>Thailand</td>
<td>Red, green gold silver, and other bright colors</td>
<td>Use</td>
<td>Elephants</td>
<td>National emblem (avoid)</td>
</tr>
<tr>
<td>Tahiti</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Arab and Moslem states</td>
<td>White</td>
<td>Avoid</td>
<td>Animals</td>
<td>Avoid</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pigs</td>
<td>Religious pollution (avoid)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Star of David</td>
<td>Political (avoid)</td>
</tr>
</tbody>
</table>

*aInformation courtesy of Hygrade Packaging Co. (New Zealand)*

Appendix B.  

LABEL INSTRUCTIONS ON CONSUMER GOODS

The following instructions appeared on the consumer goods labels. Comments by the source are enclosed by parentheses.

On a Sears hairdryer:
Do not use while sleeping.
(Gee, that’s the only time I have to work on my hair!)

On a bar of Dial soap:
Directions: Use like regular soap.
(and that would be how?)

On some Swann frozen dinners:
Serving suggestion: Defrost.
(But it’s just a suggestion!)

On Tesco’s Tiramisu dessert: (printed on the bottom of the box)
Do not turn upside down.
(Too late! You lose!)

On packaging for a Rowenta iron:
Do not iron clothes on body.
(But wouldn’t that save more time?)

On Nytol sleep aid:
Warning: May cause drowsiness.
(One would hope!)

On a string of Chinese-made Christmas lights:
For indoor or outdoor use only.
(As opposed to use in outer space!)

On a Japanese food processor:
Not to be used for the other use.
(Now I’m curious.)

Source: From the Internet, author unknown.
Appendix C. HANDBOOK FOR MANAGING PACKAGE DESIGN

EVALUATION – PROBLEMS AND NEEDS

This list is a multipurpose tool. It can be used at the beginning of a design program to review present packaging, to define the need for new packaging, and to establish design objectives. During the project, it serves as a reminder of the major points to be considered and as a process guideline for planning and decision making. Finally, it directs those evaluating possible new design ideas to ask the right questions.

GRAPHIC DESIGN AND BRAND IDENTITY

1. Does the package make a pleasing consumer impression:
   a. From a distance?
   b. On closer view?
   c. As part of a display?
   d. As seen in a store window?
   e. In the consumer’s home?

2. Does the package appearance reflect the outstanding qualities of the product? The integrity and responsibility of the manufacturer?

3. Are colors and designs:
   a. In good taste?
   b. Appropriate for the product, retail outlet, and consumer?
   c. Favorably compared with the competition?

4. Should color coding be used?

5. If the product is part of a line, is there a family resemblance in the packaging?

6. Does the package attract attention, stimulate the senses, have an individual “personality”?

7. Is the lettering, type, or illustration large enough to be read easily?

8. Are the design and printing done professionally?

9. Is the package a self-sufficient promotional unit, or must it depend on other forms of advertising media?

10. Does the package sell itself?

11. Does it have remembrance or reminder value?
12. Are all features present that ought to be, and are they treated properly with respect to relative position and emphasis?

13. Is the product name, as distinguished from the brand name, featured so as to afford immediate product identity?

14. Is the brand name unmistakable as to position and style?

15. Is there a recognizable trademark that stands out?

**STRUCTURAL PROPERTIES AND NEEDS**

**A. Physical Form**

1. What is the physical form of the product and what kind of protection will it require?

2. Is there a water-vapor condition or requirement?

3. In production or shelf life, will contents be adversely affected by: a) light, b) temperature changes, c) bacteria, d) mold, e) corrosion, f) insect infestation, g) rodents?

4. Will the seals protect the contents as well as the package itself?

5. Should the contents be only partially used, will reclosure be needed to protect the unused portion?

6. How the product and package material react chemically with each other?

7. Will the package prevent the loss of: a) aroma, b) flavor, c) volatile components, d) color, e) physical shape (breakdown of tablets, etc.)?

**B. Strength of Materials**

8. Is the package strong enough for its intended use?

9. Will it lend itself readily to the processes that give it form and identity, such as fabrication, graphics, etc.?

10. Is the package material familiar to consumers in form, shape and texture, or will it require “selling”?
11. Can the package withstand a) the high speed of mechanized production, b) extremes of temperature and/or refrigeration conditions in carriers, c) storage conditions in warehouses and retail stores, d) vacuum, gas, or hermetic packaging, e) sterilization?

12. Does the product pose unusual difficulties with respect to breakage, inspection, etc.?

13. If there are several parts to the packaging materials, can the component parts be conveniently and easily assembled for packaging?

14. Is there an accepted method for packing goods of this nature for shipment? Can that method be used?

15. Is the unit package properly adapted for convenient bulk packaging?

16. Is the container of right size and shape to move properly through packaging machines and on conveyor lines at required speeds?

C. Consumer Convenience

17. Can the package be opened easily and closed effectively?

18. Should the package provide for inspection of contents prior to sale?

19. Can the consumer easily measure out the desired quality?

20. Should a dispensing device, such as a pouring spout, be used?

21. Can empty containers be recycled?

22. Is the package easy to grasp and hold while dispensing contents?

23. Is package size appropriate for a) refrigerator, b) pantry shelf, c) bathroom cabinet, d) other storage place?

D. Economic Considerations

24. Has every modern technique been used to hold down the per-unit packaging cost?

25. Will new equipment be necessary to produce the package?

26. Does the package comply with standard practices in production, manufacturing, and handling?
27. Is container cost in proper proportion to a) unit price of product, b) available margin for packaging cost, c) market desired, d) class of merchandise being packaged?

28. Does the package provide protection for the normal life of the product, plus a margin of safety?

29. In terms of weight, size and structure, does the package lend itself to economy in shipping?

30. Has merchandise value been sacrificed, or price inflated, to pay for needlessly luxurious packaging.

E. Other

31. Have the complete specifications for this package been put into permanent form for future reference (that is, exact color identity, dimensions, special fabrication instructions, possible sources of supply)?

32. Does the package carry all information required by law, and in a manner acceptable for federal, state, and foreign distribution?

33. What regulatory bodies have jurisdiction?

34. Are all legal regulations complied with, such as proper type size and positioning of mandatory information, warnings, etc.?

35. Are instructions, recipes, or directions legible and easy to understand?

36. Are the names and addresses of the manufacturer given?

37. What information does your package give? Does it list net weight, colors, style, size, county, type of fabric, washability, care and use, etc.?

38. Is it possible to clarify, shorten, or improve the directions or instructions?

39. Should a black price panel or spot be provided? If so, is its location convenient?

40. Is compliance met for:

   a. BFAD approval, Product Standards Agency, Intellectual Property Office
   b. Labeling
   c. Nondeception
   d. Weight or measure
e. Safety
f. Identity
g. Contents
h. Other

PREPARING FOR A VISUAL AUDIT

All or part of the following materials might be collected.

I. Administrative materials
   A. Stationery
   B. Business cards
   C. Purchasing forms and statements
   D. Memos and news releases
   E. Decals
   F. Statements

II. Literature
   A. Promotional brochures
   B. Public relations information
   C. Sales catalogs and bulletins
   D. Price lists

III. Existing Packaging
   A. Fording carton
   B. Label
   C. Flexible packaging (bags, sheets, and wraps)
   D. Paper bag (carry-out)
   E. Wrapping paper
   F. Plastic container
   G. Plastic bags
   H. Can
   I. Tube
   J. Rigid container
   K. Closure
   L. Hang-tag
   M. Shipping container
      a. Crate
      b. Corrugated Box
   N. Tape
   O. Decal
   P. Stencil
   Q. Stamp
IV. Displays

A. Merchandise exhibits and displays, portable
B. Merchandising exhibits and displays, permanent
C. Window displays
D. Newspaper advertisements
E. Magazine advertisements
F. Fosters
G. Merchandising aids
H. Promotional items

PREPARING FOR A FIELD AUDIT

The following list includes some of the questions the design consultant may ask your company during various briefing sessions. Even if an outside consultant is not part of the team, these questions should be asked at the beginning of a project and the answers used as a basis for the project guidelines.

1. What internal resources will be responsible for coordinating package planning?

2. What departments will participate in planning? chief executive officer ____ product development ____ market research ____ advertising ____ sales ____ art ____ legal ____ traffic ____ production ____ purchasing ____ packaging ____ other ____ number of meetings needed ____

3. What external resources may be required other than a design consultant? research and development ____ packaging ____ materials ____ construction ____ package production ____ machinery development ____ market research ____ legal ____ testing ____ other ____

4. What is the lead time for package developments?

5. What is the name and nature of the product? Is it old (how old?) or new? Is it an improved product (how)? Is it one of a related line of products? Does it have specific age or sex appeal?

6. Where and how is it sold?

7. What is the price or price range?

8. What are the principal competitive brands, and what are their prices?

9. What are the sales positions for all competitive brands, including yours?

10. Is price a strong consideration in buying this product?

11. How do the size of the family and its economic status affect buying habits?

12. What is the buying pattern - frequency of purchases, importance of price, reliance on coupon or premium deals?

13. Are the product, the package, and the color superior (in the purchaser’s mind) to similar products on the market?

14. How is the product currently packaged?
15. How do your competitors package their products?

16. Which type of package do you believe to be most efficient, economical and appealing? Can you back this up with research?

17. What are the habits, likes, or prejudices of customers in relation to the product?

18. How many additional uses has the product?

19. Does it need illustrations?

20. Should the package be designed so as not to destroy it when getting at the contents?

21. Is the package used as a dispenser? If so, are the directions for opening, closing and storage easy to find and easy to follow?

22. Should the container have re-use value?

23. Is the structure of the present package or product, functional, economical, and convenient?

24. What advertising and market support does it have or will it have?

25. Is the manufacturer presently using or planning to use television to advertise?

26. What merchandising objectives should be sought in making package or product changes?

27. Are sales dependent upon shelf display?

28. Is trademark or brand identity so strong that the package can be quickly identified in jumble display arrangements? Should it be?

29. Should the package properly visualize the product for the consumer without forcing him or her to question the sales clerk? Should the product be visible?

30. Is cost effectiveness important overall?

31. In what do size, shape and type of package affect efficiency at the plant, in shopping, on the shelf, at home, and in use?

32. Are manufacturing and packaging techniques at the plant efficient and economical? If not, do your plans include the possibility of making changes in procedure to take care of new design?
33. Should package changes be made gradually or all at one time?

34. What are the retailer’s habits or practices with respect to products of this character?
   Unit of purchase?
   Storage prior to placing on sale?

35. Who is the primary user of the product?
   Sex _____ Age _____ Income _____ Geographic location _____ Socio-cultural level _____
   Other psychographic information _____

36. Who is the primary purchaser?  Grocery _____ Drug and Mass Merchandising _____
   Convenience _____ Other _____

37. What are the current product claims?

38. Are there any important points concerning general background, that is, particular
   past successes, failures, longevity in the marketplace, etc.?

Pertinent questions should be reviewed at the outset of the project. Defining your goals
at the beginning can avoid expensive revisions later on.