

**BRANDING, A BLEND OF SENSES:  
THE CROSS-CULTURAL ROLE OF AESTHETICS IN  
PACKAGE DESIGN**

by

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## ABSTRACT

Marketing aesthetics or the “marketing of sensory experiences” is of increasing relevance in terms of catering to sensible fulfilment in a society where most consumers have their basic needs satisfied. As technology allows most products to be at par in terms of quality, there has been a shift toward product distinction based on ‘soft associations’ and away from concrete product attributes. Aesthetics and design are emerging as important differentiation tools beyond functionality.

Aesthetics is an integral part of the designing of advertising, logos, atmospherics and packaging. Indeed, package design is emerging as a three dimensional marketing vehicle that acts as a form of advertising at the point of purchase, as a brand differentiator and even as an entity that is not entirely separable from its contents.

This study seeks to explore the significance of colour, shape and typography in relation to the way in which they might influence consumer behaviour. In particular, the role of these elements in package design is studied.

In order to place marketing aesthetics in a cultural context, the differences in package design between South African and Canadian products with respect to these visual elements are examined.

The results of this exploratory study indicate that package design in these two countries does differ in accordance with cultural norms. These cultural values are based on the masculinity/femininity, individualism and power distance dimensions of culture as defined by Hofstede.

This then leads to implications for the localization of package design, and possibly for the adaptation of marketing aesthetics to the local market. It would seem that aesthetic appreciation based on cultural values could be a significant factor to consider when entering global markets.

## DEDICATION

To Joli, for the memories that brightened many a grey day. To Jya, for making unreachable horizons seem attainable by the example of your accomplishments. To Mummy Meena, for being my touchstone of strength and for the support that has turned my aspirations into reality. And to Rajah G. Appadu, to whom I owe everything. For the beautiful life that you led that will be a source of inspiration always.

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# INTRODUCTION

Colour, smell, taste, sound and touch form the basis of how human beings make sense of the world around them. In fact, our need to satisfy the five senses has established a value system whereby the very concept of 'cultivation' revolves around an appreciation for fine cuisine, good music, and visual art. Aesthetics, or the "perception of sense", can thus provide value by catering to sensible fulfilment in a society where most have their basic needs satisfied.

Increasingly, as technology now allows most products to be equivalent in terms of quality, the prevalent trend is for consumers to make choices based on aesthetic value and on the distinctiveness of design (Dumaine, 1991; Schmitt & Simonson, 1997). There has been a shift toward product differentiation based on 'soft' associations and away from concrete product attributes. This then translates into important implications for branding. "Brands provide long-term values through their names and through associations that add to or subtract from the utilitarian features of a product." (Aaker, 1991; Schmitt & Simonson, 1997, p. 17). These 'soft' associations are what constitute emotional or psychological branding, which makes use of marketing aesthetics to build brand equity. When differentiation does not occur at the level of product attributes, intangible

properties such as experiential satisfaction become elements that create brand loyalty (Schmitt & Simonson, 1997). In addition, communication vehicles, such as the Internet and virtual reality, attract attention from consumers in a way that engages their senses so that mere brand names and associations might not be enough to draw consumer attention; hence, it is reckoned that “the branding phase is losing its vitality and is being replaced by the marketing of sensory experiences, i.e., by marketing aesthetics” (Schmitt & Simonson, 1997, p. 18).

Aesthetics are an integral part of marketing communications, influencing the design of logos, advertising, atmospherics and package design. The latter is in fact increasingly being recognized as a communication tool that helps make brand decisions at the point of purchase. The package is emerging as a form of advertising, as a brand differentiator and even as an entity that is not entirely separable from its contents since consumers tend to “relate emotionally not to the facts (the realities) of the products/packages they are involved with, but rather to their perceived reality” (Sacharow, 1981, p. 3).

In a global world, where cultural and economic differences exist, there is pertinent debate about whether to localize or standardize marketing communications for effective consumer acceptance. Numerous studies have been conducted on the implications of cultural differences on advertising, while there

is less information on how corporate aesthetics as they relate to packaging might have to be adapted across international borders.

### ***Purpose of this paper***

So far, the literature on branding has focused on “naming and associations and broad strategic marketing issues- not on the variety of possible sensory elements that come together to create a brand identity” (Schmitt & Simonson, 1997, p. 17).

The aim of this paper is to examine, firstly through a literature review, the ways in which aesthetics, as they relate to package design in particular, can assist in building brand equity. The focus is on visual aesthetics, and specifically on colour, shape and typography.

Following this review, this project aims to examine culture’s effects on marketing aesthetics. Specifically, a study of how the visual aesthetics of packaging design differ between Canada and South Africa is conducted, through an examination of product packaging. There will then be an attempt to relate these differences to cultural values (based on the Hofstede dimensions), as well as to the stage of ‘sophistication’ in terms of economic development in a developed and emerging economy respectively. The reason that the South African consumer market was chosen for comparison with the Canadian market is because South Africa offers a wide enough choice of products for comparison,

while still being an emerging consumer market (Burgess & Harris, 1996), and also due to the cultural differences it has with Canada. Further, few of the content analysis studies undertaken so far have focused on marketing communications pertaining to African nations (Abernethy & Franke, 1996).

## LITERATURE REVIEW

### *The role of aesthetics in marketing*

#### **Definition**

The term “aesthetics” is derived from the Greek word ‘aisthetikos’, meaning “perceptive, especially by feeling” (Schmitt & Simonson, 1997).

According to Baumgarten, an eighteenth century philosopher, ‘aesthetics’ refers to a particular branch of philosophy that aims to produce “a science of sensuous knowledge in contrast with logic, whose goal is truth” (Schmitt & Simonson, 1997, p.18).

The ‘aesthetic response’ involves the registering of affect or pleasure due to the conscious or unconscious influences of aspects of an object (Barmossy, Scammon, and Johnston, 1983). In fact, “early work in Gestalt psychology and the psychology of art as well as recent research on visual priming, implicit memory, and automatic processing, suggests that colours and shapes may affect us directly without conscious processing” (Schmitt & Simonson, 1997, p. 19).

Aesthetic considerations are related to structural components that make a product functional. Aesthetics are an inherent part of design given that the



design or physical form of a product encompasses the aesthetic aspects of the product such as shape, colour, or texture (Veryzer, 1995).

Marketing aesthetics draws from product design, communications research and spatial design. The following diagram illustrates how form, peripheral message and symbolism interact to make up the aesthetic component of a product (Schmitt & Simonson, 1997).

Table 1: The components of marketing aesthetics<sup>1</sup>

<b>Product/Graphic Design:</b>	Function	Form
<b>Communications:</b>	Central Message	Peripheral Message
<b>Spatial Design:</b>	Structure	Symbolism

### The use of aesthetics as a marketing tool

Visual elements can be processed at an unconscious level, thereby affecting emotions directly (Scott, 1994) which make the visual components of marketing aesthetics significant to marketers (Schmitt & Simonson, 1997). Visual aesthetics have the ability to alter how consumers perceive products in a variety of ways. They can be used to formulate a complex argument through their ability to represent various concepts, actions and metaphors (Scott, 1994).

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<sup>1</sup> Based on Smith and Simonson, 1997

### ***Identity and differentiation***

Product design and aesthetics are increasingly being used as factors that can differentiate products from their competitors in a global market place.

Indeed, product design is emerging as a key marketing element, leading to the introduction of the term 'competitive aesthetics' (Kotler & Rath, 1984). Several companies, as discussed later, have in fact used aesthetics as a differentiation tool in order to convey the personality of the company or of the brand. Since products are sometimes only differentiated from each other on the basis of aesthetics (colour, for example), this indicates that aesthetics have a valuable function in "information processing and attitude formation" (Wallendorf, 1980, p.3).

Distinguishing features that help products with superior design stand out are unique marks, distinctive logos, a distinct tone of voice established through language, layout or imagery, colour, and memorable shapes (Day, 2003). Just as brand names and logos may not be legally imitated by competitors, trade dress, "the legal term for a brand's distinctive stimuli" (Schmitt & Simonson, 1997, p. 22) is another way in which the identity of a brand can be maintained through aesthetics.

### ***Meaning and symbolism creation***

Visual aesthetics can also act as metaphors to evoke meanings of both similarity and difference (Pollay, 1983). Visual aesthetics have a symbolic

function that influences how a product is comprehended and evaluated. Images of elegance, ease of use, youthfulness, durability, and innovativeness all may stem from choices marketers make in developing the appearances of new products (Forty, 1986). In marketing, consumers are viewed as beings that see material goods as symbols of attributes, goals, and aspirations (Levy, 1959). Thus, interaction with brands projects social meanings both in terms of “public meaning” and in terms of self-esteem (Richins, 1994). Hence, visual aesthetics have a significant role to play since “visual metaphors, like their verbal counterparts, are often quite evocative, transmitting multiple meanings or dimensions of both similarity and difference” (Pollay, 1983, p.75).

### ***Relationship formation***

In addition, the visual appearance of a product is the primary connection that a consumer has with a product, on which product/consumer relationships are formed (Hollins & Pugh, 1990). “It is the first thing about a product that connects with a potential buyer, and regardless of product class, judgments follow from this sensory experience” (Bloch, Brunel, Arnold & Todd, 2003, p.551). Product design has the ability to communicate certain characteristics to a consumer (Wallendorf, 1980), affecting how consumers “perceive and categorize a product”, and mould the way they think about its usage (Wallendorf, 1980, p.3). Specifically, a combination of structural and visual elements such as brand

logo, colour, fonts, pictures, product information, and shapes can convey brand associations, ranging from convenience and quality to nostalgia and prestige (Underwood, 2003).

### ***Aesthetics and premium pricing***

On a more tangible level, aesthetics can add value to a product by providing experiences that directly involve sight, hearing, touch and feeling. This value can then be tangibly priced: the experience that Starbucks' offers as a whole is what enables the company to charge as much as it does for a cup of coffee (Schmitt & Simonson, 1997). Hence, the willingness pay for an overall experience that is created by aesthetics is what in fact permits premium pricing. Customers are also willing to pay for the symbolism that can be extended from aesthetics to make a statement about their own image.

### ***"It all starts with the eye": the components of visual aesthetics***

This quote by Aristotle is especially relevant to marketing aesthetics. While taste, smell, touch, and sound also form part of the aesthetic equation, visual aesthetics are the most prevalent component used to create styles for brand and corporate identities (Schmitt & Simonson, 1997). In fact, it has been shown that recall is significantly aided when stimuli are shown in the form of pictures instead of words (Erdelyi & Kleinbard, 1978). This is due to the fact that pictorial representations involve more cues to increase the complexity of

processing, as compared to words, for instance. The elements of visual aesthetics that will be studied in this review are colour, shape (including size) and typography.

### **The role of colour in marketing aesthetics**

Can colour define a brand? It is indeed a powerful strategic tool that can accomplish marketing goals effectively (Geboy, 1996). With respect to packaging, specifically, colour is experienced on three levels by a consumer, namely the physiological, associational and cultural levels.

#### ***Physiological responses to colour***

There is a physiological, involuntary and universal response which causes red to accelerate heart rate or green to slow it down. Psychologically, we perceive objects to be moving when their colours are more saturated, while colours can also convey perceptions of distance (for e.g., blue and green are perceived as being farther away than are red, orange or brown). Warm colours at one end of the colour spectrum such as red, orange and yellow seem to convey energy and extroversion, and those at the other end of the spectrum such as green, blue, and purple reflect calmness and introversion (Schmitt & Simonson, 1997). Colour can indicate temperatures: red and orange indicate warmer temperatures than do blue or green, while light coloured objects are perceived to weigh less than darker ones (Tom, Barnett, Lew & Selman, 1987).

### ***Cultural colour associations***

Then, the visual conventions that have been established over time in society provide a cultural experience whereby some colours represent certain attributes in different cultures. For instance, grey is considered inexpensive in China and Japan but expensive, high quality and dependable in the United States. Purple is associated with expensive things in Asian cultures, but with cheap things in the United States.

### ***Association***

Finally, colour provides an associational experience that is linked to marketing efforts over time that translates into certain colours being linked to certain product categories (Underwood, 2003).

Colours are associated with certain images. For instance, to illustrate the fact that orange is associated with cheapness, Madden (2000) quotes the example of Wienerschnitzel, a hot dog company, which saw a 7% increase in sales after it incorporated the colour orange into its buildings to show that it sold cheap hot dogs. Luscher (1971) conducted studies to attribute qualities to 8 colours. Below are some universal associations linked to colour:

**Table 2: Associations linked to colour<sup>2</sup>**

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Red	Exciting, stimulating
Orange	Upset, distressed
Blue	Soothing, tender, sedative
Purple	Stately, dignified
Yellow	Cheerful, jovial, alertness, vivaciousness
Black	Strong, powerful, masterful, final
White	Innocent, pure

---

Combinations of colours can also convey strong associations, some more complex than those created through the use of only one colour. The colours of the rainbow or a combination of the various colours in a rainbow overshadow the unique associations related to individual colours. For instance, the use of a combination of earth tones at the Phoenix airport conjures up an image of the desert, while the colours in the Italian flag can reinforce national identity associations (Schmitt & Simonson, 1997).

Colour might also be an indicator of quality and credibility in advertising (Kirmani, 1997). The use of colour in advertisements serves to attract attention as well as enhance communication through visual and copy elements (Lohse & Rosen, 2001). Colour's importance may also convey information that is not explicitly stated in the copy of the ad (Lohse & Rosen, 2001). For instance, claims

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<sup>2</sup> Based on Smith and Simonson, 1997

of freshness for food may be demonstrated through the colour of the food (Mitchell & Olson, 1981). Ad colour may also enhance the perception of brand attributes when colour is used so that the resources required for processing the ad colour are congruent with the level of motivation or involvement of the consumer. Hence, colour can contribute to substantiating ad information when it is used to highlight that information which is relevant to the message that the ad is trying to convey (Meyers-Levy & Peracchio, 1995).

### ***Identification and differentiation***

Colour is one of the tools that marketers control to create, maintain and modify brand images in customer's minds (Kirmani, 1997; Schmitt & Simonson, 1997). The use of a single colour or combination of colours consistently across brand cues such as packaging and logos can contribute to a brand's visual identity (Schmitt & Simonson, 1997).

Customers may also resort to 'extrinsic cues', such as colour, to make a choice, when they are unable to evaluate a product (Olson & Jacoby, 1992). For instance, they may use colour to identify brands, make judgments about quality, weight, temperature and even attribute gender to a product (Tom, Barnett, Lew & Selman, 1987).

In addition, colour can be used to distinguish different product lines within the same brand through changes in packaging colour. Colour can also be



used to differentiate a product from its competitors; for instance, a brand that uses colour in a product that traditionally does not do so would stand out from its competitors (e.g., Cooper Industries' Plumb hammers have bright orange handles).

### **Typography: dressing up the words**

Typography, or the “costume or physical appearance of written words” can be likened to the voice for print advertising and product packaging (Childers & Jass, 2002, p. 93). Typeface is a component of the aesthetic element that is made up of other aesthetic components, such as shape, and colour (Schmitt & Simonson, 1997). The elements that make up typeface are line, weight, orientation, and size (Childers & Jass, 2002). The “line” refers to the style of the letter (round vs. angular, for example), while the “weight” refers to the “volume of white space the type replaces with ink” (Childers & Jass, 2002, p. 94). The “orientation” refers to the vertical position (upward vs. slanted) (Childers & Jass, 2002, p. 94) and size refers to the sizes of the three components of a letter, i.e., the x-height, ascenders and descenders.

### ***Image creation through association***

Typefaces have the ability to contribute to brand image by adding representational qualities to words or letters (Schmitt & Simonson, 1997).

Research shows that consumers are able to read meanings into different kinds of

typefaces (Childers & Jass, 2002). Shape defines typefaces and produces its own associations. The table below illustrates some examples cited by Schmitt and Simonson (1997):

**Table 3: Typeface associations<sup>3</sup>**

Sans-serifs	Modern
Serifs	Old fashioned, traditional
Tall, narrow letter with precise serifs	Elegance
Rounded, full letters without serifs	Friendliness, Amateurishness
Handwritten	People oriented, unthreatening, low-key
Cursive rather than print	Fancy, celebratory
Capital letters	Authority, aggressiveness
Lower case letters completely	Daring, understated impression

The usage of a certain typeface that is normally associated with another well-known company/brand name can convey those qualities to another brand using the same typeface. For instance, the use of letters in a typeface similar to that used on a federal building in a neighbourhood of Washington D.C. might convey the attributes of power and strength to a Benetton store using the same lettering to define their brand (Schmitt & Simonson, 1997).

<sup>3</sup> Based on Smith and Simonson, 1997

### ***Perception and Memory Creation***

Some elements in typefaces are not consciously memorized, but may actually communicate certain meanings for the brand or company using it at an unconscious level. It has been found that certain elements such as layout, colour, and font can create semantic associations for products in both low and high involvement situations (Jaycoby & Hayman, 1987). It is important that the typeface used reinforces the message that the ad or packaging copy wants to transmit (Childers & Jass, 2002). Comprehension time might take longer when a word is written in a typeface that does not reflect the meaning of it; for example, there might be a longer reaction time to process the words “light or heavy” if inconsistent fonts such as italic or bold are used (Lewis & Walker, 1989). Typefaces can thus contribute to creating brand memory by complementing other visual elements such as pictorial representations, copy and colour (Childers & Jass, 2002).

### **Shape**

Shape is an element that can prove to be an important element in terms of identity and differentiation for a product. The shape of the Coca-Cola bottle, the Channel No. 5 container and the Absolut Vodka bottle are just a few examples of how shape can displace functionality as a marketing tool (Schmitt & Simonson, 1997).

### *Dimensions of shape*

Size, angularity, proportion and symmetry are the dimensions of shape that are the most relevant to marketing aesthetics (Schmitt & Simonson, 1997).

Angularity is associated with conflict, dynamism, and masculinity while roundness conveys harmony, softness and femininity. Hence, straight shapes convey masculinity, sharpness, and abruptness, while curvy shapes project femininity, softness and continuity (Schmitt & Simonson, 1997).

Symmetry has been shown to psychologically affect the way in which humans perceive the attractiveness of objects. Symmetry adds balance, thereby contributing to the visual appeal of an object (Schmitt & Simonson, 1997).

Proportion is another element of shape that can create psychological associations. Specifically, long, angular shapes can appear to project a dominating image, while short angular shapes can appear less intimidating. Round shapes, by virtue of their perfect symmetry, can seem less powerful than angular shapes, projecting softness (Schmitt & Simonson, 1997).

### *Image creation*

Shape can contribute to the functionality of a product, which is an important element of product design. For instance, a handle added to the package of a household cleaning product can make it more valuable to a customer. Shape can also be instrumental in adding to the aesthetic value of the

package; good examples of aesthetically pleasing package shapes would be perfume, Coca-Cola or Heinz ketchup bottles. In a sense, the shape of a package can also help in positioning a brand; for instance, a simple packaging redesign of a Marlboro cigarette package with a flip-up top and a rugged box changed its image into a brand more suited to the male customer, helping change its previous image from a brand targeted to women (Schmitt & Simonson, 1997). Cosmetic products such as perfumes and colognes have long made use of shape to convey experiential or symbolic benefits like sensuality, for instance (Underwood, 2003).

### ***Logos***

Shapes form the basis of logos, which often come to symbolise the brand. Logos make use of shape to convey certain meanings about a brand, and when repeatedly used to represent products can become “a familiar part of an identity” (Schmitt & Simonson, 1997, p. 92). Proprietary rights for logos can also help in protecting brand identities from competitors. Logos can take on abstract forms, such as the Nike “swoosh” that suggests action, or representational forms, such as the Wilkinson sword, which attaches the meaning of sharpness and precision to an otherwise non-meaningful brand name.

## ***Brand building through aesthetics***

Improved aesthetics have been the instrument by which several brands have accomplished a change in their brand image in order to differentiate themselves from a cluttered marketplace.

### **Absolut Vodka- Aesthetics with a twist**

Absolut Vodka faced severe competition from Stolichnaya, mostly due to the fact that it had an indistinctive brand name, and that it came from Sweden, a place not necessarily associated with quality Vodka. Its innovative bottle design, part of a marketing campaign that positioned it as “smart, showy, sassy, sophisticated, sometimes silly, though always stylish”, however propelled it to occupy the first place in imported vodka’s (Schmitt & Simonson, 1997).

### **Cathay Pacific**

Cathay Pacific repositioned itself visually through the redesign of its logo, as well as the interior of its planes and offices. The change in design addressed a change in the company’s customer base from tourists travelling to Asia from the West, to include a broader audience. The new logo, featuring a white brushstroke (the “brushwing”), imitates Chinese calligraphy, while also evoking the wing of a bird about to take flight. The logo is designed to signal technological expertise through the wing of a bird, while Chinese calligraphy evokes personal service

associated with the Asian way of doing things. The green colour was retained in the logo to maintain Cathay's brand identity, while the shade was changed so as to evoke a newer identity. The colour schemes in the airline's cabins and lounges relate to the natural elements of water, flowers, trees, stones, and slate, all prevalent elements in the Chinese art of Feng Shui (Schmitt & Simonson, 1997).

## **Starbucks**

Starbucks uses aesthetics to create a style that permeates all aspects of the company in order to provide an aesthetic experience to the consumer at various sensory levels. From its light wood coloured furniture, to brown bags, and the green female icon, the company has managed to create an organic style that reflects its environmental-friendly personality for the customer in the various ways in which they come into contact with the company. Starbucks has won many awards for its design; an example of the role of aesthetics in its atmospherics is the colours used for lamps, walls and tables, which imitate coffee tones in green, and various shades of brown. Its coffee packages are smooth, yet strong, while permitting one to feel the texture of the coffee beans through it (Schmitt & Simonson, 1997).

## *The role of packaging as a communication vehicle*

### **Symbolism transfer**

A symbol is defined as a general term for all instances where experience is mediated rather than direct; where an object, action, word, picture or complex behaviour is understood to represent not only itself by also some other ideas or feelings (Levy, 1959; Sirgy, 1982; Solomon, 1983; Belk, 1988; Richins, 1994; Underwood, 2002). Current marketing literature proposes that product purchase is influenced by the symbolic meaning of products in addition to functionality (Levy, 1959; Solomon, 1983; McCracken, 1986; Belk, 1988; Dittmar, 1992). Specifically, consumers derive meanings related to their self-concept from the products they purchase; packaging provides interaction at both the mediated and lived experience levels and thus provides these meanings at a tangible level (Underwood, 2003).

Also, packaging is a valuable transmitter of symbolism for the representation of a corporation or brand as a whole since it provides an indication of the quality and nature of the product, and by extrapolation, refers to the quality of the brand (Underwood, 2003). This aspect of packaging makes use of shared social meanings to use package design strategies to provide brand positioning. Packages can convey images of upscale positioning, for instance, or even regional/national brand identities (Underwood, 2003).



## **Communication transmission**

In addition, it would seem that there is a growing emphasis on the role of packaging as a communication vehicle given that there has been an increase in “nondurable product buying decisions at the store shelf” (Underwood, 2003, p.2) and a decrease in traditional brand-building advertising spending initiatives (Semenik, 2002). As a result, packaging is used to promote brand differentiation and identity for homogenous products (Spethmann 1994; Markgraf 1997; AMA 1998; Swientek 2001; Bertrand 2002 & Doyle 2002). Packaging accomplishes its communicative task by virtue of structural and visual components such as brand logo, colours, fonts, package materials, product descriptions, shapes and other elements (Underwood, 2003). These structural components can reflect the “nature and personality of a product” (Young, 1996).

## **Tangibility of experience**

Further, packaging is a “three dimensional marketing vehicle” that is tangible and provides a mediated as well as lived experience versus advertising that remains mainly a mediated experience (Underwood, 2003). It also has the ability to convey objective and emotional information about the contents of the product, at the point of purchase and then to reinforce brand image and equity when usage occurs (Schwartz, 1971). That is, beyond providing an intermediate symbolic experience, packaging also provides a ‘lived experience’ (Underwood,

2003), where there is a relationship formed between the consumer and the product package that happens with usage, when the package becomes part of a consumer's life (Lindsay, 1997). Hence, package design has become an important factor in creating or enhancing the consumer/brand relationship (Fournier, 1998). Also, intangible associations such as nostalgia, for example, that can be created by interaction with packaging can create a relationship (Underwood, 2003). These functional, experiential and symbolic benefits provided by product packaging via lived experiences indeed contribute to the development or strengthening of the relationship between the consumer and the brand (Underwood, 2003).

### ***From east to west: culture's effects on marketing aesthetics***

The members of a particular culture share a body of vocabularies, conventions, experiences and knowledge that dictate the way in which messages are crafted and interpreted, with variations from culture to culture. Thus, "cultural knowledge provides the basis for normative interaction and persuasion" (Scott, 1994, p. 2).

Hence, not surprisingly, "ignoring culture's influence has led many companies to centralize operations and marketing, which instead of increasing efficiency results in declining profitability" (de Mooij, 2002, p. 63).

Brand names are very important tools in conveying images and associations about a brand. Yet, these verbal cues might be misunderstood, or mispronounced as language problems of differing cultures come into play. Non-verbal cues, such as colour, then become more important. Maintaining consistent brand images across cultural borders has to take into consideration cultural, social and economic factors (Madden, 2000), since socio-demographic and psychological factors are at the root of differences in consumer behaviour (de Mooij, 2002). Thus, aesthetic strategy is very much related to the cultural values prevalent in that particular society.

### **Defining culture**

"Culture can be defined as the totality of behaviour patterns in peoples' lives" (van den Berg-Weitzel & van de Laar, 2000, p. 172). For the purposes of this research, Hofstede's dimensions of culture were used since most of the literature surveying cross-cultural differences in marketing used these dimensions as a basis to compare differences in marketing communications. The dimensions of culture as identified by Hofstede (1998, pp.25-26) are as follows:

Power distance is defined as the extent to which less powerful members of institutions or organizations within a country expect and accept that power is distributed unequally; from relatively equal (that is, small power distance) to extreme unequal (large power distance). The basic dilemma in this case is human inequality.

Individualism is defined as the extent to which the ties between individuals in a society are loose so that everyone is expected to look after himself or herself and his or her immediate family only. The opposite of individualism is called collectivism, defined as the extent to which people in a society from birth onwards are integrated into strong, cohesive ingroups, which throughout people's lifetime continue to protect them in exchange for unquestioning loyalty. The basic dilemma in this case is human togetherness.

Masculinity is defined as the extent to which social gender roles in a society are clearly distinct; men are supposed to be assertive, tough and focused on material success; women are supposed to be more modest, tender and concerned with the quality of life. The opposite pole is femininity, defined as the extent to which gender roles in a society overlap; both men and women are supposed to be modest, tender and concerned with the quality of life. The basic dilemma in this case is gender roles.

Uncertainty avoidance is defined as the extent to which members of a culture threatened by uncertain or unknown situations. The basic dilemma in this case is dealing with the unknown. Uncertainty avoidance at the nation level is statistically associated with the expression of emotions: in uncertainty avoiding nations, people are more expressive; in uncertainty tolerating nations the expression of feelings is inhibited.

The values for Hofstede's dimensions for South Africa and Canada, respectively, are as follows:

**Table 4: Hofstede dimension scores for South Africa and Canada**

	Power Distance	Individualism	Masculinity	Uncertainty Avoidance
South Africa	49	65	63	49
Canada	39	80	52	48

Thus, South Africa exhibits greater power distance and masculinity, while Canada is more individualist. South Africa and Canada are equal in terms of uncertainty avoidance.

### **Culture and package design**

Just as national culture influences consumer acceptance of different types of advertising (de Mooij, 1998), research also shows that there is a communicative value inherent in packaging that might differ across cultures (van den Berg-Weitzel & van de Laar, 2000, p. 172). In terms of marketing aesthetics, the ways in which colour, shape and typeface interact to authenticate packaging as a communicative tool, would thus vary across cultures. Therefore we expect differences in package design between South African and Canadian products.

### **Cultural differences in colour meanings**

“Your red is not mine and your blue is my turquoise. We look but don’t see until our brain is engaged. We see with our brains, not with our eyes”

(Tutssel, 2001). As mentioned earlier, colour associations differ across cultures. Jacob (1991) tested Luscher's colours in an international context and found that some colours have universal meaning, and others don't. Cultural diversity would then dictate that standardized visual brand identity is not the best strategy everywhere. For example, in Asia, consumers tend to evaluate brand names by such factors as yin and yang, colour or letter strokes (Schmitt & Pan, 1994).

There are two schools of thought relating colour associations across cultures. On one hand, there are claims that the meanings of colours are learnt from the environment and therefore, colour meanings should hold true across cultures (Osgood, 1975). For example, Madden's (2000) research on the ways in which colour, through packaging, logos, and products, can create and sustain brand and corporate images in customers' minds, found that most colours had similar meanings in customers' minds across cultures. On the other hand, it is argued that meanings are learnt from individual experiences, myths, literature and language of a culture, and are thus not similar across the globe (Calkins, 1895). An integration of the two concepts contends that primary emotions (e.g. anger and fear) stem from evolutionary responses and these relate to universal sensory perceptions about colour while compound emotions (e.g., jealousy) are

learnt and these may lead to differences in colour associations across cultures (Hupka, 1997).

Research has shown that colour differences in package design relate to the masculinity/femininity, uncertainty avoidance and power distance dimensions on the Hofstede scale (van den Berg-Weitzel & van de Laar, 2000). Specifically, masculine cultures differentiate between masculine and feminine attributes and emphasize the feminine attributes in feminine products. Thus, feminine products in more masculine cultures will come in packaging that displays softer and more harmonious colours (van den Berg-Weitzel & van de Laar, 2000). This leads us to the following hypothesis:

*H1a: Feminine product packaging in South Africa will exhibit softer and more harmonious colours as opposed to Canadian feminine product packaging*

Expressiveness<sup>4</sup>, which includes colour dimensions, also correlates with power distance (van den Berg-Weitzel & van de Laar, 2000). Hence,

*H1b: Product packages in South Africa will exhibit brighter and more contrasting colours than will those in Canada*

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<sup>4</sup> This criteria relates to the softness and harmony of colour, the aggressiveness of typography (including the contrast value of the brand name) and the angularity of shape (Van der Berg-Weitzel, 2000)

## Cultural differences in typography

Research carried out by van den Berg-Weitzel & van de Laar (2000) suggests that differences in typography as they relate to packaging design would be in terms of the shape of typeface used (angular fonts suggest aggressiveness), the size of the font used for brand name or logo, the amount of text, and the use of lower case or upper case letters. In terms of cultural differences, van der Berg-Weitzel's research points to the fact that typographical representation on packaging relates to all four dimensions of Hofstede's scale.

For instance, masculinity is conveyed through aggressive typography and bigger contrast values for brand name/logo, while femininity is emphasized by less aggressive typography and subdued brand name/logo contrasts. Thus, in a masculine culture like South Africa:

*H2a: South African feminine products will exhibit less angular typography, with subdued brand name/logo contrasts compared to Canadian feminine product packaging*

Individualism can be reflected in packaging through more context<sup>5</sup>, more information<sup>6</sup> and more identification<sup>7</sup> (van den Berg-Weitzel & van de Laar,

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<sup>5</sup> Refers to amount of verbal communication and contrast of brand name with background (van der Berg-Weitzel, 2000)

<sup>6</sup> Refers to quantity of text and amount of non-verbal communication, and shape (van der Berg-Weitzel, 2000)

<sup>7</sup> This refers to the prominence of the producer name and the use of lower vs. upper case letters (van der Berg-Weitzel, 2000)



2000). This entails a larger amount of text to convey information since individualist cultures tend to be associated with low-context communications where there is an emphasis on facts, figures and other information, as well as a higher level of non-verbal communication such as illustrations and pictures (van den Berg-Weitzel & van de Laar, 2000). Also, packages in individualist cultures would have a bigger brand name as compared to the producer name and use upper case letters to reflect higher needs for identification. Therefore:

*H2b: South African product packages will exhibit a smaller amount of text than Canadian packages in accordance with lower individualist values*

*H2c: South African product packages will exhibit less non-verbal communication*

*H2d: South African packages will exhibit a more prominent producer name than will Canadian packages*

*H2e: South African packages will make more use of lower case letters than will the Canadian ones*

High power distance cultures would tend to display less information, less identification, and more expressiveness (van der Berg-Weitzel, 2000). This translates into more aggressive typography, bigger contrast values for brand name/logo, a smaller quantity of text, less non-verbal communication as well as a

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smaller brand name as compared to the producer name, and lower case letters. In addition to the propositions put forward above, we would expect the following:

*H2f: South African products will exhibit more aggressive typography*

*H2g: South African products that reflect will exhibit bigger contrast values for the brand name/logo*

### **Cultural differences in shape**

Shapes, unlike, words, can carry meanings that are transferable across cultures and can be a powerful tool in emotional branding. Attention needs to be paid, simultaneously, to associations that may not hold true across all cultures, however. This might have important implications for international marketing aesthetics.

Size, a component of shape, is perceived differently across cultures. For instance, there is a certain preference for largeness in individualist cultures, which harbour the concept of “big is beautiful”.

According to van den Berg-Weitzel’s research (2000), package shape relates mostly to culture in the following ways. Masculine cultures would emphasize roundness in feminine products, while high uncertainty avoidance cultures would prefer angular shapes, as would high power distance ones.

*H3a: South African feminine product packaging will have rounder shapes than Canadian ones*

*H3b: South African product packaging would exhibit more angular shapes than Canadian packages*

### ***Any room for aesthetics? Does GNP affect marketing aesthetics?***

Cultural differences account for a major part of the difference in marketing aesthetics used in communication vehicles. The role that economic development plays is also an important factor to be examined.

It is contended that factors like design, style and symbolism might matter less to a consumer society that is at a lower stage of economic development (Tse, Belk, Russell & Zhou, 1989). This might be due to the Maslow hierarchy of needs, where there is greater focus on meeting functional needs. In fact, a culture might evolve from being a utilitarian one to a hedonist one as it moves toward being a consumer society (Tse, Belk, Russell & Zhou, 1989).

For example, research shows that consumers in former socialist economies prefer their ads to be 'clear, simple and easy to understand' while those from other market economies in Europe are more concerned with the image portrayed by the advertisements (Herpen, Pieters, Fidrmucova & Roosenboom, 2000). In part, higher education and literacy levels might account for the higher levels of

information present in marketing communications in developed countries (Noor Al-deen, 1991). Higher levels of competition due to product innovation might also be a reason for communications that are superior in terms of information content (James and Hill, 1991). Hence, we would expect that:

*H4a: There will be less product information on South African product packaging*

### ***Summary of relationship between culture and package design factors***

The table below sums up the way in which colour, shape, typography and non-verbal communication relate to expressiveness, context, symbolism, identification and information. These dimensions are then related to the cultural dimensions of masculinity, individualism and power distance.

**Table 5: Relationship between colour, shape, typography and non-verbal communication on package design factors**

	Expressiveness	Context	Information	Identification	Symbolism
<b>Colour</b>	Softness				
	Harmony				
<b>Shape</b>	Angularity		Angularity		
<b>Typography</b>	Angularity	Amount of verbal communication	Quantity of text		
	Upper/lower case	Contrast value of brand name			
		Contrast value of brand name			
<b>Pictures/ Non-verbal communication</b>					Emphasis on non verbal communication instead of product information

Table 6: Relationship between culture and package design factors<sup>8</sup>

	Expressiveness	Context	Information	Identification
Power distance	+		+	–
Masculinity	+	–		
Individualism		+	+	+

+: Positive correlation      --: Negative correlation

### *Effect of culture on product categories*

Further research has been conducted specifically on the product categories that will be examined in this study. Van der Berg-Weitzel (2000) found that for feminine deodorant package characteristics expressiveness is stronger in feminine cultures, context in individualist cultures, symbolism in masculine cultures, and identification in weak uncertainty avoidance cultures. For mineral water package characteristics, expressiveness was associated with high uncertainty avoidance cultures and with more information in low power distance, individualist, and low uncertainty avoidance cultures. Soup packaging exhibited more symbolism in low uncertainty avoidance cultures. Although uncertainty avoidance will not be measured in this study due to the similarity in

<sup>8</sup> Based on van den Berg-Weitzel and van de Laar, 2001

the scores for this dimension between the two cultures, we will still include soup in the product sample. Cigarette packets showed more identification in small power distance cultures, while cigar packets showed more expressiveness in high power distance cultures, more symbolism in feminine cultures and more identification in high individualist cultures.

Hence, more specifically, we would expect the package characteristics (in terms of individualism, masculinity, and power distance) for the deodorant, mineral water, cigar and cigarette categories to be as follows for South African products as compared to Canadian products:

**Table 7: Effect of culture on product categories (South African compared to Canadian)**

<b>Feminine Deodorant</b>	
<i>More masculinity</i>	<i>Less expression:</i> soft, harmonious colours, rounded shapes, less aggressive typography, smaller brand name/logo contrast
<i>Less individualism</i>	<i>Less context:</i> less prominent brand name, smaller quantity of text and information, aggressive typography
	<i>More symbolism:</i> more use of symbolism, less emphasis on product characteristics
<b>Mineral Water</b>	
<i>More power distance</i>	<i>Less information:</i> smaller quantity of text, less non-verbal communication and rounder shape
<i>Less individualism</i>	
<b>Cigarettes</b>	
<i>More power distance</i>	<i>Less identification:</i> smaller brand name as compared to producer's name, lower case letters
<b>Cigars</b>	
<i>More power distance</i>	<i>More expression:</i> brighter, more contrasting colours, angular shape, aggressive typography, more prominent brand name/logo
<i>More masculinity</i>	<i>Less symbolism:</i> less use of symbolism, more emphasis on product characteristics
<i>Less individualism</i>	<i>Less identification:</i> smaller brand name as opposed to producer name, lower case letters



## METHODOLOGY

### *Content Analysis*

Content analysis has long been used to study communication messages. It has been defined as “a research technique for the objective, systematic and quantitative description of the manifest content of communication.” (Berelson, 1952, p. 55). Kassarian (1977) outlines certain criteria that should be met by this method. These include objectivity (this refers to the application of strict rules at each stage of the research process), systematization (the inclusion and exclusion of categories is done according to consistent rules, thus eliminating any bias based on a selection of material supporting the researcher’s hypotheses) and quantification (this means that the data gathered should be pertinent to statistical inferences) (Kassarian, 1977, p. 9).

Our treatment of packaging in this study is in terms of a brand communication vehicle, which makes the application of this method feasible. The model used is based on a previous study carried out by van der Berg-Weitzel in 2000.

### ***The van der Berg-Weitzel study***

The research method for this project is based on that of van der Berg-Weitzel's (2000) study comparing the packaging in five different categories (i.e., feminine deodorants, mineral water, soup, cigarettes and cigars) across seven countries. Van der Berg-Weitzel related package characteristics to Hofstede's culture dimensions. The packages were measured by four experts using design dimensions such as colour, shape, use of verbal and non-verbal codes, symbolism, and brand name/logo aspects. In addition, the study correlated each of the product characteristics with the Hofstede dimensions in order to see the relationships between product package and cultural characteristics across countries and product categories.

### ***Research Method***

#### **Package Selection**

In order to extend the existing knowledge on this subject, and to adhere to the principle of systematization described above, the same categories of products used in the Berg-Weitzel study were used here. In addition, one more product category, i.e., coffee was added to the study. Package samples from six different categories of products (i.e., feminine deodorant, mineral water, soup, coffee, cigars and cigarettes) were selected from both countries.

## **Pre-test**

The packages were first evaluated by the author. This resulted in a few modifications in the evaluation form, as well as a few product substitutions. The results obtained by the author were not used for statistical analysis to avoid bias.

## **Procedure**

The packages were evaluated by 2 graduate students and by a professional graphic designer. The coders were chosen from different backgrounds and cultures based on guidelines by Samiee and Jeong (1994). Hence, the coders consisted of a professional graphic designer from Mauritius, a Turkish MBA student and an Indian computer science graduate student, both of whom are visual design oriented. Krippendorff (1980) suggests that the coders not have any interaction during coding to avoid biasing interpretations, and so the evaluations were done individually by each of them. Each coder was provided with the actual package samples and evaluation forms to record their observations on.

Samiee and Jong (1994) also suggest that two or more of the coders should agree upon the coding; this was accomplished by carrying out statistical analysis (ANOVA) to determine the differences found between coders. Areas of disagreement were then discussed and a consensus reached in order to increase the consistency of the results.

## **The evaluation form**

The criteria used to evaluate the packaging were based on the different ways in which colour, shape and typography could influence the package design.

A seven point scale anchored by bipolar adjectives was used for questions addressing the degree to which package characteristics differed. Ratio scales were used for measurements of characteristics such as package size, while nominal scales were used for upper case/lower case evaluations. The actual coding forms can be referred to in appendix 1.

The following criteria were used, based on the van der Berg-Weitzel study which grouped the criteria under the five categories of expressiveness, identification, information, context and symbolism, as explained above:

- Use of colour (soft vs. bright, harmonious vs. contrasting)
- Shape (rounded vs. angular)
- Aggressiveness of typography (lower vs. upper case letters, thick vs. thin letters)
- Contrast value of brand name and logo with background
- Verbal communication of content (quantity of text measured by counting number of English words on package)

- Non-verbal communication about the contents of the packaging  
(actual area covered by illustrations)
- Ratio of areas covered by producer name to brand name

## RESULTS

In total, 138 evaluation forms were filled out. 46 product packages (23 each from Canada and South Africa respectively) from 6 categories were evaluated. Three coders examined the packages separately.

### *Validity of content analysis*

As a first step, an ANOVA was run to identify any significant differences among the means of each coder's evaluation for each measure. As mentioned earlier, content analysis calls for an agreement between at least 2 of the coders. This test found significant differences in terms of angularity of typography, amount of non-verbal communication, amount of verbal communication and the degree of contrast in colour. The ANOVA table showing significant results are shown below and all the results are shown in the appendix.

**Table 8: ANOVA results for differences in means between coders**

	Coder 1	Coder 2	Coder 3	F value	Sig. value
N=138					
<i>Angularity (typography)</i>				6.821	0.002
Mean	3.13	3.72	2.69		
Std. deviation	1.36	1.41	1.22		
<i>Amount of non-verbal communication</i>				4.843	0.009
Mean	3.83	5.13	4.13		
Std. deviation	2.35	1.80	1.84		
<i>Amount of verbal communication</i>				5.556	0.005
Mean	3.52	4.30	4.59		
Std. deviation	1.41	1.38	1.91		
<i>Harmonious vs. contrasting colour</i>				8.277	0.000
Mean	5.0433	4.1087	3.43		
Std. deviation	2.13	1.51	2.02		

Independent samples t-tests were then run to see which coders disagreed on which variable. There were significant differences in means between coders 1 and 2 for all four variables, between coders 1 and 3 for 3 variables, and between coders 2 and 3 for one variable. In brief, coders 1 and 3 agreed on the angularity of the typography, while coders 2 and 3 agreed on the amount of non-verbal communication, the amount of verbal communication, and on the degree of contrast in colours. The significant results for the differences in means between the coders are shown below.

**Table 9: Independent Samples t-test for differences in means between coder 1 and 2**

	Coder 1	Coder 2	F	Sig. Value
<i>Soft vs. bright colour</i>			0.308	0.029
Mean	5.5000	4.7174		
Std. deviation	1.81046	1.55868		
<i>Level of contrast of colour</i>			12.844	0.017
Mean	5.0435	4.1087		
Std. deviation	2.12871	1.50891		
<i>Verbal Communication</i>			0.051	0.009
Mean	3.5217	4.3043		
Std. deviation	1.41011	1.38033		
<i>Non verbal communication</i>			8.719	0.004
Mean	3.8261	5.1304		
Std. deviation	2.35045	1.79640		
<i>Angularity of typography</i>			0.420	0.045
Mean	3.103	3.7174		
Std. deviation	1.35988	1.40891		

**Table 10: Independent Samples t-test for differences in means between coders 2 and 3**

	Coder 2	Coder 3	F	Sig. Value
<i>Verbal Communication</i>			6.701	0.011
Mean	3.5217	4.5870		
Std. deviation	1.41011	1.91574		



**Table 11: Independent Samples t-test for differences in means between coders 1 and 3**

<i>Non verbal communication</i>			2.968	0.017
Mean	5.1304	4.1304		
Std. deviation	1.79640	2.12507		
<i>Background contrast</i>			3.660	0.023
Mean	3.5000	2.7826		
Std. deviation	1.29529	1.65882		
<i>Angularity of typography</i>			2.096	0.000
Mean	3.7174	2.6889		
Std. deviation	1.40891	1.22144		

Discussion among the coders produced consensus values. Quantitative measurements of the number of words on each package and of the ratio of the areas of pictures to the area of package provided objective measures for comparison of both verbal and non-verbal communication.

### ***General differences between South African and Canadian products***

Once the validity of the data was determined, independent sample t-tests were run to test for differences in variable means across all products, product categories and coders. It was found that there were significant differences in the means between the two cultures for producer/brand name size ratio, quantity of text, amount of verbal communication and angularity of typography for brand name.

**Table 12: Independent Samples t-test for general differences in means between South African and Canadian package design**

	South Africa	Canada	F value	Sig. value
N=69				
<i>Producer/brand name ratio</i>			34.761	0.000
Mean	4726.16	9467.15		
Std. deviation	4580.75	8727.28		
<i>Quantity of text</i>			5.674	0.000
Mean	9.26	12.83		
Std. deviation	4.53	5.60		
<i>Amount of verbal communication</i>			6.42	0.001
Mean	4.59	3.68		
Std. deviation	1.44	1.71		
<i>Angularity of brand name (typography)</i>			0.023	0.022
Mean	4.41	3.72		
Std. deviation	1.71	1.75		

### ***Differences between South African and Canadian products by category***

Independent sample t-tests for each product category showed significant differences between South African and Canadian products as shown below.

#### **Feminine deodorants**

South African packages exhibited less verbal communication about the products, as well as a smaller amount of text than Canadian ones. As well, there were more pictorial representations on South African feminine deodorant packages.

**Table 13: Independent Samples t-test for differences in means between South African and Canadian feminine deodorant packages**

	South Africa	Canada	F value	Sig. value
N=9				
<i>Verbal Communication</i>			11.68	0.023
Mean	3.56	2.11		
Std. deviation	1.51	0.6		
<i>Area covered by pictures</i>			36.57	0.005
Mean	0.04	0		
Std. deviation	0.031	0.00		
<i>Quantity of text</i>			10.32	0.009
Mean	14	17.33		
Std. deviation	3.12	1.32		

## Mineral Water

For mineral water, significant differences between the cultural groups were found for producer/brand name size. The mean of the ratios of South African brand names to producer names, if any, was smaller than the ratio for Canadian packages, implying that producer names were more prominent in South African packages. The latter also exhibited a lower quantity of text and were judged to convey less non verbal communication about the contents of the package.

**Table 14: Independent Sample t-test for differences in means between South African and Canadian mineral water bottles**

	South Africa	Canada	F value	Sig. value
N=12				
<i>Producer/brand name size</i>			59.4	0.000
Mean	3031.25	13000		
Std. deviation	915.65	3837.61		
<i>Quantity of text</i>			16.23	0.000
Mean	7.25	19.5		
Std. deviation	0.866	4.34		
<i>Area covered by pictures</i>			1.93	0.002
Mean	0.0125	0.055		
Std. deviation	0.023	0.034		
<i>Non verbal communication</i>			1.58	0.013
Mean	6.17	4.33		
Std. deviation	1.50	1.87		

## **Soup**

The soup category differed between cultures in terms of communication about the contents of the package. South African soup packages appeared to display a smaller quantity of text, and were perceived to provide less verbal communication about the contents than did the Canadian packages. In addition, brand names for South African soup packages showed a higher degree of contrast with the background.

**Table 15: Independent Samples t-test for differences in means between South African and Canadian soup package samples**

	South Africa	Canada	F value	Sig. value
N=12				
<b>Soup</b>				
<i>Quantity of text</i>			3.143	0.001
Mean	7	14		
Std. deviation	2.86	6		
<i>Verbal communication</i>			0.00	0.021
Mean	4.75	3.17		
Std. deviation	1.48	1.64		
<i>Contrast with background</i>			0.868	0.004
Mean	2	3.42		
Std. deviation	0.95	1.16		

## Coffee

For coffee, differences between the two groups were shown in the producer/brand name size ratio; South African products again exhibited a more noted prominence in producer names than did Canadian products. South African coffee packages also made use of more pictures, and had less angular shapes than Canadian ones. As for typography, South African coffee packages used less angular typography and lower case letters rather than upper case letters, in comparison to Canadian packages.

**Table 16: Independent Samples t-test for differences in means between South African and Canadian coffee package samples**

	South Africa	Canada	F value	Sig. value
N=12				
<i>Producer/brand name size</i>			10.98	0.011
Mean	5160.94	15626.3		
Std. deviation	6091.07	11248.01		
<i>Area covered by pictures</i>				0.02
Mean	0.293	0.165		
Std. deviation	0.0814	0.0973		
<i>Angularity (shape)</i>			0.214	0.047
Mean	2.92	3.92		
Std. deviation	1.165	1.165		
<i>Angularity (typography)</i>			10.98	0.027
Mean	3.83	2.75		
Std. deviation	1.40	0.621		

**Table 17: Chi Square test for differences in use of upper or lower case typography between South African and Canadian coffee package samples**

	South Africa	Canada	Pearson Chi Sq.	Sig. value
N=12				
<i>Upper/Lower case</i>	1.5833	0.50361	17.143	0.000
Mean	1.17	2		
Std. deviation	0.389	0.00		

## Cigars

Cigars showed differences in terms of brand name typography, mainly. South African cigar brand names used less angular, as well as thinner fonts than did Canadian ones. In general, South African cigar packages employed thinner typography than did Canadian cigar packages.

**Table 18: Independent Samples t-test for differences in means between South African and Canadian cigar package samples**

	South Africa	Canada	F value	Sig. value
N=12				
<i>Angularity of brand name (typography)</i>			2.313	0.039
Mean	3.33	2.33		
Std. deviation	1.30	0.89		
<i>Thickness of brand name</i>			0.128	0.003
Mean	4.25	2.42		
Std. deviation	1.36	1.39		
<i>Thickness of typography</i>			0.711	0.008
Mean	4.83	3.42		
Std. deviation	1.11	1.24		

## Cigarettes

South African packages displayed lower case letters rather than upper case letters for brand name typography while Canadian cigarettes used upper case letters mostly.

**Table 19: Chi Square values for differences in use of upper or lower case typography for brand names between South African and Canadian cigarette package samples**

	South Africa	Canada	Pearson Chi Sq.	Sig. value
N=12				
<i>Brand name upper/lower case</i>			6.00	0.014
Mean	1.25	1.75		
Std. deviation	0.452	0.452		

## DISCUSSION

### *Testing of hypotheses*

The results showed no differences between packages from the two cultures in terms of colour. Hence, there is no support for the following hypotheses:

*H1a: Feminine product packaging in South Africa will exhibit softer and more harmonious colours as opposed to Canadian feminine product packaging*

*H1b: Product packages in South Africa will exhibit brighter and more contrasting colours than will those in Canada*

Interestingly, there were no differences between the packages based on the typography of feminine deodorants either, which leads us to reject the following hypothesis:

*H2a: South African feminine products will exhibit less angular, typography with subdued brand name/logo contrasts compared to Canadian feminine product packaging*

South African packages proved to have a lower quantity of text, while they were also perceived to exhibit a lower amount of verbal communication. Hence, we have support for the hypothesis that:

*H2b: South African product packages will exhibit a smaller amount of text than Canadian packages*



South African package samples did show brand name/producer name ratios that made producer names on these packages more prominent than on Canadian packages. Hence, there is support for the following hypothesis:

*H2c: South African packages will exhibit a more prominent producer name than will Canadian products*

There were no differences in the use of upper or lower case noted overall between Canadian and South African package samples. However, the coffee and cigarette samples did show statistical differences yielding support for the following hypothesis:

*H2d: South African packages will make more use of lower case letters than will the Canadian ones*

South African products, contrary to what was expected, exhibited less angular typography in general, and specifically, less angular brand name typography for cigars. Hence, the opposite of the following hypothesis is true:

*H2e: South African products will exhibit more aggressive typography than will Canadian products*

The soup category had bigger contrast values for South African packages, which supports the following hypothesis:

*H2f: South African products will exhibit bigger contrast values for the brand name/logo*

There were no significant differences in shape between the Canadian and South African feminine deodorant package samples which fails to support the following hypothesis:

*H3a: South African feminine product packaging will have rounder, smaller shapes than Canadian ones*

The fact that the South African coffee package samples had more rounded shapes than the Canadian coffee packages might suggest that the opposite of the following is true:

*H3b: South African product packaging would exhibit more angular shapes than Canadian packages*

The larger quantity of text and larger amount of verbal communication on the South African packages provide support for the following hypothesis related to the level of economic development:

*H4a: There will be less product information on South African product packaging*

## ***Relationship between culture and product categories***

### **Feminine deodorants**

The results indicate a lower amount of information, in accordance with the lower degree of individualism typical of South African culture. Another interesting finding is the use of more pictures, which seems to imply more symbolism in South African deodorant packaging. This is a reflection of the more

masculine culture in South Africa, which would emphasize feminine characteristics in feminine products.

### **Mineral water**

South African mineral water packages exhibited less identification and less information, associated with a higher power distance culture, as well as one which is less individualist.

### **Soup**

South African soup packages displayed less information, again reflective of a culture with high power distance and low individualism values. The high level of contrast of the brand name with the background shows more expressiveness which is again expected in a culture with more masculine values.

### **Coffee**

The findings for South African coffee packages seem to imply less identification and more information associated with higher power distance and lower individualism. The less angular shape and typography suggest less expressiveness, which makes sense when related to the masculinity dimension in this case, suggesting that coffee is a feminine product.

## **Cigars**

The findings for the cigar category were unexpected. The less aggressive typography on South African cigar packets, showing less expression, can be explained neither by the higher masculinity nor the higher power distance dimensions that South Africa has, as compared to Canada.

## **Cigarettes**

The cigarette samples showed less identification for the South African brands, which is consistent with the higher power distance and lower individualism values of that culture.

## **LIMITATIONS AND FURTHER RESEARCH**

One of the limitations of the study was the difficulty of obtaining package samples from South Africa, given geographical constraints, which limited the study to a total of 48 products only. An effort was made to gather 2 international brands, and 2 local brands from each country in each category, but this was not always possible. However, at least one international brand from each country in each category was used in this study.

Since both countries have multicultural populations, with at least two official languages, the measurements for the quantity of text and amount of verbal communication was limited to the English text. This eliminated translation problems.

Further research could be conducted using the most popular brands from each country, with a larger number of package samples, in order to determine whether the aesthetic differences in fact related to purchase behaviour.

Only one expert was available to analyse the packages. This limits this research to an exploratory analysis. Further research involving more qualified coders and using more product samples would permit stronger testing of the hypotheses.

Also, in order to determine whether these differences in package design do in fact have implications for marketing, further research could be carried out on the most popular brands from each country. Although an effort was made to do so in this study, it wasn't always possible due to geographical and time constraints.

## CONCLUSION

As expected, the differences in cultural norms based on masculinity/femininity, individualism and power distance dimensions were reflected in the differences in package design between the two countries. This exploratory research then suggests that design factors do relate to the national cultural characteristics of a country. A culture's particular aesthetic appreciation might then be a factor to consider when localizing package design.

Beyond package design, the role of aesthetics in consumer behaviour is significant, as shown by the compilation of research in the literature review. Colours, shapes and other elements of design operate on an unconscious level to influence the way in which information is processed, providing aesthetic ways in which to leverage the creation of brand identities, meanings and relationships.

## APPENDICES

### *Appendix 1 Package Evaluation Form*

Dear Participant:

I am currently researching the cross-cultural role of aesthetics in marketing as it applies to package design, especially in relation to colour, typography and shape. The aim is to compare the differences between South African and Canadian package samples in 6 product categories, namely mineral water, soup, coffee, cigars, cigarettes and feminine deodorants.

I would really appreciate your help in using your graphic design/visual art expertise to evaluate these products based on the scales provided below. You can bold or highlight the measure you'd like to choose on each of the scales.

This research is purely academic, and is not associated with any commercial company.

Thank you for your participation.

Sincerely,

Razmee K. Appadu  
MBA Candidate  
Simon Fraser University



## Lady Speed Stick deodorant (SA)

Soft colour	1	2	3	4	5	6	7	Bright colour
Harmonious colour	1	2	3	4	5	6	7	Contrasting colour
Rounded shape	1	2	3	4	5	6	7	Angular shape

### *Verbal communication about contents:*

Much	1	2	3	4	5	6	7	Little
------	---	---	---	---	---	---	---	--------

### *Non-verbal communication (illustrations) about contents:*

Much	1	2	3	4	5	6	7	Little
------	---	---	---	---	---	---	---	--------

### *Brand Name Typography Measurements:*

Angular	1	2	3	4	5	6	7	Rounded
---------	---	---	---	---	---	---	---	---------

Lower case letters ☐      Upper case letters ☐

Thick letters	1	2	3	4	5	6	7	Thin letters
---------------	---	---	---	---	---	---	---	--------------

### *Contrast with background:*

High	1	2	3	4	5	6	7	Low
------	---	---	---	---	---	---	---	-----

### *Other verbal information (typography apart from brand name):*

Angular	1	2	3	4	5	6	7	Rounded
Big letters	1	2	3	4	5	6	7	Small letters

Lower case letters ☐      Upper case letters ☐

Thick letters	1	2	3	4	5	6	7	Thin letters
---------------	---	---	---	---	---	---	---	--------------

Size of package: \_\_\_\_\_ inches

Area covered by brand name: \_\_\_\_\_ inches

Area covered by producer name: \_\_\_\_\_ inches

Area covered by pictures: \_\_\_\_\_ inches

Quantity of text: \_\_\_\_\_ words

## *Appendix 2 Pictures of sample packages*

Figure 1: South African feminine deodorant packages



Figure 2: Canadian feminine deodorant package samples



Figure 3: South African mineral water package samples



Figure 4: Canadian mineral water package samples



Figure 5: South African cigarette package sample



Figure 6: Canadian cigarette package samples



Figure 7: South African cigar package samples





Figure 8: Canadian cigar package samples

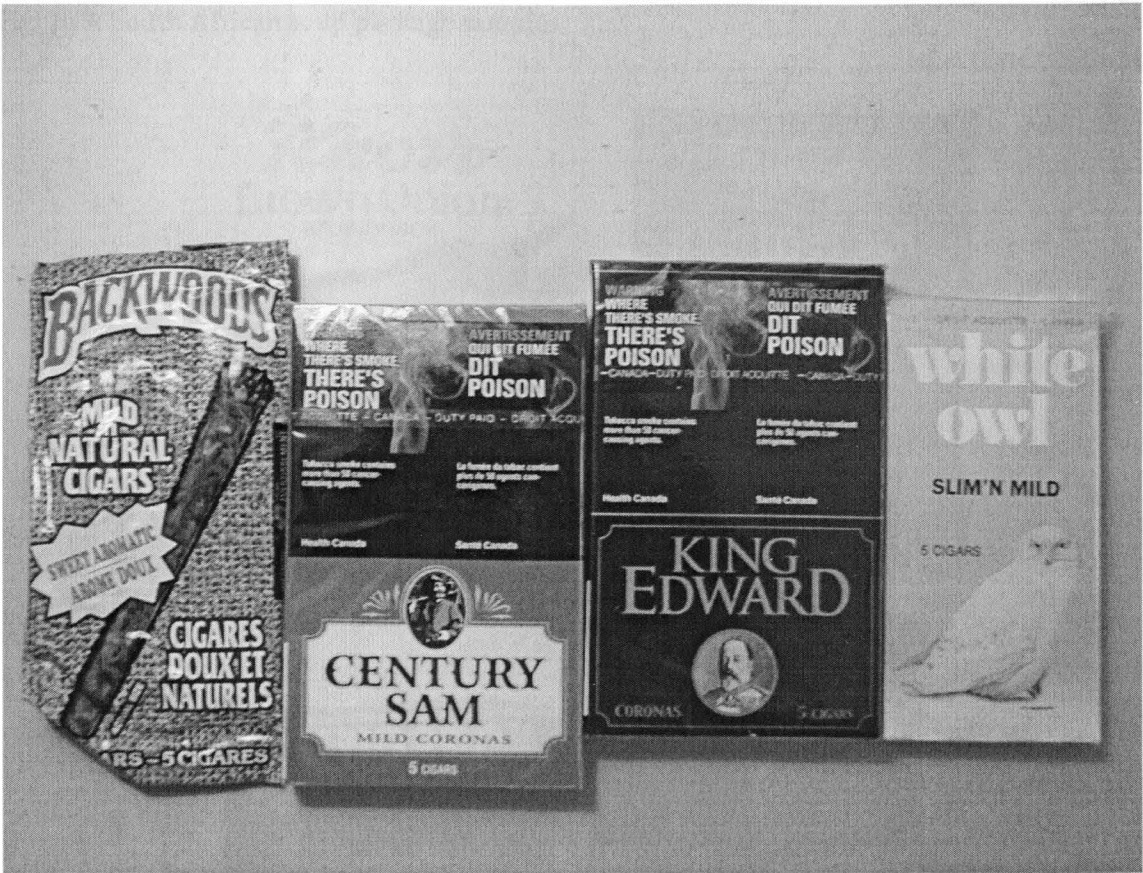


Figure 9: South African soup package samples



Figure 10: Canadian soup package samples



Figure 11: South African coffee package samples



Figure 12: Canadian coffee package samples



### Appendix 3 Statistical Analysis Results

Table 20: ANOVA table for differences in means among coders

	Coder 1	Coder 2	Coder 3	F value	Sig. value
N=138					
<i>Angularity (typography)</i>				6.821	0.002
Mean	3.13	3.72	2.69		
Std. deviation	1.36	1.41	1.22		
<i>Amount of non-verbal communication</i>				4.843	0.009
Mean	3.83	5.13	4.13		
Std. deviation	2.35	1.80	1.84		
<i>Amount of verbal communication</i>				5.556	0.005
Mean	3.52	4.30	4.59		
Std. deviation	1.41	1.38	1.91		
<i>Harmonious vs. contrasting colour</i>				8.277	0.000
Mean	5.0433	4.1087	3.43		
Std. deviation	2.13	1.51	2.02		
<i>Producer/Brand Name Size</i>				0.000	1.000
Mean	7096.653	7096.653	7096.653		
Std. deviation	7394.474	7394.474	7394.474		
<i>Quantity of Text</i>				0.000	1.000
Mean	11.043	11.043	11.043		
Std. deviation	5.420	5.420	5.420		
<i>Area covered by pictures</i>				0.000	1.000
Mean	0.142	0.142	0.142		
Std. deviation	0.195	0.195	0.195		
<i>Soft or bright colour</i>				1.597	0.206
Mean	5.500	4.717	5.457		
Std. deviation	2.129	1.559	3.318		
<i>Angular or rounded</i>				0.854	0.428
Mean	4.717	5.283	5.022		
Std. deviation	2.401	1.695	2.071		
<i>Brand name topography angular or rounded</i>				0.146	0.864
Mean	4.043	4.174	3.978		
Std. deviation	1.897	1.539	1.844		

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<i>Brand Name upper or lower case</i>				0.000	1.000
Mean	1.457	1.457	1.457		
Std. deviation	0.504	0.504	0.504		
<i>Brand name thickness</i>				1.640	0.198
Mean	3.391	3.913	3.957		
Std. deviation	1.584	1.411	1.955		
<i>Contrast with background</i>				2.759	0.067
Mean	3.022	3.500	2.783		
Std. deviation	1.498	1.295	1.659		
<i>Upper or Lower case</i>				0.386	0.681
Mean	1.761	1.674	1.674		
Std. deviation	0.673	0.474	0.474		
<i>Thickness of topography</i>				2.299	0.104
Mean	4.174	4.587	4.804		
Std. deviation	1.582	1.292	1.408		

---

**Table 21: Independent Samples t-test for differences in means between South African and Canadian package design for feminine deodorants**

	South Africa	Canada	F value	Sig. value
N=9				
<i>Producer/brand name size</i>			0.042	0.870
Mean	5820	6272.200		
Std. deviation	5428.57025	5383.81562		
<i>Quantity of text</i>			10.320	0.009
Mean	14	17.330		
Std. deviation	3.12250	1.32288		
<i>Area covered by pictures</i>			36.570	0.005
Mean	0.040	0.000		
Std. deviation	0.03122	0.00000		
<i>Soft vs. bright colour</i>			0.102	0.541
Mean	6.330	4.780		
Std. deviation	5.04975	5.51765		
<i>Level of contrast of colour</i>			0.357	0.451
Mean	3.670	2.890		
Std. deviation	2.23607	2.02759		
<i>Angularity of shape</i>			0.032	0.705
Mean	3.670	1.800		
Std. deviation	1.80278	1.87083		
<i>Verbal Communication</i>			11.682	0.023
Mean	3.560	2.1111		
Std. deviation	1.50923	0.60093		
<i>Non verbal communication</i>			0.649	0.310
Mean	5	5.7778		
Std. deviation	1.80278	1.30171		
<i>Angularity of typography (BN)</i>			0.012	0.598
Mean	4.780	5.2222		
Std. deviation	1.71594	1.78730		
<i>Thickness of typography (BN)</i>			0.199	0.670
Mean	3.89	4.2222		
Std. deviation	1.69148	1.56347		
<i>Background contrast</i>			0.497	0.483
Mean	2.33	2.7778		



Std. deviation	1.22474	1.39443		
<i>Angularity of typography</i>			0.310	0.294
Mean	3.22	3.8889		
Std. deviation	1.64148	0.78174		
<i>Thickness of typography</i>			2.150	0.131
Mean	4.89	5.7778		
Std. deviation	1.53659	0.66667		

**Table 22: Independent Samples t-test for differences in means between South African and Canadian package design for mineral water**

	South Africa	Canada	F value	Sig. value
N=12				
<i>Producer/brand name size</i>			59.393	0.000
Mean	3031.25	13000.00		
Std. deviation	915.65457	3837.61289		
<i>Quantity of text</i>			16.232	0.000
Mean	7.25	19.500		
Std. deviation	0.86603	4.33799		
<i>Area covered by pictures</i>			1.932	0.002
Mean	0.0125	0.055		
Std. deviation	0.02261	0.03425		
<i>Soft vs. bright colour</i>			0.258	0.828
Mean	5.000	4.833		
Std. deviation	1.80907	1.89896		
<i>Level of contrast of colour</i>			2.632	0.816
Mean	4.167	4.330		
Std. deviation	1.99241	1.43548		
<i>Angularity of shape</i>			5.826	1.000
Mean	3.580	3.580		
Std. deviation	1.78164	1.16450		
<i>Verbal Communication</i>			0.949	0.109
Mean	4.670	3.580		
Std. deviation	1.49747	1.67649		
<i>Non verbal communication</i>			1.582	0.013
Mean	6.170	4.330		
Std. deviation	1.40346	1.87487		

<i>Angularity of typography (BN)</i>			1.899	0.072
Mean	4.330	3.080		
Std. deviation	1.77525	1.44338		
<i>Thickness of typography (BN)</i>			4.461	0.134
Mean	4.420	3.420		
Std. deviation	1.88092	1.16450		
<i>Background contrast</i>			0.521	0.750
Mean	3.080	3.250		
Std. deviation	1.16450	1.35680		
<i>Angularity of typography</i>			0.436	0.692
Mean	3.750	3.500		
Std. deviation	1.60255	1.44600		
<i>Thickness of typography</i>			0.339	1.000
Mean	5.250	5.250		
Std. deviation	1.13818	0.86603		

**Table 23: Independent Samples t-test for differences in means between South African and Canadian package design for soup**

	South Africa	Canada	F value	Sig. value
<i>Producer/brand name size</i>				
Mean	5906.25	10.000	180.066	0.221
Std. deviation	2970.55866	10604.81226		
<i>Quantity of text</i>				
Mean	7.000	14.000	3.143	0.001
Std. deviation	2.86039	6.00000		
<i>Area covered by pictures</i>				
Mean	0.370	0.455	2.423	0.455
Std. deviation	0.19913	0.33231		
<i>Soft vs. bright colour</i>				
Mean	5.750	4.670	1.530	0.071
Std. deviation	1.21543	1.55700		
<i>Level of contrast of colour</i>				
Mean	5.750	5.080	1.340	0.305
Std. deviation	1.21543	1.83196		

<i>Angularity of shape</i>			0.018	0.865
Mean	5.420	5.250		
Std. deviation	2.39159	2.34036		
<i>Verbal Communication</i>			0.000	0.021
Mean	4.750	3.170		
Std. deviation	1.48477	1.64225		
<i>Non verbal communication</i>			0.594	0.726
Mean	2.250	2.080		
Std. deviation	1.21543	1.08362		
<i>Angularity of typography (BN)</i>			0.001	0.593
Mean	5.170	4.750		
Std. deviation	1.94625	1.81534		
<i>Thickness of typography (BN)</i>			0.210	0.214
Mean	2.670	3.580		
Std. deviation	1.82574	1.67649		
<i>Background contrast</i>			0.868	0.004
Mean	2.000	3.420		
Std. deviation	0.95346	1.16450		
<i>Angularity of typography</i>			1.295	0.741
Mean	3.550	3.750		
Std. deviation	1.29334	1.60255		
<i>Thickness of typography</i>			0.068	0.752
Mean	3.580	3.420		
Std. deviation	1.37895	1.16450		

**Table 24: Independent Samples t-test for differences in means between South African and Canadian package design for coffee**

	South Africa	Canada	F value	Sig. value
N=12				
<i>Producer/brand name size</i>			10.995	0.011
Mean	5160.940	15626.310		
Std. deviation	6091.06737	11248.01144		
<i>Quantity of text</i>			2.655	0.048
Mean	8.000	9.500		
Std. deviation	1.27920	2.59808		

<i>Area covered by pictures</i>			1.975	0.002
Mean	0.293	0.1650		
Std. deviation	0.08137	0.09728		
<i>Soft vs. bright colour</i>			0.000	0.823
Mean	5.500	5.420		
Std. deviation	0.90453	0.90034		
<i>Level of contrast of colour</i>			0.000	0.529
Mean	3.250	3.750		
Std. deviation	1.86474	1.95982		
<i>Angularity of shape</i>			0.214	0.047
Mean	2.920	3.920		
Std. deviation	1.16450	1.16450		
<i>Verbal Communication</i>			2.623	0.225
Mean	4.670	3.920		
Std. deviation	1.15470	1.72986		
<i>Non verbal communication</i>			3.009	0.214
Mean	2.420	3.330		
Std. deviation	1.24011	2.14617		
<i>Angularity of typography (BN)</i>			1.180	0.257
Mean	4.330	3.670		
Std. deviation	1.49747	1.30268		
<i>Thickness of typography (BN)</i>			0.036	0.076
Mean	4.170	3.080		
Std. deviation	1.46680	1.37895		
<i>Background contrast</i>			0.490	0.357
Mean	2.920	2.500		
Std. deviation	1.24011	0.90453		
<i>Angularity of typography</i>			10.980	0.027
Mean	3.830	2.750		
Std. deviation	1.40346	0.62158		
<i>Thickness of typography</i>			0.224	0.572
Mean	4.35	4.000		
Std. deviation	1.37069	1.47710		

**Table 25: Independent Samples t-test for differences in means between South African and Canadian package design for cigars**

	South Africa	Canada	F value	Sig. value
N=12				
<i>Producer/brand name size</i>			17.50	0.166
Mean	1.980	3.880		
Std. deviation	0.98754	4.34388		
<i>Quantity of text</i>			11.636	0.201
Mean	10.000	7.250		
Std. deviation	6.68785	2.37888		
<i>Area covered by pictures</i>			5.674	0.292
Mean	0.108	0.143		
Std. deviation	0.05786	0.09555		
<i>Soft vs. bright colour</i>			0.552	0.259
Mean	5.670	4.835		
Std. deviation	1.92275	1.58592		
<i>Level of contrast of colour</i>			0.707	0.059
Mean	3.500	5.170		
Std. deviation	2.23607	1.85047		
<i>Angularity of shape</i>			0.303	1.00
Mean	6.580	6.580		
Std. deviation	0.99620	1.44338		
<i>Verbal Communication</i>			0.618	0.78
Mean	5.080	4.920		
Std. deviation	1.56428	1.31137		
<i>Non verbal communication</i>			1.177	0.755
Mean	4.170	4.420		
Std. deviation	2.08167	1.78164		
<i>Angularity of typography (BN)</i>			2.313	0.04
Mean	3.330	2.330		
Std. deviation	1.30268	0.88763		
<i>Thickness of typography (BN)</i>			0.128	0.003
Mean	1.580	2.420		
Std. deviation	1.35680	1.37895		
<i>Background contrast</i>			5.58	0.621
Mean	4.250	3.250		

Std. deviation	2.42462	1.54479		
<i>Angularity of typography</i>			0.077	0.253
Mean	3.670	2.000		
Std. deviation	0.49237	0.85280		
<i>Thickness of typography</i>			0.711	0.008
Mean	4.8333	3.420		
Std. deviation	1.11464	1.24011		

**Table 26: Independent Samples t-test for differences in means between South African and Canadian package samples for cigarettes**

	South Africa	Canada	F value	Sig. value
<i>Producer/brand name size</i>			3.657	0.233
Mean	8687.5	11100.00		
Std. deviation	3763.04549	5637.96990		
<i>Quantity of text</i>			3.434	0.891
Mean	10.5	10.25		
Std. deviation	5.64881	2.70101		
<i>Area covered by pictures</i>			4.141	0.122
Mean	0.00	0.00		1
Std. deviation	0.00000	0.00000		
<i>Soft vs. bright colour</i>			0.033	0.563
Mean	4.42	5.67		
Std. deviation	2.31432	1.37069		
<i>Level of contrast of colour</i>			0.033	0.563
Mean	4.42	3.92		
Std. deviation	2.15146	2.02073		
<i>Angularity of shape</i>			4.827	0.384
Mean	7	7		
Std. deviation	0.00000	0.00000		
<i>Verbal Communication</i>			9.635	0.128
Mean	4.58	4		
Std. deviation	1.31137	1.85864		
<i>Non verbal communication</i>			0.053	0.214
Mean	6.75	6.17		

Std. deviation	0.45227	1.19342		
<i>Angularity of typography (BN)</i>			0.000	0.013
Mean	4.58	3.67		
Std. deviation	1.72986	1.77525		
<i>Thickness of typography (BN)</i>			0.376	
Mean	4.5	4.58		
Std. deviation	1.67874	1.72986		
<i>Background contrast</i>			0.092	0.719
Mean	4	3.75		
Std. deviation	1.80907	1.54479		
<i>Angularity of typography</i>			0.639	0.796
Mean	3	2.83		
Std. deviation	1.47710	1.64225		
<i>Thickness of typography</i>			5.250	0.234
Mean	4.58	5.33		
Std. deviation	1.62135	1.37069		

**Table 27: Independent Samples t-test for differences in means between coders 1 and 2**

	Coder 1	Coder 2	F value	Sig. value
<i>Producer/brand name size</i>			0.000	1.000
Mean	7096.6534	7096.6534		
Std. Deviation	7394.47406	7394.47406		
<i>Quantity of text</i>			0.000	1.000
Mean	11.0435	11.0435		
Std. Deviation	5.41995	5.41995		
<i>Area covered by pictures</i>			0.000	1.000
Mean	0.1417	0.1417		
Std. Deviation	0.19502	0.19502		
<i>Angularity of shape</i>			16.777	0.195
Mean	4.7174	5.2826		
Std. deviation	2.40058	1.69526		
<i>Angularity of typography (BN)</i>			3.043	0.718
Mean	4.035	4.1739		
Std. deviation	1.89686	1.53918		

<i>Thickness of typography (BN)</i>			2.743	0.099
Mean	3.3913	1.58434		
Std. deviation	3.9565	1.95456		
<i>Background contrast</i>			1.820	0.105
Mean	3.0217	2.7826		
Std. deviation	1.49799	1.65882		
<i>Thickness of typography</i>			4.707	0.174
Mean	4.1739	4.5870		
Std. deviation	1.58190	1.29230		
<i>Soft vs. bright colour</i>			0.308	0.029
Mean	5.5000	4.7174		
Std. deviation	1.81046	1.55868		
<i>Level of contrast of colour</i>			12.844	0.017
Mean	5.0435	4.1087		
Std. deviation	2.12871	1.50891		
<i>Verbal Communication</i>			0.051	0.009
Mean	3.5217	4.3043		
Std. deviation	1.41011	1.38033		
<i>Non verbal communication</i>			8.719	0.004
Mean	3.8261	5.1304		
Std. deviation	2.35045	1.79640		
<i>Angularity of typography</i>			0.420	0.045
Mean	3.103	3.7174		
Std. deviation	1.35988	1.40891		

**Table 28: Independent Samples t-test for differences between coders 1 and 3**

	Coder 1	Coder 3	F value	Sig. value
<i>Producer/brand name size</i>			0.000	1.000
Mean	7096.6534	7096.6534		
Std. deviation	7394.47406	7394.47406		
<i>Quantity of text</i>			0.000	1.000
Mean	11.0435	11.0435		
Std. deviation	5.1995	5.1995		
<i>Area covered by pictures</i>			0.000	1.000
Mean	0.1417	0.1417		



Std. deviation	0.19502	0.19502		
<i>Soft vs. bright colour</i>			0.799	0.374
Mean	5.5000	5.4565		
Std. deviation	1.81046	3.31801		
<i>Level of contrast of colour</i>			0.669	0.415
Mean	5.0435	3.4348		
Std. deviation	2.12871	2.01827		
<i>Angularity of shape</i>			2.242	0.138
Mean	4.174	5.0217		
Std. deviation	2.40058	2.07085		
<i>Non verbal communication</i>			1.430	0.235
Mean	3.8261	4.1304		
Std. deviation	2.35045	2.12507		
<i>Angularity of typography (BN)</i>			0.351	0.555
Mean	4.0435	3.9783		
Std. deviation	1.89686	1.84378		
<i>Thickness of typography (BN)</i>			2.886	0.093
Mean	3.3913	3.9565		
Std. deviation	1.58434	1.95456		
<i>Background contrast</i>			0.418	0.519
Mean	3.0217	2.7826		
Std. deviation	1.49799	1.65882		
<i>Angularity of typography</i>			0.552	0.459
Mean	3.1304	2.6889		
Std. deviation	1.35988	1.22144		
<i>Thickness of typography</i>			1.885	0.173
Mean	4.1739	4.8043		
Std. deviation	1.58190	1.40822		
<i>Verbal Communication</i>			6.701	0.011
Mean	3.5217	4.5870		
Std. deviation	1.41011	1.91574		

**Table 29: Independent Samples t-test for differences in means between coders 2 and 3**

	Coder 2	Coder 3	F value	Sig. value
<i>Producer/brand name size</i>			0.000	1.000
Mean	7096.6534	7096.6534		
Std. deviation	7394.47406	7394.47406		
<i>Quantity of text</i>			0.000	1.000
Mean	11.0435	11.0435		
Std. deviation	5.41995	5.41995		
<i>Area covered by pictures</i>			0.000	1.000
Mean	0.1417	0.1417		
Std. deviation	0.19502	0.19502		
<i>Soft vs. bright colour</i>			1.383	0.175
Mean	4.7174	5.4565		
Std. deviation	1.55868	3.31801		
<i>Level of contrast of colour</i>			6.569	0.073
Mean	4.1087	3.4348		
Std. deviation	1.50891	2.01827		
<i>Angularity of shape</i>			10.163	0.510
Mean	5.2826	5.0217		
Std. deviation	1.69526	2.07085		
<i>Verbal Communication</i>			7.740	0.419
Mean	4.3043	4.5870		
Std. deviation	1.38033	1.91574		
<i>Angularity of typography (BN)</i>			0.934	0.582
Mean	4.1739	3.9783		
Std. deviation	1.53918	1.84378		
<i>Thickness of typography (BN)</i>			9.219	0.903
Mean	3.9130	3.9565		
Std. deviation	1.41148	1.95456		
<i>Thickness of typography</i>			0.568	0.442
Mean	4.5870	4.8043		
Std. deviation	1.29230	1.40822		
<i>Non verbal communication</i>			2.968	0.017

Mean	5.1304	4.1304		
Std. deviation	1.79640	2.12507		
<i>Background contrast</i>			3.660	0.023
Mean	3.5000	2.7826		
Std. deviation	1.29529	1.65882		
<i>Angularity of typography</i>			2.096	0.000
Mean	3.7174	2.6889		
Std. deviation	1.40891	1.22144		

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