



Packagings, packagings on the shelf:

The role of a visually appealing coffee packaging in the attraction
of consumer attention

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Abstract for Master's thesis

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| Title: Packagings, packagings on the shelf: The role of a visually appealing coffee packaging in the attraction of consumer attention. | |
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| <p>Abstract: Rows and rows, filled with brands, products and packagings. Different shapes, colours, sizes and prices. The competition in grocery stores is tremendous, with packagings trying to receive consumer attention. In order for brands and products to succeed, companies need to increase their visibility more than ever before. However, due to constantly rushing commercials, it becomes even more challenging for marketers to reach consumers.</p> <p>The aim of this master's study is to clarify the impact visuality has in the attempt to awaken consumer attention towards coffee packagings. A qualitative study including interviews has been conducted, where five respondents have participated. The respondents interviewed in this study are coffee consuming women of <i>Generation Y</i> (born between 1978 and 1990), born and raised in Finland. Although face-to-face interviews were preferred, three of the interviews were conducted through an internet-based communication program, which enabled interviews with geographically distant respondents. Moreover, as the secondary data the websites of the seven chosen micro roasteries have been studied, in order to gain a deeper understanding of the packaging layout of the companies. To gain a deeper understanding of the impact of visuality in persuasive marketing communication, five research questions have been chosen for this study.</p> <p>The results of the empirical research confirm the role of a visually appealing packaging in the attraction of consumer attention. The result shows that the visual appearance of packagings enhances consumer attention, whether it is conscious or unconscious. Although certain visual elements are considered to have the power to capture consumer attention, it will eventually depend on surrounding packagings and their appearance. Due to the curiosity of consumers of <i>Generation Y</i>, visual appealing packagings are let to attract their attention. Although the price is proven to be a decisive element in the purchase of everyday coffee, consumers led by systematic processing will still require product information before purchase.</p> | |
| Keywords: Attention, Communication, Persuasion, Sensory, Visualization, Visual Communication | |
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The story behind the idea of this thesis

A Friday afternoon, doing the weekend purchase in the grocery store - with almost everyone else from the city, so it felt. Slightly stressed, will I remember to buy everything for the weekend? This is not an ordinary weekend.

With all the groceries in the carriage, I only need to get one more thing: a packaging of coffee. Easy, so I thought. Standing in front of the shelf with coffee packagings. Rows and rows of products, brands and packaging of different prices, sizes, colours, shapes... When did it become a challenge to buy a packaging of coffee? I usually buy instant coffee, easy and suitable for my current lifestyle. But this weekend I cannot serve instant coffee. It has to be filter coffee, brewed. Traditional. Tasty.

Walking back and forth, trying to decide whether I should make the decision based on the brand, the roasting grade, the colour of the packaging, the size, the price, the familiarity ... or its unfamiliarity to me? Should I choose the one catching my attention or the one looking basic, traditional, adventurous, exotic or luxurious? So many decisions, but even more packagings to choose between. Should I choose Paulig's Juhla Mokka, a classic that my parents have always had? It would be an easy choice, but maybe too safe, since they drink it several times per day - morning, noon, evening. And what about his parents, will they like a lightly roasted coffee? Will they even have a cup of coffee in the evening - as Finns do? Tricky.

So, while standing in front of the shelf, trying to decide which packaging to choose, I thought to myself: Packagings, packagings on the shelf, which is the most persuasive for me to purchase?

1 Introduction

Wherever we go and whatever we do, we become exposed to advertisements, making it difficult for us to escape them. Although consumers are not able to pay attention to all the encountered messages, it is estimated that we daily become exposed to between 500 and 3000 advertisements. However, only remembered and noticed advertisements can result in a purchase. (Jansson-Boyd, 2010)

Together with technological development, communication is considered as the biggest force of change available, including both visual and verbal communication. Through communication we can affect the attitudes, behaviours and values of people. The ability to communicate strategically and creatively is crucial, especially in today's business world where the importance of gaining competitiveness both in the home country and abroad is vital. (Bergström, 2017) Therefore, the use of emotion-evoking stimuli in persuasive communication is a very common approach in the attempt of changing consumers' attitudes. By pairing enjoyable music with a trustworthy representative or visually appealing imagery, a marketer can heighten a consumer's interest towards a specific product or a brand. (Hasford, Hardesty & Kidwell, 2015)

However, while consumers find product features, -benefits as well as qualities and images as obvious aspects of a company's brand and marketing, it becomes more difficult for companies to approach the consumers. In order to persuade consumers to buy a product, the company needs to be aware of their purchasing behaviour and motives. When a brand becomes essential for a consumer's identity, self-image and self-realization, it can be regarded either as a one-time phenomenon or as a long-term relationship. (Hultén, Broweus & Van Dijk, 2008)

Finland being a coffee-loving nation, the selection of coffee packagings in Finnish grocery stores is wide. Finns consume approximately 12 kilos of coffee per capita per year, which made them the most coffee consuming nation in the world in the year 2019. (World Atlas, 2020) Lightly roasted filter coffee is still the most consumed coffee type in Finland, brewed either at home or at work. The coffee culture is so deeply rooted in Finland (Paulig Barista Institute, 2018) that it is an obvious part of

the daily rhythm including morning-, day- as well as evening coffee. (Meira, 2016) The coffee culture is even so evident that Finland, as the only country, has stated in some collective labour agreement that (Paulig Barista Institute, 2018) an eight-hour workday includes two statutory coffee breaks where both coffee drinking and non-coffee drinking employees meet to socialize. (Meira, 2016)

Due to the high consumption of coffee, the great number of packagings and the broad selection of micro roasteries in Finland, I have chosen to examine how the visual appearance of the packagings from seven micro roasteries catches the attention of the interviewees of this study. Finns are also considered brand loyal to the coffee they consume and, therefore, their purchase is quite habitual (Meira, 2016) making it even more interesting to examine how the visual appearance can affect the attention.

A previous study of packagings has been conducted at Åbo Akademi University in the year 2019, however, with a focus on consumers' perception of the packagings of sustainable groceries. (Nord, 2019) Six groceries were chosen for the study, of which two packagings of crispbread, two packaging of muesli and two packagings of chocolate. The theory was focused on environmentally friendly consumer behaviour and packaging design. In contrast to the previous study where visuality was not in focus, this study focuses on visuality, consumer attention and persuasion. While the previous study had a clear focus on sustainable packagings, this study is conducted with a more general focus, in order to give a more in-depth understanding of the visuality of packagings.

1.1 Problem definition

Due to the broad selection of brands and products in our daily lives, companies need to increase their visibility more than ever before, and it is generally through our visual perception that consumers become interested in a company or a brand. (Hultén et al, 2008) Evans, Jamal and Foxall (2008) imply that the abundance of products and services with very little distinctions will contribute to consumer dissatisfaction, which is one of the greater challenges packaging designers are dealing with. The question of

how to make product labels easy to read and distinguish due to their recognizability is a constantly appearing obstacle (Berman, 2010).

A generation that has been brought up with an over-choice of most consumer goods and services, is *Generation Y* who today experiences customer confusion and other shopping-related side effects such as apathy and poor decision making. According to a study conducted by Bakewell and Mitchell (2003), almost one in five female Generation Ys has a confusing shopping style, which is a result of the increasing number of products, channels and information that they are exposed to and need to process.

1.2 Objective and research question

The objective of this study is to create an understanding of the visual elements on daily consumer packagings that will attract consumers' attention. The competition between brands, products and packagings is tremendous which can be witnessed in grocery stores filled with packagings trying to receive attention. While familiar brands will easily be recognized by consumers, smaller and newer companies need to distinguish from the rest in order to receive attention. As Finland is the highest coffee consuming nation in the world, I have chosen to focus on coffee packagings from seven Finnish micro roasteries. Due to the differences in the visual layout of the packagings, I wish to examine which elements draw the consumers' attention. This master's thesis is, therefore, written from the consumers' point of view, in order to optimistically provide marketers, packaging designers and visualizers a confirmation of the importance of visuality in marketing communication. In order to gain a deeper understanding of the importance of visuality in persuasive marketing communication, I will strive to answer the following research questions chosen for this thesis:

Theoretical:

1. What are the effects of visual elements of marketing communication in the attraction of consumer attention?
2. What is the link between visuality and persuasion?

Empirical:

3. How can the appearance of coffee packagings persuade consumers to purchase it?
4. How aware are the consumers of the impact of visuality in their decision making?

Normative:

5. How can marketers apply visualization on packaging in order to develop marketing communication that would heighten consumer attention?

1.3 Delimitations

In order to ensure that the objective of this thesis will be achieved, delimitations need to be made. As the first delimitation, the theory will focus on three main areas: *Consumer attention, persuasion and visual communication*. The last theory section will be the biggest and most dominant due to the objective of this study. In order to further narrow the theory part down, the following delimitations will be made in each chapter.

Due to my interest in examining the impact of visuality on consumers, the first delimitation will be narrowed to consumer attention. Although consumer behaviour, in general, could be of interest, it will be overlooked in this study. Regarding persuasion, general persuasion will be delimited to the heuristic-systematic model which will be briefly discussed. The last and biggest part of the theory contains visuality and visual communication. Many visual elements are significant in the process of attracting attention, but due to the delimitations of this thesis only colour, typography and pop-out properties will be discussed further. Other elements such as text, picture and shape will be presented in brief.

Regarding the choice of the object of research, a delimitation will be made to consumer products instead of services. Because of the unfair contest of comparing a current packaging with a new, due to the familiarities of the current packaging making it easily

recognisable, (Nancarrow, Wright & Brace, 1998) I have chosen to focus on packagings from smaller Finnish roasteries, in order to make them more equal and the research less focused on the brand. The choice to examine the visual appearance of coffee packagings was decided upon three criteria: the wide range of products, the high competition among brands and also because Finland is a high coffee-consuming country. Instead of including all coffee packagings available, packagings from seven roasteries have been chosen. The number of chosen packagings was decided due to finding black, brown and white packagings to be recurring colours on the coffee packagings of micro roasteries. A decision to include two packagings of each colour was made, where the packagings within each colour differed from the other due to some element (appendix 5). However, a seventh packaging was included in order to examine how the interviewees would categorize the different packagings, where an uneven number of packagings was included in the research. The chosen coffee packagings will contain filter coffee due to it being the most consumed coffee in Finland.

1.4 Key concepts

Attention

A concept referring to how people actively process specific information retrieved from the surrounding. Attention can either focus on something specific or it can ignore competing information and stimuli, not of relevance for us. (Cherry, 2019)

Communication

A compulsive urge of people and a key component of a social system, where information is being exchanged and meaning transmitted (Rayudu, 2010) between individuals, through a joint system (Merriam-Webster, 2019). It is a process where the organizing, selecting and sending of symbols are included in order to transfer information. (Rayudu, 2010)

Persuasion

Moving people to a position they do not currently hold. (Conger, 2013) The activity used by the intention to change the attitude or behaviour of a person or a group,

regarding e.g. objects, ideas or other persons. The change can be mediated through different forms of communication, e.g. spoken or written, in order to transfer feelings and arguments. (Business Dictionary, 2019)

Sensory

The doctrine of our five senses *vision, hearing, smell, taste* and *touch*, how they work and what we can experience with them. (Gustafsson, Jonsäll, Mossberg, Swahn & Öström, 2014)

Visualization

The activity of either creating a mental picture or a vision of something not visible (Oxford English Dictionary, 2019) or by making something visible to the eye. (Oxford Learner's Dictionaries, 2019)

Visual communication

The message conveyed through visual elements (e.g. charts, graphs, signs) instead of verbal components. An effective way to communicate ideas and information faster, (Freeman, 2019) due to visual information generally being easier to remember than words. (Ware, 2004)

1.5 Methodology

As the aim of this master's thesis is to create an understanding of the visual elements on coffee packagings that heighten consumer attention, a qualitative research method has been chosen due to its suitability when being interested in people's way of reacting (Trost, 2010). Qualitative interviews are suitable when trying to understand the world from the interviewees' point of view and when revealing their way of life before explaining it with the help of theory. (Kvale & Brinkmann, 2014) The data was collected through case studies and semi-structured interviews, where the interviewees were asked 28 questions regarding coffee habits, consumer behaviour and visuality (appendix 2). In addition to answering questions, interviewees were also asked to draw a chosen packaging of coffee in order to see whether the effects of visuality lie on a conscious or subconscious level.

In order to receive the most information for answering the research questions framed for this paper, a segmentation of interviewees needed to be accomplished. According to Säfsten and Gustavsson (2019), the selection can be made based on the need of representativity of sampling. Due to the low need for representativity of a population, non-probability selections of interviewees were made, where Finnish women of Generation Y were asked to participate in the research. A more thorough explanation of the choices of interviewees will be presented in chapter 4.4.1.

Because of the limitations caused by the Covid-19 virus, three of the interviews were conducted through internet-based communication programs. Although face-to-face interviews were preferred, some improvisations had to be made. Due to the possibility to include geographically distant participants in the research (Kvale & Brinkmann, 2014) interviewees from the Åland Islands, Turku and Raasepori were included in the research. All interviews were conducted and transcribed in Swedish but later translated into English to enhance the anonymity of the interviewees. The quality criteria of the research will be presented further in chapters 4.6.1 and 4.6.2.

1.6 Layout of the study

This master's thesis is divided into six sections, of which the first sections hold the introduction and the last section the conclusion. The structure of this thesis can be visualized in figure 1.1.

The theory is divided into two separate chapters, where the more general theory is presented in chapter 2, followed by a more in-depth theory in chapter 3. The first part of the theory, presented in chapter 2, includes the theory of consumer attention and persuasion. This chapter includes a short presentation of the elaboration likelihood model (ELM), followed by a more thorough presentation of the heuristic-systematic model (HSM). Both models are widely used within persuasive marketing communication, however, due to their similarities, a choice to only focus on the latter has been made. The second part of the theory is presented in chapter 3, which is the more dominant part of the theory, including visual communication and different elements of importance within visual marketing communication.

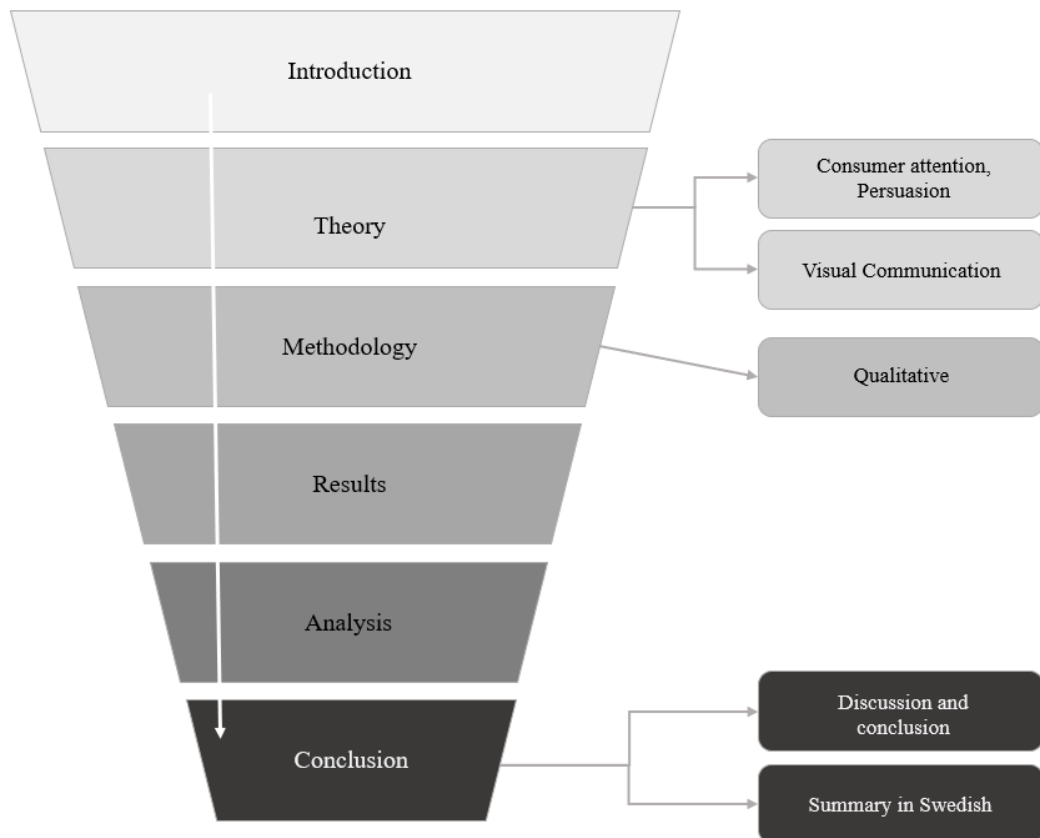


Figure 1.1. Layout of the study.

The next section regards methodology and includes chapter 4 where the choice of a qualitative research method is presented further. Also, other factors such as data collection, sampling and quality criteria are presented in this chapter. Therefore, a natural transition is made to the penultimate section containing chapter 5, where the empirical data is presented. In the last section, including chapter 6, chapter 7 and chapter 8, discussions and conclusions are presented. Chapter 8, also the last chapter of the study, holds a shorter summary of the thesis presented in Swedish.

2 Consumer attention and persuasion

“[...] attention in the market field is the degree to which consumers focus on a stimulus, a pre-requisite for information processing and, therefore, a key step in consumer decision-making process.”

(García-Madariaga, Blasco López, Burgos & Virto, 2019, p. 97)

A variety of information is captured through our five senses *vision, hearing, smell, taste and touch*, and we are often not even aware of the process. Once the information is gathered and interpreted, it will be related to previous experiences as well as memories, feelings and knowledge. However, also other factors such as culture, economy, social and attitudes will influence our experiences. (Gustafsson et al, 2014)

The great number of products, daily competing about consumers' attention, increases the number of decisions made in store. According to Gustafsson et al. (2014) almost 30 per cent of all purchases in grocery stores are decided in advance, meaning approximately 70 per cent are decided in store and are, therefore, considered to be unplanned purchases (Gustafsson et al, 2014), due to being decided in the aisles. However, consumers with a shopping list are as likely to make spontaneous purchases, as consumers without. While *spontaneous* purchases often occur due to a consumer being reminded to buy something when seeing it on the shelf in store or due to time pressure, *impulse* purchases occur when the consumer experiences a sudden urge they cannot withstand. (Solomon, Bamossy, Askegaard & Hogg, 2010) In order to help consumers in their decision making, it becomes even more important for companies to profile their products, and it is a tough challenge to become noticed at all. However, due to our brain being too tired to make conscious decisions all the time, we often make decisions based on previous memories and experiences. (Gustafsson et al, 2014) The more visually stimulated we are, the harder it becomes for companies to capture our attention. (Lindström, 2010) Due to packagings being a significant source of information for consumers, companies need to consider which visual elements, e.g. design, colour and text to use. As our memory has a limitation of how much information we can employ simultaneously, companies need to consider how much information to give for the consumers to compare and evaluate the products. (Gustafsson et al, 2014)

2.1 Consumer attention

Consumers usually begin their visit in consumer environments with a visual search in order to find a target they can focus on. (Jansson-Boyd, 2010) The average time used to scan shelves filled with consumer goods is approximately 1,2 meters per second, from 2,5 meters. (Smith & Taylor, 2004) In order for a packaging to visibly distinguish from the rest it needs to have the right level of aesthetics and visual stand-out, which will be discussed further in chapter 3. Although approximately half of our grocery purchases are considered unplanned, (Nancarrow et al, 1998) consumers have often been exposed to product information hours, days, weeks or even months before the purchase. (Jansson-Boyd, 2010) Due to the increased number of packagings with the ability to persuade consumers in store, the name *silent seller* has been given the seducing packagings. (Vila-López & Küster-Boluda, 2019)

Favourably, our brain, together with our conscious and unconscious processes, is programmed to find shortcuts by trusting previous experiences, memories and knowledge. The two processings used, built upon sensations and perceptions, are called *bottom up-processing* and *top down-processing*. (Gustafsson et al, 2014)

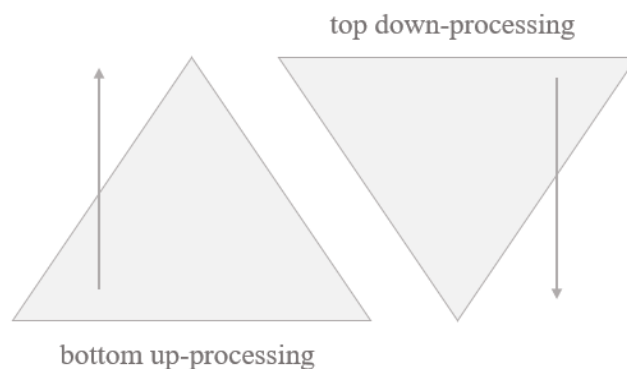


Figure 2.1. Bottom up-processing and top down-processing.

Bottom up-processings are built upon analyses of sensations, without including further information from e.g. previous experiences. On the contrary, *top down-processings* combines information from both expectations and past experiences e.g. existing information about a product. While impressions or sensations (sight, smell, taste, hearing, touch) are based on *bottom up-processing*, perceptions (memory, knowledge,

experience, expectations) are based on both on *bottom up-processing* and *top down-processing*. (Gustafsson et al, 2014) While *bottom up-processing* takes place when we sense basic features of stimuli before integrating them, *top down-processing* occurs when expectations and past experiences are used to recognize stimuli. (Lovrich, 2007) The two processings arbitrate consumers' attention against different components of packagings. While bottom-up attention occurs although the consumer is not particularly engaged, top-down attention requires consumers' interest and motivation to search for specific information. The attention caught through the bottom-up process is fast and automatic and depends on the features of the stimulus, e.g. the visual elements on a coffee packaging. (García-Madariaga et al, 2019) Considering the importance to attract consumers as fast as possible, companies need to do it in an uncomplicated and effective way, for the products and their unique characteristics to be easily compared. With the help of bottom up- and top down-processing, our brain filters out the information it considers to be of importance, in order to more easily navigate us in surroundings filled information competing about our attention. (Gustafsson et al, 2014)

In addition to the two processings mentioned above, two similar internal factors will influence consumers' selectivity in perception to diminish distracting factors during their grocery shopping. These are *past experiences* and *current motives*. While current motives will affect consumers' search behaviour in store allowing products to catch their attention, past experiences will distort what consumers expect to see and will favour the perception of stimuli. Packagings with a distinctive appearance will, therefore, be of favour and contrast is one of the most attention-compelling attributes. (Nancarrow et al, 1998) Studies have shown that the form, function and appearance of packagings can have a powerful effect on how consumers respond to a product. (Underwood & Klein, 2002) However, although our vision plays an important part regarding how consumer stimuli are perceived, most of our knowledge is acquired from more than one sense. Therefore, it is sensible that retailers and marketers utilize stimuli trying to influence our perception through other senses, in addition to our vision. (Jansson-Boyd, 2010) In a combination with another sense, visual images become more effective and more memorable, making sensory marketing more

favourable. However, we are unaware of most of our buying decisions, due to our brain making the decision for us. (Lindström, 2010)

2.1.1 Attention towards packagings

The main role of packagings has been to contain, protect and represent the product, but it has received additional functions due to the evolution of marketing. Today packagings include a wide range of additional functions, making packagings a key tool for marketing. Packagings are considered as the primary source of information available for the consumer and it is not only seen as a brand promotion tool but also as an essential competitive advantage of products in the market. (García-Madariaga et al, 2019)

In grocery stores, when decisions are made at the point of purchase, product packagings become even more important than other communication tools due to their easy accessibility. Packagings often project the initial impression that consumers create about the quality, value or brand of the product, which becomes even more vital in the purchase of products not of their final form. Together with the brand and the price, the packaging is considered as an external cue, meaning that it is product-related, however, not a part of the physical product. Consumers often use external cues as substitute signals of product quality when the brand is unfamiliar to the consumer, when the opportunities to evaluate the internal attributes are poor or when the internal attributes of a product cannot easily be evaluated. Due to external cues being easier to recognize and process, they also explain more variations than internal cues. (Underwood & Klein, 2002)

Several components can be distinguished on packagings and the two main groups, including all components, are: *visual elements* and *verbal components* (figure 2.2) (García-Madariaga et al, 2019) also known as hedonic attributes and functional aspects. (Vila-López & Küster-Boluda, 2019) The first group includes design, colour, pictures, shape and size, while the second group includes all text information such as producer, country or materials. (García-Madariaga et al, 2019) These elements will be discussed further in chapter 3.

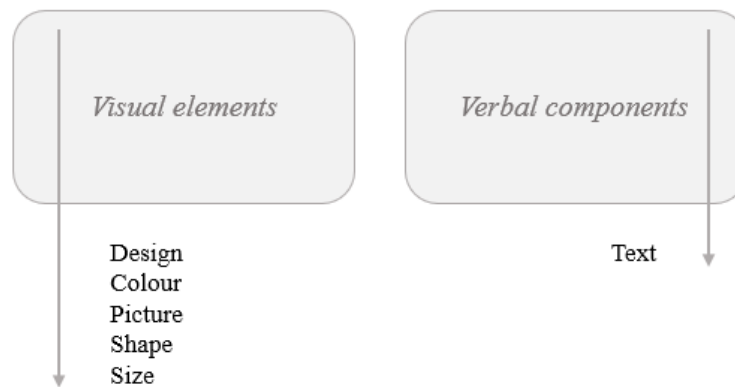


Figure 2.2. Visual elements and verbal components on packagings.

While verbal components are linked to the cognitive part of consumer purchase decision, visual elements are linked to the emotional part. Therefore, capturing customers attention at the point-of-sale depends on the use of these elements on packagings. (García-Madariaga et al, 2019)

2.2 Consumer segmentations

As an essential factor to succeed in persuading consumers, an understanding of the consumers and their behaviours need to be understood. (Nancarrow et al, 1998) Solomon et al. (2010) briefly present four characteristic shopping types that have been identified, but that do not cover the whole range of possibilities. While the *economic shoppers* are goal-oriented interested in gaining value for their money, the *ethical shoppers* prefer to support local shops instead of chain stores. Consumers, that regard shopping as a necessary but unpleasant chore, are called the *apathetic shoppers*. On the contrary, the *recreational shoppers* enjoy doing shopping and regard it as a fun and preferred way to spend leisure time. All categories presented above are segmentations based on consumers' shopping orientation. Another way to categorise shoppers is in terms of how much beforehand planning they do. While the *planners* tend to know in advance what products or which brands they will purchase, the *partial planners* partly plan their purchase in advance according to what products to purchase but not which brands. Thirdly, the *impulse purchasers* do no beforehand planning at all. (Solomon et al, 2010)

2.3 Persuasive marketing communication

Persuasion is recognized as an essential skill in order to sell products and services, build brands and shortly: to trigger an action. Having the capability to persuade will be a competitive advantage in today's knowledge economy and, therefore, those who are capable of convincing others to take actions are those being the successful ones. (Gallo, 2019)

“Persuasion does indeed involve moving people to a position they don't currently hold, but not by begging or cajoling. Instead, it involves careful preparation, the proper framing of arguments, the presentation of vivid supporting, and the effort to find the correct emotional match with your audience.”

(Conger, 2013, p. 68)

Persuasion can clearly be seen in our daily lives: job candidates persuading recruiters to hire them, leaders persuading employees to act on their ideas as well as salespeople persuading consumers to buy their products instead of the competitors. (Gallo, 2019) In contrast to other forms of human communications, advertising depends on pictures to persuade. (Phillips & McQuarrie, 2004)

According to research on attitude change and persuasion, individuals tend to either take shortcuts to process information faster or they tend to think largely about the information they process. These two routes are being discussed further in chapter 2.3.1. However, shortcuts used to process persuasive messages often originates from past experiences and observations. Therefore, consumers being less motivated tends to draw upon previous experiences when processing the encountered information, to avoid becoming mentally tired. Consumers being notably unmotivated to process the encountered information tends to take advantage of *choice heuristics*, which usually occurs in the purchase of more ordinary and unexciting products e.g. toilet paper and toothpaste. Consumers choosing a product based on the attribute they consider to be the most important, e.g. colour, price or safety, are led by *lexicographic heuristics*. Sometimes features that consumers perceive as the most important may occur in several products. In such situations, consumers may use the *elimination-by-aspect heuristics*, employing a cyclical process to exclude products lacking the most favoured attributes. The cyclical process will be repeated until only one product remains.

Times when consumers may need to compare the differences between two brands, the *additive-difference heuristic* comes to use, where differences are weight according to importance. (Jansson-Boyd, 2010)

Consumers also tend to draw conclusions based on other simple heuristics, e.g. the number of facts and other consumers' opinions. Some consumers believe that the length of information and figures in an advertisement is a sign of a product's high quality and this is called the *length-implies-strength heuristic*. Other superficial cues used in persuasion are the *liking-agreement heuristics* where consumers tend to agree with people they like and the *consensus-implies-correctness heuristics* where consumers believe that the majority's opinion is the correct one. (Jansson-Boyd, 2010)

2.3.1 Persuasion models

The two models of attitude change and persuasion, widely used within marketing, are called the elaboration likelihood model (ELM) and the heuristic-systematic model (HSM). Common for the models is their focus on the amount of thought that consumers dedicate to communication in order to see which cues or arguments generate the strongest direct attitudinal effect. Similarly, both models consist of two routes including communication variables that either *comprise the fundamental message* or that *create a setting for the message*. (Areni & Cox, 1995) While the two routes in the ELM are called the central route and the peripheral route, (Petty & Cacioppo, 1986) the two routes in the HSM are called the systematic processing and the heuristic processing (figure 2.3). (Jansson-Boyd, 2010) Both models imply that when consumers devotion to communication is high, persuasion is driven by arguments via the *central route* (ELM) and the *systematic processing* (HSM). Contrary, when the devotion is lower, attitude shifts are directed by the consideration of cues instead of arguments. Elements producing stronger attitudinal effects, when consumers devote fewer thoughts to the communication, are called peripheral or heuristic cues, while the elements producing pronounced effects when consumers devote more thoughts to the communication are called central or persuasive arguments. (Areni & Cox, 1995)

As earlier mentioned, the two recognizable routes of persuasion in the ELM are known as *the central route* and *the peripheral route*. While persuasion in the central route is likely to occur through a person's thorough considerations of accurate information presented of the benefits, in order to support an advocacy, persuasion in the peripheral route is more likely to occur due to simple cues where a caused change can be done without the security of the benefits of the information presented. Of the two persuasive routes in the ELM, the central route appears to be more long-lasting than the peripheral route. (Petty & Cacioppo, 1986) While the ELM is based on the belief that people are seeking for the correct attitudes and beliefs, due to finding it to be helpful in life (Petty, Cacioppo, Stratham & Priester, 2005), the HSM is considered as a common model of social judgement through two processing (Todorov, Chaiken & Henderson, 2002). However, as the two models share the basic thought regarding the effectiveness of persuasive communication I have chosen to continue with the heuristic-systematic model (HSM) since I find it more suitable for this research because of its comprehensive approach.

As an alternative to the elaboration likelihood model (ELM), the heuristic-systematic model (HSM) by Chaiken suggests that attitude changes are likely to occur because of persuasion through convincing messages. In order to achieve an attitude change, the message needs to be proceeded either *systematically* or *heuristically* (figure 2.3). (Jansson-Boyd, 2010)

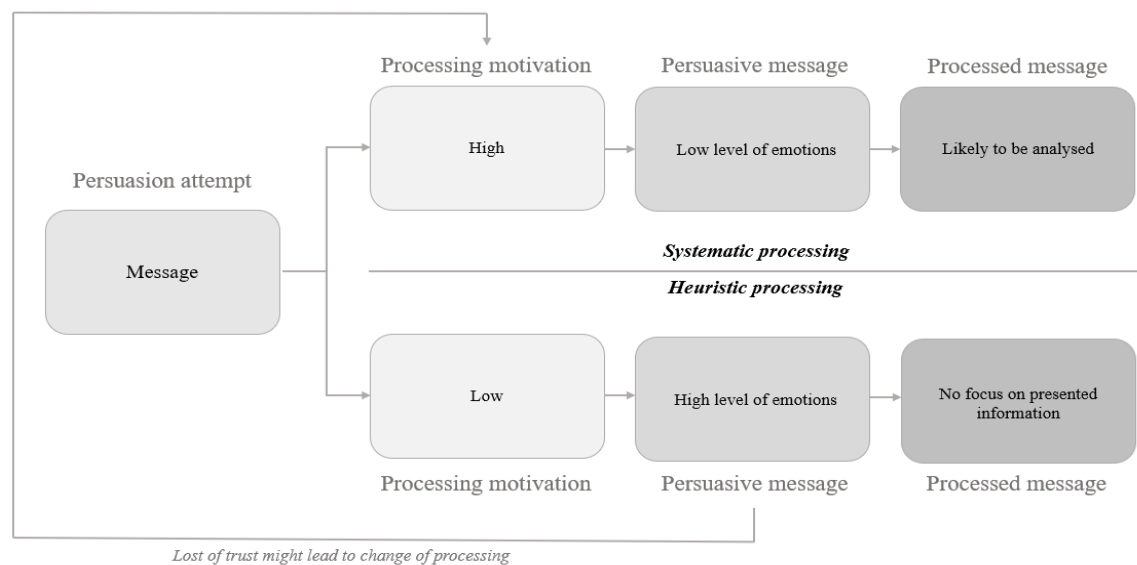


Figure 2.3. The heuristic-systematic model. Inspired by OpenStax (2020).

While messages processed systematically are likely to be analysed, messages processed heuristically are likely to be taken as they are. In other words, systematic processing takes place when we consider available reasonings, and on the contrary, heuristic processing occurs once we wish not to think too much about the presented information. For example, a consumer evaluating persuasive marketing messages, applying the heuristic processing, tends to 'judge the book by its cover' by thinking that 'statistics do not lie' or that 'longer arguments tend to be stronger'. (Jansson-Boyd, 2010) In fact, consumers with a low processing motivation tend to base their choice of product on simple heuristics, associated with superficial cues such as e.g. the physical inducement of a packaging or product. (Singh & Srivastava, 2011)

Due to the power of colours to enhance the perceived attractiveness of products, consumers are likely to prefer packagings containing certain colours. (Singh & Srivastava, 2011) Therefore, many advertisements utilize superficial cues in communication towards their market. Due to the impact emotions have regarding which processing to become engaged in, persuasive messages consisting of a higher level of emotions will most likely be processed through the heuristic processing, and will be applied as long as the consumers feel positive about the adopted attitude. However, basing a decision on simple heuristics and a particular piece of information might not always help the consumer and can, therefore, sometimes lead to loss of trust. Once consumers begin to lose their trust, they tend to change to the systematic processing in order to think more widely regarding the messages they come across. Messages containing a lower level of emotions are, therefore, more likely to be processed through systematic processing. (Jansson-Boyd, 2010)

3 Visual communication in marketing

It is almost impossible to escape visual marketing communications in today's society as it can be found almost everywhere. (Jansson-Boyd, 2010, p. 96) Due to intrusive and constantly rushing commercials, citizens tend to suffer from message fatigue, and as a consequence, an ignorance towards commercials is being created, making it even more difficult for marketers to reach its receivers. This forces marketers to become even more inventive, creating new strategies. A prevailing trend is to blur the boundaries between different genres such as art, journalism, commercial and other media expressions. By choosing a new strategy, marketers can re-attract customers interest and at the same time create new experiences. (Bergström, 2017) According to Bergström (2017), we tend to look at things as *we* are instead of how *they* are, which is something universal within visual communication.

Of all human senses vision is the most researched and discussed, which comes as no surprise due to its significance in acquiring information in the environment. (Jansson-Boyd, 2010) It is in general through our visual experiences that we become attracted by a company or a brand, which proves our visual system to be the most prominent of all human senses. Of all the sensory cells in the human body, $\frac{2}{3}$ are in the eyes making the eyes the most important sensory organ. (Hultén et al, 2008) The human vision accounts for approximately 80 per cent of our perception, which enables us to experience the existence of colour, form and position. (Jansson-Boyd, 2010) By being the most refreshing sense, our visual system provides us with the opportunity to detect changes and differences regarding e.g. new designs or renewed packagings. (Hultén et al, 2008) It is also regarded as one of the key elements in point-of-sales, which is partially due to the fact that vision sometimes is the only way to collect information regarding products in consumer choice environments. (Jansson-Boyd, 2010) Therefore, as the concept reveals, the focus of *Visual Communication* lies in visuality where text, picture, film, form and colour become essential. (Bergström, 2017)

3.1 Visual communication, the basics

“When we look at something, perhaps 95 percent of what we consciously perceive is not what is “out there” but what is already in our heads in long-term memory.”

(Ware, 2008, p. 116)

Designers and marketers often need to decide whether the planned information needs to be presented visually, by words - or in a combination of the two. Images are in general more preferred for spatial structures and details, while words are better for representing procedural information and abstract verbal concepts. It is also proven that visual information is, in general, easier to remember than words, however, not if the information is new or presented out of context. By using more than one medium of communication, e.g. by linking words and images, a better understanding of information will occur. Ware (2004) suggests that different types of information are stored in the working memory, where mental images of visual information are represented as *imagens* and the mental images of language information is represented as *logogens*. The combination of images and words is called *dual coding*, which is often more effective than the use of only one medium, i.e. single modality coding. (Ware, 2004) The information from both verbal and visual inputs is temporarily held in our working memory, where the information is stored from one-tenth of a second, up to a few seconds (Ware, 2008). If a combination of words and images is used, a way to link them together needs to be found. (Ware, 2004)

Due to our long-term memory, we have the perception of perceiving a rich and complex environment, by only a small amount of visual information. The information in our long-term memory is divided into two classes: *explicit* and *implicit*. Very little of what we see makes it into the explicit memory and, therefore, only a small amount of this information can be explicitly recalled. However, the explicit memory is special due to its role in communication. Contrary to the explicit memory, the implicit memory is maintained every time we hear, see or do something. (Ware, 2008)

“Visual thinking procedures re-apply memory patterns that have been stored as action sequences. This is what constitutes the skill of visual thinking.”

(Ware, 2008, p. 177)

When looking at a great number of images, or packagings, only a few will be preserved for explicit memory access. We will, therefore, only be able to explicitly recall two or three images the following day. However, elements from the images that we could not recall, will be stored in our brain, making it easier to skim through the images a bit faster the next time we look at them. Irrelevant images or products can more easily be skimmed out due to having seen them before. Therefore, every information that we see and process to some extent will prime the visual pathway while processing the information. This effect is a sort of implicit memory and is called *long-term priming* or *perceptual facilitation*. (Ware, 2008)

Many things need to be taken into consideration when planning effective marketing, especially regarding visual attention. Therefore, some of the main visual aspects will be presented more thoroughly here below.

3.2 Visual marketing communication on product packagings

In order for consumers to become aware of a product, service or an advertisement, it is essential for the message (e.g. product design) to be exposed to one of the sensory organs of a consumer. In fact, catching a consumer's attention is one of the most vital assignments of a marketer. Therefore, in order to catch and maintain a consumer's attention, colours, motion, size as well as other techniques can be adopted. (Evans et al, 2008) Different actions that marketers can apply will be presented later in the text.

Due to the vast amount of product, packagings and brands in today's society, companies need to find ways for their products to catch visual attention. Certain things can be done for products and brands to be visually identified. (Ware, 2004) Some visual elements are at the edge of the visual field, but they might have pop out properties making them easier to see. Although we generally have unclear information to plan each eye movement the visual search is not random. (Ware, 2008)

3.2.1 Pop-out properties

Elements with pop-out properties catch the attention and can easily be seen in a single eye fixation, within a tenth of a second, while elements lacking pop-out properties usually require several eye movements in order to be found. Another name for the visual properties used in the planning of the next eye movement is *tunable*, describing the properties to which our eye-movements are sensitive. The most effective pop-out effects occur when an object differentiates from the surrounding objects. While the other objects are identical or very similar to each other, the differentiating object needs to diversify in some traits. Differentiating from the rest does not only mean the characteristics of an object, but also the visual characteristics of the environment of an object. The factor that makes an object distinct, is the degree of feature-level contrast between the object and its surrounding. Differences between the objects need to be sufficiently large in order to pop-out, as well as the extent of variation in the background. (Ware, 2008)

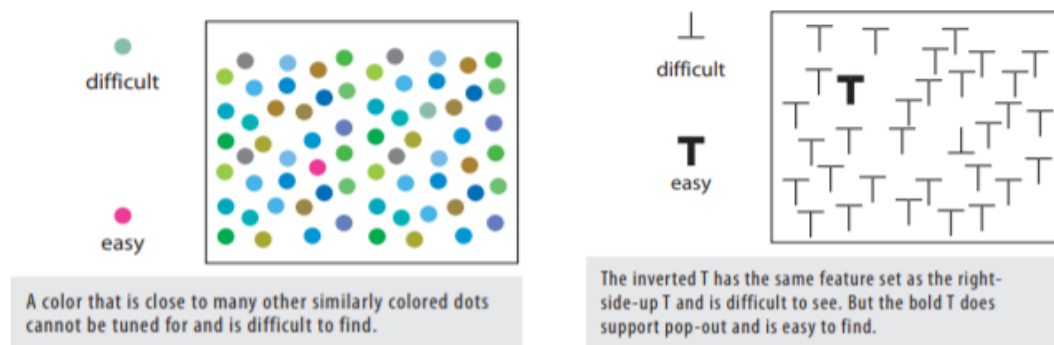


Figure 3.1a and 3.1b. Examples of pop-out properties. (Ware, 2008)

Also features such as colour, orientation, size, motion and stereotypic depth increases the likelihood for objects to pop-out. For colours to become strong pop-out effects, the colours of the other objects, as well as the colour of the background, needs to be taken into consideration (figure 3.1a). (Ware, 2008) The same regards texts, where bolden letters and texts on tags can increase the visibility of packagings (figure 3.1b).

However, while some elements and features are making objects pop-out, other elements are less easy to find. The more a background diversifies regarding e.g. colour

or texture, the larger the differences needs to be in order for it to distinguish form the rest. (Ware, 2008)

3.2.2 Colour

Colours have always had a compelling impact on our mood and emotions, as well as on our cognitions and perceptions. It has a power to influence purchase decisions, consumers' emotions and even the way consumers perceive things (Singh & Srivastava, 2011) e.g. by influencing perceptions regarding price and quality. (Aslam, 2006) Due to its clever and persuasive influence, colours are considered as an effective communication tool in advertising and marketing. (Singh & Srivastava, 2011) For companies and brands, colour is an outstanding choice when differentiating from the environment or competitors and it is also the most inexpensive way to change a product. The importance of colours can also be seen on packagings. While brightly coloured packagings are more likely to receive attention, dull packagings will easily be forgotten. However, the design of a packaging needs to be adapted to the local culture to succeed. (Aslam, 2006) Also, whilst it is determined that colours have an impact on consumer behaviour and their brand evaluation choices, it can also be used to communicate core products, product categories and flavours. Although colours are of importance in the attraction of attention, they are dependent by the context in which they are used. (García-Madariaga et al, 2019)

“It is true to say that every time we make a colour choice, we are making a statement about what is going on in our minds, whether conscious or unconscious - and it is very often unconscious.”

(Best, 2012, p. 172)

The effect of colours is on a subconscious level. (Singh & Srivastava, 2011) In fact, only 20 % of our response to colours and other aesthetic influences are conscious, (Best, 2012) making it difficult for consumers to be defensive when purchasing a product or service, due to the lack of awareness regarding the influential information that colours has on them. (Singh & Srivastava, 2011)

Our vision has evolved over millions of years, including our colour vision, (Snowden, Thompson & Troscianko, 2012) which confirms the importance of colours. (Bergström, 2017) By choosing the right colours, we can affect the result of our work. While red and orange are considered to activate the brain, blue and green tones are considered to be calming. It is even said that colours can affect the perceived weight of products. (Bergström, 2017)

As earlier mentioned, colours can be used to increase rapid visual searches. However, using colour as a pop-out property highly depends on the number of colours in the environment. In an environment full of colours, a visual search might become difficult. Another important aspect, regarding the choice of colour, is the use of luminance contrast. (Ware, 2008) Luminance can shortly be described as the measured amount of light, that can be physically measured, in contrast to lightness and brightness that can only be perceived. (Ware, 2004) Whenever detailed information is to be shown, luminance contrast is necessary (figure 3.2). While black and white provide the most extreme contrast, other contrasts such as e.g. dark blue and white, will also show excellent contrast. (Ware, 2008)

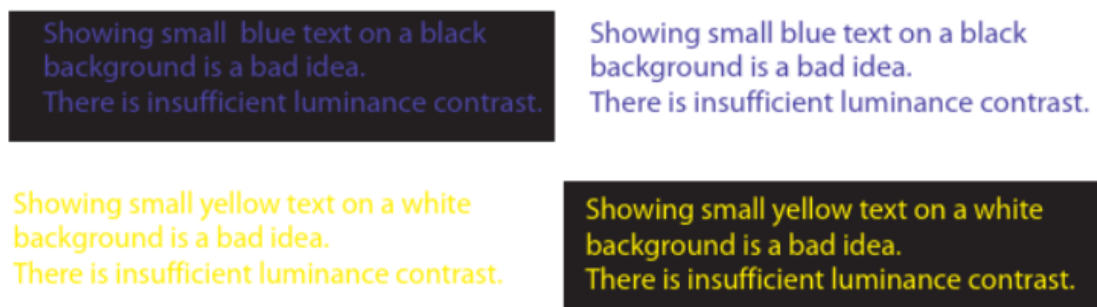


Figure 3.2. Low vs. high luminance contrast. (Ware, 2008)

Due to the importance of luminance contrast for small text, a restriction of suitable colours for text and background occurs. However, the bigger the typographies are, the less critical the luminance contrast becomes, and a wider range of colours can be applied. Although red-green and yellow-blue hardly show fine details, they are effective enough for distinguishing big typographies from its surrounding. (Ware, 2008)



Figure 3.3. Luminance contrasts when using small and big prints. (Ware, 2008)

The estimated number of different colours that can be distinguished is ten million. (Best, 2012) Colours captivates the viewer's attention, whether it regards colour images or large graphical elements with strong deviant colours. Colours are also considered to be active and have a symbolic meaning. According to Bergström (2017) green is seen as restful, red as lively and powerful and yellow as happiness. A list of colours, based on Singh and Srivastava's (2011) overview, can be distinguished in appendix 1. Important to note is that associations towards colours differ between cultures which will not be discussed further in this thesis where a focus on Finns and their perceptions are in focus.

According to Singh and Srivastava (2011), females between the age of 6 and 47 prefer warm colours, while males of the same age prefer the cool evaluation of such colours. However, as we grow older both genders lose their interest in intense colours and become interested in hues. (Singh & Srivastava, 2011) In the decision of choosing colours for e.g. products one need to consider the *functional-* and the *non-functional colours* in order to communicate in a more effective manner. While the purpose of functional colours is to support and improve a products physical and communicative functions, non-functional colours serve more as a cosmetic supplement in order to seduce, however, the non-functional colours might often confuse the receiver due to irrelevant colours. Therefore, when considering effective visual communication there is only place for functional colours with the purpose to attract, create atmosphere,

inform, structure and teach. The functional colour will hence become an important communicative power. (Bergström, 2017) Due to the effect that colour has on consumer attention, it has been defined as the most relevant visual cue in grocery stores. (García-Madariaga et al, 2019) Also, due to colours having different meaning for people, different responses can be expected between consumers. (Vila-López & Küster-Boluda, 2019)

3.2.3 Typography

As you walk along the shelves in grocery stores, filled with products lined up striving to catch your attention, you will presumably be able to read most labels and recognize most brands by a quick glance at the packagings. The brand name, followed by the product name, are elements likely to catch your attention due to its carefully chosen typography. Because of the space restrictions on packagings, typography becomes the most essential feature to mediate information, describe the product and express the personality of the company. (Berman, 2010)

Letters have been used over a millennium as a tool within communication and their presence can be observed everywhere. (Bergström, 2017) The number of letters varies between languages, where e.g. English has 26 letters, (Word Counter, 2015) and despite the low number of letters, combinations can create thousands of words. The task of letters has always been to mediate a message from a sender to a receiver where thoughts, feelings, warnings and hopes has been expressed onwards. The doctrine of letters, their shapes, usage and the arrangements they appear in, is called *Typography*, (Bergström, 2017) originating from the Greek word “τυπογραφία” (Museum of Typography, 2016) meaning type of writing (Online Etymology Dictionary, 2020). One way to choose the type of writing is by deciding a preferable and suitable *font*. The process behind the choice of font is both fascinating and demanding as the font needs to be compatible with the context (Bergström, 2017) but also due to its own personalities and unique tone of voice (figure 3.4). (Berman, 2010)



Figure 3.4. Examples of font personalities. Inspired by Berman (2010, p. 28)

Among the thousands of fonts available today, font personalities such as distinctive, amusing, authoritative, imaginative and even personal can be found. However, to navigate among the many font personalities more easily, basic font classifications have been created (figure 3.5). (Berman, 2010)

1. Text letter or Blackletter (Lucida Blackletter)
2. Old Style (Palatino)
3. Transitional (Baskerville)
4. Modern (Bodoni)
5. Egyptian (Rockwell)
6. Serif type (Times New Roman)
7. Sans serif (Arial)
8. *Script* (Edwardian Script)
9. Novelty (Sheryl)

Figure 3 5. Examples of basic font classifications. (Berman, 2010, p. 29)

The choice of company typeface can be everything from the simplest display letters for given headlines, to a complete font including letters, numerals and other necessary cases. A suitable font for a company can, therefore, either be invented or it can be innovated out of an existing font (figure 3.5). Due to the richness of company logos that consumers are daily being enclosed by, but also due to the challenges of finding a matching, suitable and personal typeface for a company, custom typefaces are being created. (Tselentis, 2011)

For typography to become more compelling, different aspects need to be taken into consideration. One way is to strengthen and highlight a word or a section by using typographical expressions of different strengths. (Bergström, 2017) While appropriately arranged elements in a layout will provide an impression of flow and harmony (Berman, 2010) an overuse of expressions will make highlights less distinct.

Although highlights can catch the attention, detached elements will seldom be as describing as the whole, as the complete typographical arrangement is mediating a message. (Bergström, 2017) In order to smoothly lead each component to the next, a flow is required to be created (Berman, 2010) and, therefore, design principles can be used to create a clear whole. (Bergström, 2017) Both Berman (2010) and Bergström (2017) presents the symmetrical design and the asymmetrical design as two design principles. In addition to the symmetrical and the asymmetrical designs Bergström (2017) includes a third design principle called the contrasting design (figure 3.6).

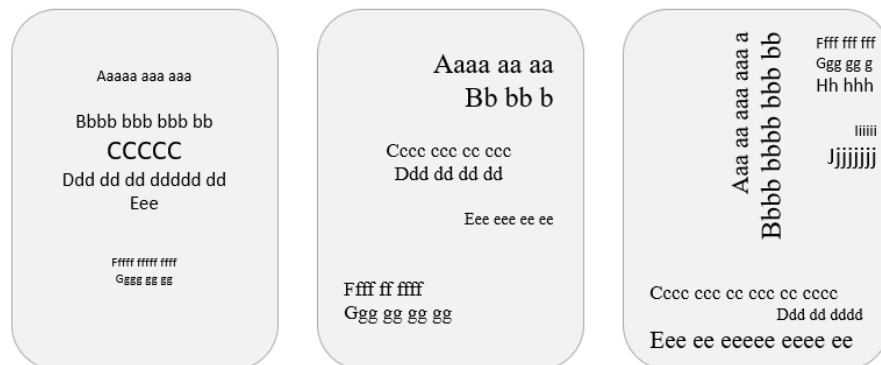


Figure 3.6. The symmetrical, asymmetrical and contrasting arrangements.
Inspired by Bergström (2017, pp. 142-143)

The formal *symmetrical* arrangement is the most used within typographical contexts, due to its organizational, elegance and harmonic balance, where the text is built upon an axial composition. (Bergström, 2017) A characteristic of the symmetrical design is its mirror effect where both halves are equal. (Berman, 2010) Unlike the symmetric design, the informal *asymmetrical* arrangement is lacking a vertical order making it both dynamic and lively. (Bergström, 2017) In order to create a balanced layout with the asymmetrical design, both sides of the design need to be in cooperation, even though one side can be more detailed or including more text or larger pictures than the

other side. (Berman, 2010) The liveliest of the three arrangements is the *contrasting* arrangement, due to its playfulness in contrasts of sizes, strengths, forms and colours. However, exaggerations of typographical arrangements will make the whole rather confusing than pleasant. (Bergström, 2017) Of the packagings included in the empirical research, four have applied the symmetrical arrangement, while three have applied the asymmetrical arrangement (appendix 5). None of the packagings have applied the liveliest arrangement, i.e. the contrasting arrangement.

Although typography is only one aspect of design, an understanding of its visual nature will reveal its function, impact and power to communicate and, therefore, it becomes essential to master it. Due to its personality, it can transmit an emotion, a feeling, a sense of time and even serve as a hierarchical indicator or graphic icon. (Berman, 2010)

3.2.4 Other elements

In addition to colour and typography, which might be considered as the main elements in attracting attention, also other elements on packagings will influence consumer attention. According to Underwood and Klein (2002), the shape, function and appearance of a packaging can have a strong compelling effect on how consumers response to a product and, therefore, a short presentation of other elements such as picture, text and shape will be presented here below.

Picture

Underwood and Klein (2002) indicate that large sales growths can sometimes occur by making small changes, e.g. by adding a product image on the packaging. By designing packagings with product images it can both heighten consumers' attention towards brands, but also increase sales by strengthening the likelihood for brands to enter consumers' consideration set. Product images can also serve as an enjoyable aesthetic experience for consumers, which can enhance their overall impression of the product. However, overall impressions often underlie useful assumptions of a product, especially in situations when consumers observe products for a short time, which is

typical in grocery stores. Although pictures generally attract more attention than verbal stimuli, (Underwood and Klein, 2002) pictures are often presented in a combination with verbal stimuli in order to be clarified. Within marketing, pictures are often accompanied by text, logo or trademark. (Gillespie & Toynbee, 2006) Consumers have also stated a more positive attitude towards packagings including a product image. (Underwood & Klein, 2002)

In the purchase of low-involvement products (e.g. food), consumers tend to purchase without thoroughly examining brand and product information. Therefore, pictures on packagings are considered as a key element in order to identify preferred products in the grocery store but also as to capture consumer attention, which in its turn can have a positive effect on brand memory. According to the findings of García-Madariaga et al. (2019) the presence of all visual elements on packagings, either images or texts, will increase the attention of consumers.

Due to pictures being more expressive stimuli than words, pictures should be more noticeable and, therefore, easier to recall. However, highly involved consumers might process both expressive and non-expressive information closely and, therefore, eliminate the impact of expressiveness. (Underwood & Klein, 2002) Therefore, a combination of visuals and informative features are decisive in the role of affecting consumers' responses. (Vila-López & Küster-Boluda, 2019) However, important to note is that consumers tend to perceive packagings as a whole, meaning that the interaction between different elements on a packaging will heighten their attention, and not one element solely. (García-Madariaga et al, 2019)

Text

In a society with a wide range of languages (spoken, written, sign, visual etc.) linguistics and anthropologists have chosen to call the spoken and written communication by the term *natural language*, due to being the main form of correspondence between people. A great advantage for the natural languages is that they are being ubiquitous i.e. found everywhere. (Ware, 2004) While typography can be considered as the form and the shape of a text, the content can be considered as the soul (Bergström, 2017) and, therefore, the text type chosen for continuous reading

needs to be readable. If the text type, i.e. the font, is too showy and decorative it will draw the attention to the appearance instead of to the message. The same applies to a consistency of form and colour, where consistent characters will contribute to a smooth and enjoyable reading experience. This also regards the font colour since the inconsistency of colours in a text will distract the reader. (Tselentis, 2011)

However, consumers highly involved in the purchase tends to evaluate verbal components (figure 2.2) more consciously, but also depend more on the message conveyed on the packaging in order to delimit their purchase intentions, than consumers less involved in the purchase. According to García-Madariaga et al. (2019) packagings with texts tends to attract consumers' attention more than packagings without any text.

Shape

In addition to the features mentioned above, the physical feature of packagings is also decisive regarding how packagings will be perceived. According to the law of similarity, people tend to arrange objects that are physically similar. Looking at packagings in grocery stores, many tend to have the same shape or a very similar one. When products are being categorised according to their physical features, consumers tend to exploit the most noticeable product features such as shape and colour. When consumers are using similar features to classify products, they will perceive them to be substantially the same. However, by making products from the same brand appear similar in their design, consumers can more easily categorise them by their brand. (Jansson-Boyd, 2010)

4 Methodology

The empirical part of the thesis aims to create an understanding of the impact of visuality in the attraction of consumer attention. To achieve the aim, a qualitative research method has been applied. In this chapter I will present more thoroughly the choice of research method and -design, the segmentation of interviewees as well as how the data was collected. Quality criteria and trustworthiness is also being discussed, as well as ethics. The collected data is presented in chapter 5, followed by analyses in chapter 6.

4.1 Research design

Deciding which research method to use is far more difficult than to examine how to apply it. Therefore, the choice of research method is undoubtedly a more important question than how to employ the method. A notably important reason regarding the question ‘which method’, regards the choice of research design, due to the impact the design has on further choices that researchers will make. (Vogt, 2008)

“One cannot look up how to do something until one has decided what that something is.”

(Vogt, 2008, p. 1)

Research design, defined as “...a plan for collecting evidence that can be used to answer a research question” (Vogt, 2006, as cited in Vogt, 2008, p. 4), is closely related to other aspects of the research process such as sampling, measurement and analysis. Before making the final decision regarding the choice of research design, one needs to consider all possible options. Partly because the design shapes the rest of the process and partly due to the difficulty, however not an impossibility, to change it later in the process. (Vogt, 2008)

As the research design for this master’s thesis a case study has been chosen, due to its suitability when striving for a deeper understanding of a situation, (Säfsten & Gustavsson, 2019) a person, (Kvale & Brinkmann, 2014) or a specific aspect of a phenomenon. A case study is an example of a depth study where one or more study

objects are studied. It is particularly suitable for answering questions such as *why*, *how* and *what*. Depending on the asked questions the case study can result in descriptive or explanatory knowledge. (Säfsten & Gustavsson, 2019)

Due to the aim of this master's thesis, to create an understanding of the visual elements on coffee packagings that capture consumers' attention, case study felt like the most suitable research design where each respondent is considered as an own case. The case study of this research regards a *multiple case design* where five participants were researched (Säfsten & Gustavsson, 2019). Studies including single cases are considered valuable due to their effectiveness to examine the multifaceted interplay of human situations. (Weiss, 1995) An advantage of including several cases in a study is the possibility to make comparisons and generalizations (Säfsten & Gustavsson, 2019). The sampling of participants was conducted according to non-probability selections, which will be explained further in chapter 4.4 and 4.4.1. As the research method of this master's thesis interviews have been selected due to being a very used research method within case studies (Kvale & Brinkmann, 2014). The choice of a qualitative research method will be presented further in the next chapter.

4.2 Research method

Due to interest and curiosity for people's way of reasoning or reacting (Trost, 2010) I have chosen to apply a qualitative research method in order to answer the research questions of this master's thesis. A qualitative research method is suitable when trying to find or understand a pattern. (Trost, 2010) As the tool for collecting the primary data for this master's thesis, interviews have been chosen due to its suitability of gathering information concerning perceptions and experiences. (Säfsten & Gustavsson, 2019)

An interview can be structured, unstructured or semi-structured. While structured interviews resemble of a spoken questionnaire with fixed answers, unstructured interviews are more open to being freely discussed. The interviews for this research was conducted according to a semi-structured where some of the questions had fixed answers and others were open to a freer discussion. Semi-structured interviews are often associated with interview guides, (Säfsten & Gustavsson, 2019) including a list

of question areas. (Troost, 2010) An interview guide can include questions regarding demography, knowledge, facts, experiences, behaviour, opinions, values and feelings. The questions can also be exploratory, direct, indirect, questioning, interpreting and specifying. In addition, complementing questions called *prompt*, *probe* and *check* can be asked the interviewees in order to support them. Both prompt and probe questions were asked the interviewees to receive more evolved and detailed answers. (Säfsten & Gustavsson, 2019) The total number of interview questions included in the interview guide was 28, divided into three sections: *background questions*, *interview questions - general* as well as *interview questions - chosen coffee packagings*. The questions were organized into different sections to keep the questions in a logical order (appendix 2).

Depending on the purpose of the research, different forms of interviews can be applied. As the form of interview for this master's thesis, a discursive approach has been chosen, where the focus lays on how knowledge and truth are being created within discourses (i.e. conversations). Additional questions were sometimes asked in order to clarify the obtained data. For example, in question 23 (appendix 2) the interviewees were asked to name an adjective, however, if a noun was mentioned instead, additional questions were asked until the source of the association was found. Therefore, the outcome may have been influenced by the interviewer. An interest in *how* things are being said during the interview is usually more of interest than *what* is being said. (Kvale & Brinkmann, 2014) However, regarding this research both what is being said and how it is being said is of importance. Since the preferences of consumers are of great importance for the survival and success of products on the market, a sensory analysis can be used as a meaningful tool when examining products, packagings or services, especially in the work to market, evaluate or develop a product. (Gustafsson et al, 2014) By including physical packagings as well as different tasks during the interview, e.g. asking the interviewees to draw a packaging of coffee and to group the presented packagings according to a common element, the spoken information provided by the interviewees was being tested.

4.3 Secondary data

Two central components prerequisite for knowledge are data and information, both required when conducting a research. Once data is processed, compiled and presented in a context, it will be called information. Likewise, once data and information are interpreted and reflected, knowledge can be achieved. Scientifically generated new knowledge requires several different flows of data and information, which can be gathered either primary or secondary. While primary data regards the data most accurate to truth or reality, secondary data is based on the primary data and regarded as a complement. Therefore, secondary data is often gathered for another purpose and often by someone else. (Säfsten & Gustavsson, 2019) Regarding the secondary data for this study, company websites have been studied in order to receive a deeper understanding of the packagings included in the research. As one of the criteria in the choice of packagings, all packagings included in the research needed to have a common basic layout, recognizable for the roastery. By studying the company websites, a deeper understanding of the recurring elements was recognized (chapters 5.1.1 – 5.1.7).

4.4 Data collection and sampling

Some practical details that need to be taken into consideration before conducting an interview are, e.g. the number of interviewees per interview occasion, the location of the interview, how to conduct the interviews as well as how to register the answers. (Säfsten & Gustavsson, 2019) A decision to interview one person at a time, instead of a focus group, was decided already at the beginning of this study, due to a wish to receive honest and unaffected answers from the interviewees. Since the interview questions were about personal opinions and experiences, the answers could not become affected or distracted by other interviewees opinions.

Due to interviews conducted face-to-face provides added value through non-spoken information expressed by gestures and facial expressions, it was preferred. However, interviews conducted through phone or computer are widely used today, which has a great advantage because interviews can be conducted with geographically distant

participants. (Kvale & Brinkmann, 2014) Because of the limitations caused by the Covid-19 virus, some interviews had to be conducted through internet-based communication programs (Messenger and Skype) to be executed. An important aspect of the research was to include physical coffee packagings for the interviewees to see them live, to experience all details and elements on the packagings. Due to the limitations to fully compensate for the absence of physical packagings, all coffee packagings were shown during the interview with the help of a web camera. However, an awareness of possible deviations in the results, due to readability and difference in colour reproduction on the screen as compared to a live packaging, was acknowledged.

The interviews were conducted during the first week of April 2020 and all interviews were held in Swedish. Before the interviews, the interviewees participating through an internet-based communication program were asked to prepare by bringing paper and colour pens to the interviews. For the interviewees who participated face-to-face, the researcher brought all the necessary material for the interview. At the beginning of the interview, all interviewees were asked to draw a coffee packaging. The drawings (appendix 3) were discussed before the first presentation of the included coffee packagings.

The interviews that were held face-to-face were conducted on the Åland Islands, due to the current location of the researcher. Interviewees participating through an internet-based communication program came from Turku and Raasepori. Although the interviews were conducted in different ways, all discussions were recorded in order for the researcher to fully concentrate on what was being said during the discussions (Trost, 2010). Also, notes and observations were done as an addition. Once the interviews were completed and recorded, all data were transcribed and translated into English.

4.4.1 Interviewees

When conducting a survey, the researcher needs to decide who will be suitable for participating in the inquiry (Bryman & Bell, 2015), but also how many participants to study. Once the researcher has decided whom to study, gaining access to the

participants become the next step of the research process. (Vogt, 2008) In the selection of interviewees for this research, four criteria were presented. Firstly, all respondents needed to be coffee drinkers to be familiar with the appearance of coffee packagings. Secondly, women were chosen due to the theory suggesting women being more visually motivated than men (Valentine & Powers, 2013). Thirdly, due to the curiosity for consumers of Generation Y, only coffee drinking women born between 1978 and 1990 were asked to participate. A more thorough explanation of Generation Y is presented later in this chapter. And fourthly, all interviewees needed to be born and raised in Finland to be fully acquainted with the coffee culture and the appearance of Finnish coffee packagings. Although a wish to include both Finnish and Swedish-speaking Finns was present, only Swedish-speaking Finns participated in the research due to the low number of respondents.

In the choice of interviewees, Säfsten and Gustavsson (2019) present two optional ways of sampling: *representative sampling* and *explorative sampling*. While representative sampling is suitable when the aim is to comment on a whole population, explorative sampling is more suitable when a field is less explored. Based on the need of representativity of sampling, a division of different sampling techniques in probability and non-probability selections can be done. Due to the criteria regarding the choice of interviewees for this research, non-probability selections have been made due to focusing on a specific target group such as Generation Y. While probability selections include randomly chosen respondents who can represent a whole population, non-probability selection is chosen when a specific target group is of interest. Further selections were made based on *criteria- and targeted selections* due to the clear intentions regarding the choice of respondents. (Säfsten & Gustavsson, 2019)

The respondents for the interviews of this research were women belonging to the market segment known as Generation Y, (Bakewell & Mitchell, 2003) also called the *Millennials* or *Echo Boomers*. They are the children of the i.e. baby boomers (Valentine & Powers, 2013) born between 1978 - 1990 (Tulgan, 2011) and have been acculturated into a society providing more opportunities and reasons to shop, than ever before. Shopping is considered as a form of recreation and higher prices are likely to

be associated with improved quality and worth to trade up. (Bakewell & Mitchell, 2003) Generation Y enjoy spending money and a majority of their spendings go to clothes, sports, entertainment, health, beauty and food. They have a strong sense of identity and considers themselves to be “cool”. However, despite their consumer power, they are not as brand-loyal as Generation X was at the same age. (Valentine & Powers, 2013)

Generation Y was chosen due to being influential consumers whose behaviour has been widely discussed but not fully understood. (Valentine & Powers, 2013) Some theorists have indicated that shopping is of interest for both genders and that it is being performed equally by men and women. However, studies show that women tend to enjoy the shopping process more than men, who tend make quick purchases in order to avoid the process as much as possible and, therefore, women tend to become more involved in their shopping. (Bakewell & Mitchell, 2003) Also, Valentine and Powers (2013) suggest women being more visually and intrinsically motivated than men which is another reason why women were chosen as the participants of this research.

Table 4.1. Information of the interviewees

| Interviewee | Year of birth | Type of interview | Date | Length |
|-------------|---------------|-------------------|----------|--------|
| 1 | 1984 | face-to-face | 1.4.2020 | 51,47 |
| 2 | 1984 | online | 4.4.2020 | 37,34 |
| 3 | 1979 | face-to-face | 4.4.2020 | 53,26 |
| 4 | 1986 | online | 5.4.2020 | 29,06 |
| 5 | 1986 | online | 6.4.2020 | 54,22 |

A request to participate in the research was sent on social media, where the criteria of the participants was presented. The desired number of participants were between 5 - 10 interviewees. However, due to the current situation of Covid-19, it was a challenge to attract respondents, which resulted in five interviewees (table 4.1).

4.5 Data analysis

The timing of analysis share opinions. Some believe that the analysis should be executed during the interviews, while others consider it to be more appropriate to conduct the analysis after the interviews. Trost (2010) believes that good ideas should

be written down during the interviews. However, the final analysis should be saved until a later occasion, for the researcher to be able to take some distance from the interviews. (Troost, 2010) During the interviews, observations were made and notes were taken, but further analysis was saved until the data was transcribed.

In the analyse of qualitative data a focus on content and meaning is required, in contrast to statistical processing which is common in the analyse of qualitative data. Before any implications can be made, the collected raw data needs to be processed, compiled, presented and inserted in a context. The process to analyse qualitative data signifies classification and interpretation of written or visual material before being able to make implicit or explicit conclusions about the material. Qualitative data easily becomes very comprehensive and, therefore, difficult to overview. By implying a systematic strategy, the data becomes understandable and possible to analyse. Säfsten and Gustavsson (2019) present four simplified steps (figure 4.1) of the analysis of qualitative data.

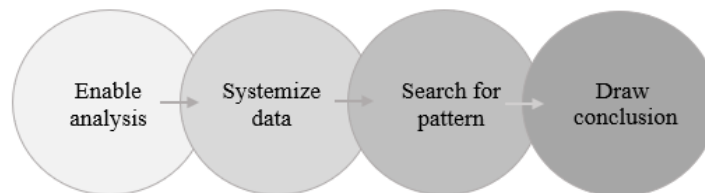


Figure 4.1. Steps for analysing qualitative data. (Säfsten & Gustavsson, 2019)

In order to enable analysis, all data were transcribed and translated. By having all data written and gathered in the same language, it became easier to find similarities and other patterns. When the first step of the process was completed, the data was systematized. The data was labelled and categorised according to similarities found in the theory and marked by different colours to enable in the search for patterns. (Säfsten & Gustavsson, 2019) Once the data was presented, it became possible to analyse the material and draw conclusions in accordance with the theory. The most challenging aspect of the analysis was to find a suitable structure, in order to gain the most of it. The structure of the analysis was created due to recurring elements in the data presentation and, therefore, the chapter differentiates from the structure used in the empirical data presentation. In order to draw conclusions, the findings and analysis are

based on the theoretical framework presented at the beginning of this thesis. However, only the most recurring elements from chapter 3 have been discussed more thoroughly.

Due to the interviews being conducted with a discourse approach, the same approach was applied to the analysis. Within discourse analysis, the focus lays on discourses (i.e. conversations) and how truth effects are being created without being neither true nor false. The focus lays on variations and diversity instead of the inner meaning of reality. As the purpose of the research is to gain a deeper understanding of the impact of visibility, the diversity achieved through a discourse approach feels the most appropriate. (Kvale & Brinkmann, 2014) As the text can be read from other aspects except a marketing perspective, the effects need to be considered.

4.6 Quality criteria

The quality of an interview is decisive for the quality of the analyse, the verification and the reporting. Although several criteria can be followed, Kvale and Brinkmann (2014) consider there to be no unequivocal quality criteria for research interviews. However, when reading scientific research, we need to be able to trust the presented data. It needs to be valid and reliable. The two dominating scientific quality criteria, indicating the quality of scientific research, are *validity* and *reliability*. Both depend on each other. However, not all agree on them to be the most suitable criteria to describe scientific quality and, therefore, *trustworthiness* is suggested as a more suitable option for qualitative research. Due to the great similarities to the dominating scientific quality criterion, validity and reliability will be presented further in the next chapter. (Säfsten & Gustavsson, 2019)

4.6.1 Validity and reliability

To ensure high quality of a research, the researcher needs to strive for high validity and high reliability. By ensuring high validity, reliability will also be high. However, high reliability will not automatically result in high validity. (Säfsten & Gustavsson, 2019)

An important aspect when conducting a research, is to ensure that the subject meant to be measured will be measured. The validness of the achieved result is called *validity* and can be divided into internal validity and external validity. While the internal validity regards excluding as many alternative explanations as possible in order to make implications of how things really are, external validity regards in which extent the achieved results are generalizable. (Säfsten & Gustavsson, 2019) Although the choice to only examine women of Generation Y the interviewees were in different stages of life with different economic opportunities, which strengthened the external validity of the results. To receive high internal validity, response options were given in connection with some of the questions. Also, a certain number of coffee packagings were included in the research in order to delimit the research. To strive for a high validity, all interviews were conducted in the mother tongue of the interviewees, for the interviewees to feel comfortable and be able to contribute with as much information as possible. Also, all interviewees were provided with the same amount of information beforehand and coffee packagings were not shown before the interviews in order to ensure spontaneous and direct answers. A way to strengthen the validity of a research is by including triangulation, meaning that more than one source, method or researcher is being adopted. (Säfsten & Gustavsson, 2019) In order to confirm the impact of visuality on consumer attention, a triangulation was applied in the research. By combining interviews with a drawing task, the result could prove which elements have attracted the respondents' attention - consciously or subconsciously.

The other scientific quality criteria called *reliability* regards the extent to which a research can be repeated by others or on different occasions without differences in the results. Reliability, therefore, represents the trustworthiness of measures and measurements. However, a research can be affected by arbitrary mistakes interconnected with a measurement caused by e.g. the interviewee, the researcher, the survey situation or the measuring instrument. (Säfsten & Gustavsson, 2019) To ensure the reliability of the research of this master's thesis, test interviews were conducted in order to correct possible mistakes. Although some of the interviews were conducted through internet-based communication programs, all interviews were recorded and, therefore, transcribed in the same way. According to Kvale and Brinkmann (2014), the transcription of interviews is a matter of interpretation, where the researcher can choose how precisely the interviews will be transcribed. In order to strive for high

reliability in the transcription of the interviews, the interviews were accurately transcribed in the language of the conducted interviews, which after it was translated into English. Translating data from one language to another, gave the researcher an opportunity to interpret and choose words she thought to be correct. Since the participants of the research were all known to the researcher from before, the discussions might have been affected. However, due to the participants being familiar, the researcher had an advantage when transcribing the interviews.

4.6.2 Ethics

One of the standards of professional behaviour is ethics. When conducting a research, it becomes essential to be aware of the ethical principles involved in the research. With the help of ethical codes and principles, researchers are advised to act with integrity, but also to ensure that they will stay regarded as credible as well as the reputation of their work. (Guthrie, 2010) Ethical principles are, therefore, used both to protect the researcher and his work but also the participants and their integrity (Säfsten & Gustavsson, 2019).

Since personal information is not of relevance in the research, all such data will be excluded. Questions regarding the year of birth and the number of persons living in the same household are the only personal questions asked. Another way to ensure anonymity is by translating all data into English which will erase possible dialects and words that could be connected to a person. Trost (2010) reminds that direct quotes from everyday speech can be considered as a violation of integrity. He also discourages literal quotes, in order to protect the integrity of the interviewee. Literal quotes should only be included when being important for the analyse. (Trost, 2010) Although all interviews were accurately transcribed, all data was translated into English which enhanced the anonymity. Other ethical principles such as fabrication, falsification and utilitarianism (Säfsten & Gustavsson, 2019) can be avoided due to the way the research questions are phrased. There is no need to eliminate, change or falsify the data since there are no right or wrong, nor positive or negative answers.

5 Empirical data presentation

The aim of the chapter of empirical data presentation is to present the findings from the empirical study of this research. This chapter is divided into five subchapters, where both primary and secondary data is presented. In the first subchapter, secondary data regarding the included coffee roasteries are presented. In addition to a short company presentation, all included coffee packagings are visually presented for the reader to more easily follow the data presentation of the primary data. While the secondary data was collected via company websites, the primary data was collected through interviews. The following subchapters include a presentation of the interviewees, followed by consumer behaviour and decision making, packagings visual appearance and attention attracting elements on chosen coffee packagings.

5.1 Finnish micro roasteries

The choice of roasteries was made upon two criteria. Firstly, the packagings had to come from a Finnish micro roastery, and secondly, all the packagings from a roastery had to have a common basic layout, recognizable for the roastery. A third choice was made regarding the number of packagings included in the research, where the choice to include two white packagings, two black packagings, as well as three brown packagings was made. The roasteries, whose packagings were used in the research, will be shortly presented in the following subchapters in the same order as they were presented for the interviewees. In addition to short company presentations, all packagings are visually presented. A compilation of all packagings can also be found in appendix 5.

5.1.1 Paahtimo Papu

Paahtimo Papu is a small roastery founded in the year 2014. The company, located in Jyväskylä, is specialized on darker roasts where organically produced ingredients are of great importance. In addition to organic certification, which can be distinguished on the packagings, the roastery has also received other quality labels. Paahtimo Papu

believes in *quality before quantity* and chooses their coffee based on the values of the farms and the cooperatives. (Paahtimo Papu, 2020)

The coffee packagings of Paahtimo Papu have a similar layout, where common for all packagings is the shape, the brown colour as well as the placement of the black tag.

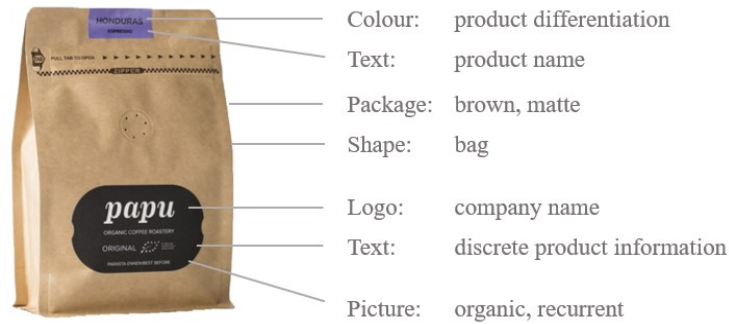


Figure 5.1. Recurring elements on Paahtimo Papu's coffee packagings.

Small colour tags are being used to distinguish between different products. In addition to the colour code, the product name is also written on the coloured tag. Therefore, the colour code is not being used to inform the taste nor the roasting grade but to visualize product differentiations.

5.1.2 Lehmus Roastery

Lehums Roastery is a young company founded in the year 2016. The roastery, located in Lappeenranta, offers special coffee. Despite their young age, the company have received plenty of attention. Lehmus Roastery has e.g. been selected as Finland's best roastery for three years: 2017, 2018 and 2020. (Lehmus Roastery, 2020)

The coffee packagings of Lehmus Roastery have a similar layout, with some small differences. Common for all packagings is the shape, the colour of the packaging and the general layout (figure 5.2).

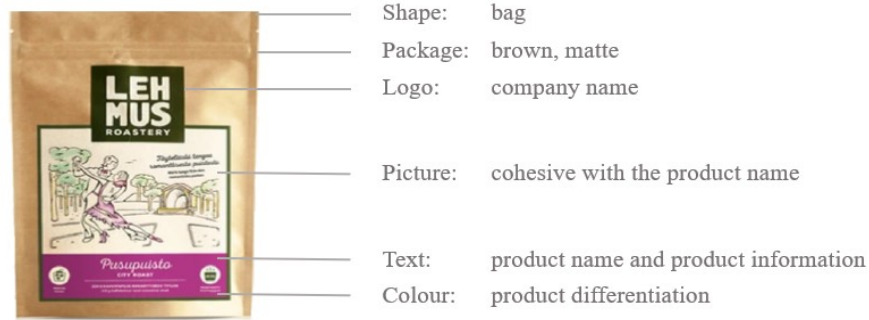


Figure 5.2. Recurring elements on Lehmus Roastery’s coffee packagings.

The elements differentiating between the packagings are the colour codes on the tags as well as the pictures. The colour code, the picture and the product name are all linked together. Therefore, the colour code is not being used to inform the taste nor the roasting grade but to visualize product differentiations.

5.1.3 Kaffa Roastery

The story of Kaffa Roastery begun over ten years ago with the mission to change the coffee culture. As the company's vision is the world, the roastery has found a *Kaffa handshake agreement* as a fair-trade agreement, (Kaffa Roastery, 2020) which can be distinguished on the side on each coffee packaging.

A strong characteristic of the company’s coffee packagings is the black coloured bag, decorated with wild animals. The basic layout is the same for all packagings, despite a few exceptions where more colours have been used to show its exclusivity.

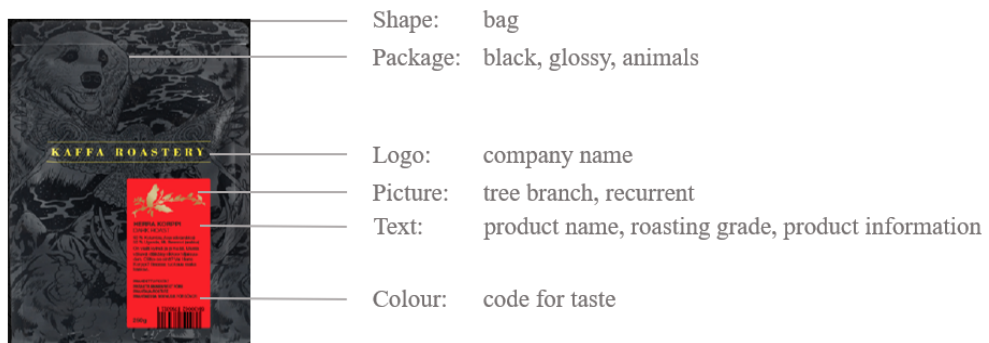


Figure 5.3. Recurring elements on Kaffa Roastery’s coffee packagings.

Except for the black colour, the discrete animals and same shape of the bags, all packagings include the company name, a tree branch, product information as well as a colour code for the taste of the coffee. The Kaffa classic has a colour code on the tags, describing their roasting grade: yellow (light roast), orange (medium roast) and red (dark roast) (figure 5.3). The company's single-origin coffees have different colours based on their taste: green (fruity and floral), light blue (smooth and chocolatey) and purple (sweet and dark berries). Other colours might also occur.

5.1.4 Turun Kahvipaahtimo

Turun Kahvipaahtimo is a small roastery founded in the year 2009 and located in Kaarina. The company have an ever-changing selection of coffees and they strive to only offer very high-quality coffees. (Turun Kahvipaahtimo, 2020)

The coffee packagings of Turun Kahvipaahtimo have a similar layout, where common for all packagings is the shape, the white colour as well as the placement of the logo and the tag. All packagings consist of only two colours: black and white.

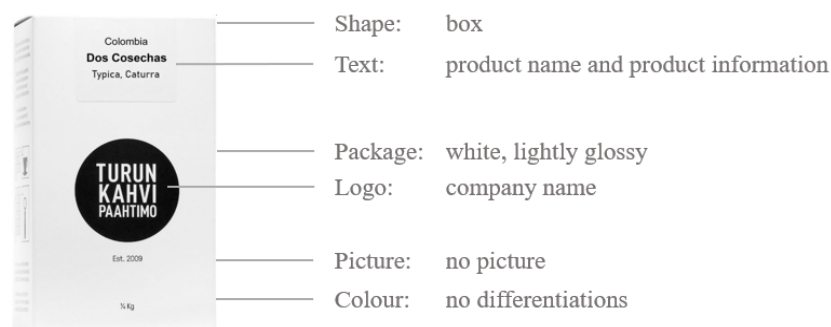


Figure 5.4. Recurring elements on Turun Kahvipaahtimo's coffee packagings.

Unlike the rest of the coffee packagings used in this research, Turun Kahvipaahtimo has no pictures nor colour codes used to distinguish between their products. All packagings have a very similar layout, where the only element separating the packagings is the white tag including information of the bean's origin. No product names are used.

5.1.5 Mokkaestartit

Mokkaestartit is a roastery founded in the early 1990s when the coffee culture in Finland was mainly supermarket coffee. The founder's strong belief in special coffee has made the company known around Finland. (Mokkaestartit, 2020)

The coffee packagings of Mokkaestartit have a similar layout. Common for all packagings is the shape and the colour of the packaging, as well as the pictures in the background illustrating the production line. However, the company divides its coffees into two categories: coffee and spiced coffee, which can be distinguished on the packagings. While the tags on the classic coffee packagings (figure 5.5) have a given colour code in order to inform the roasting grade (different shapes of yellow-orange), the tags on the spiced coffee packagings have a given picture per taste. Also, the placement and the size of the tags differ a bit.

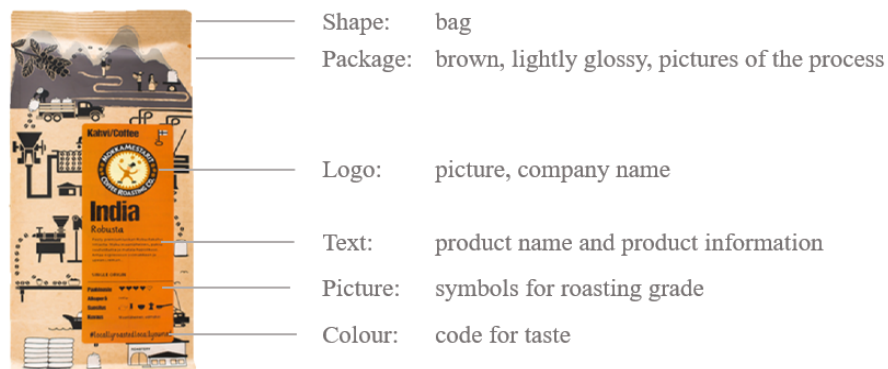


Figure 5.5. Recurring elements on Mokkaestartit's coffee packagings.

In the research, a packaging of classic coffee will be used. In the picture above, an orange tag can be distinguished, communicating the roasting grade. However, the roasting grade is also being communicated through symbols. As the packaging on the picture above contains coffee of roasting grade 4, the tag is orange. The lighter roasted coffees have yellow tags in three different shades.

5.1.6 Holmen Coffee

Holmen Coffee is an artisan roasting company located in Helsinki (Holmen Coffee, 2020) founded in the year 2002 (Kauppalehti, 2020). The roastery believes that good coffee should be enjoyed by everyone and. (Holmen Coffee, 2020)

The coffee packagings of Holmen Coffee have a similar layout, where common for all packagings is the shape, the white colour as well as the placement of the tag. However, colours are used to distinguish between products.

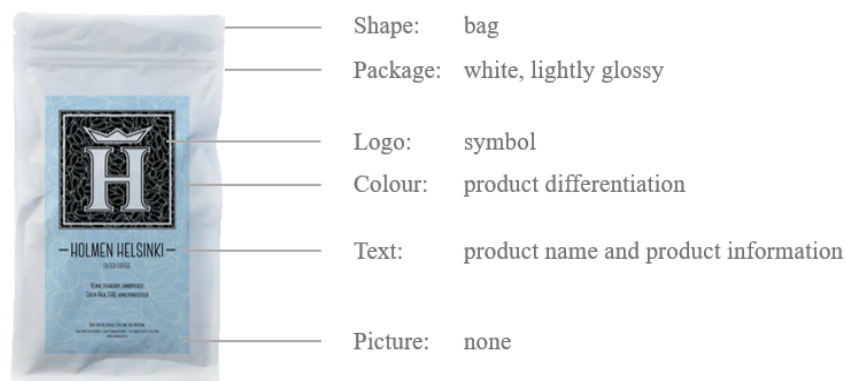


Figure 5.6. Recurring elements on Holmen Coffee's coffee packagings.

The elements differentiating between the packagings are the coloured tags. Each product has a specific colour, as the picture above shows, e.g. Holmen Helsinki has a light blue tag. The colour code and the product name are, therefore, linked together. Therefore, the colour code is not being used to inform the taste nor the roasting grade but to visualize product differentiations.

5.1.7 Kaffiinon paahtimo

Kaffiinon paahtimo is a small roastery located in Lappajärvi, with a passion for quality and ethically produced coffees. The founder's quest for a perfect cup of coffee naturally lead to the creation of an own roastery. Kaffiinon paahtimo's coffee is tailor-made and is roasted in small batches. (Kaffiinon paahtimo, 2020)

The coffee packagings of Kaffiinon paahtimo have a similar layout, where common for all packagings is the shape, the black colour as well as the placement of the tag. However, colours are used to distinguish between products and categories.

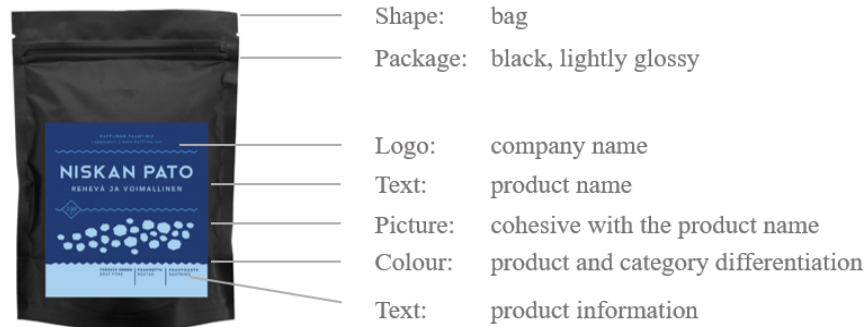


Figure 5.7. Recurring elements on Kaffiinon paahtimo's coffee packagings.

Kaffiinon paahtimo's coffee is divided into three categories: *Poholajaaskaffit* (coffees of the north), *Järviseutukahvit* (coffees of the lake district) and *Alkuperäiskahvit* (coffees of origin). While the poholajaaskaffit has a burgundy coloured tag, the järviseutukahvit has a dark blue tag. Unlike the other, alkuperäiskahvit do not have a shared colour on their tags. (Kaffiinon paahtimo, 2020) The elements differentiating between the packagings are the colour codes on the tags as well as the pictures. Therefore, the colour, the product name as well as the picture becomes characteristics for the product in question. Colours are, therefore, not used to inform the taste nor the roasting grade but to visualize product differentiations.

5.2 Coffee consuming women of Generation Y

As one of the criteria in the selection of interviewees, all participants needed to be coffee consumers in order to be familiar with the appearance of coffee packagings. While two of the interviewees share the purchase of everyday coffee with their partner, three of the interviewees conduct their purchases themselves. However, only the women purchase home special coffee.

Table 5.1. Interviewees coffee consumption

| Interviewee | Cups of coffee per day | Coffee drinkers per home | Persons per home |
|-------------|------------------------|--------------------------|------------------|
| 1 | 2 | 2 | 2 |
| 2 | 2–4 | 2 | 5 |
| 3 | 1–2 | 1 | 2 |
| 4 | 10 | 2 | 5 |
| 5 | 6 | 1 | 1 |

Despite the variations between the number of cups of coffee consumed per day (table 5.1), all interviewees estimated 3,50 € to be the approximate price they pay for a packaging of their everyday coffee. Although campaigns (e.g. buy 3 for 10 €) are used as a tool in the search for the best price offers, also budget coffees are bought. As a joint denominator for price sensitivity regarding everyday coffee, all interviewees mention high consumption as the main factor, where partners and coffee guests are included.

However, a preferred price category can also be explained by avoiding bigger decisions in grocery store:

It has cost like less than 5 € [...] because it is a symbolic sum [...] if it costs more than 5 € it is a major purchase for me and I will have to think about it. And this also applies to such things as consumption goods. Like for example coffee.

Interviewee 3

However, although the price of everyday coffee is of importance, four out of five interviewees consider the price to be less important when purchasing a packaging of special coffee for special occasions, weekend consumption or tasty moments. Whether eco-friendly coffee is of importance, *interviewee 1* and *4* consider it not to matter while the rest strive to buy coffee with eco-labelling. However, price or taste often affects the purchasing decision leading to a purchase of non-ecological coffee.

As consumers of consumption goods, only *interviewee 3* consider a shopping list to be necessary in order to not become confused or affected by the environment. Although the rest of the interviewees applies to a more spontaneous shopping style, *interviewee 1* and *4* seeks for offers in store, which to some extent affects their purchase. However, common for all interviewees are their curiosity for interesting products:

[..] I would rather look at what other fun I can find, and if I find something fun, I am willing to spend some more money on it. Thus, everything does not have to be cheap, cheap.

Interviewee 1

The most common factor for spontaneous purchases of consumption goods is offers in store, i.e. in-store marketing. All interviewees make spontaneous purchases by occasion, however by slightly different reasons. While *interviewee 1* makes spontaneous purchases based on offers in store, *interviewee 3* makes spontaneous purchases based on offers but also due to appealing products. *Interviewee 2* also make spontaneous purchases based on offers, however often after having seen a product that has captured her interest:

[..] I will begin to look at the campaign-sign once I have seen the packaging [..] it can be due to a colour. If it is a colourful packaging, then I will be like - wow - this I may have to try.

Interviewee 2

Common for the interviewees mentioned above is the fact that offers, or appealing products, catches their attention but also a curiosity for other products in the same product family. Therefore, products on offer may also result in a purchase of products of normal price. Unlike the interviewees mentioned above, *interviewee 4* explains that most of her purchases are spontaneous, whether there is an offer or not. However, spontaneous purchases are not always only made due to persuasive offers, but also due to an urge to buy something rewarding or because of great consumption.

For example, sweets or maybe [..] something [..] less healthy, you might say. Something you feel an urge to buy [..] something that you at the moment feel you want to taste. If you feel that you want to reward yourself for something [..] Signs might also affect, especially if it is something completely new I might think that this is something that I would like to try now when it is within reach. Just to get variegation.

Interviewee 5

Therefore, chocolate, sweets, buns, cookies and even coffee, easily falls into the category of spontaneous purchases made without persuasive offers.

5.3 Consumer behaviour and decision making

In order to clarify in which extent visual elements affect the attention of the interviewees, a few questions were asked regarding their decision making and orientation by the coffee shelf in grocery stores. Considering the preferred price to pay per a packaging of everyday coffee, together with the coffee consumption habits of the interviewees, the following questions were of interest to scrutinize how visual elements catches their attention: consciously or unconsciously.

As *interviewee 4* is a high consumer of everyday coffee, she applies a goal-oriented search by the coffee shelf. She knows where to find her preferred packaging of coffee and never stops to look at the neighbouring packagings:

I go straight ahead and take the coffee packaging I want and then I continue [...] I know what I want, and I take it.

Interviewee 4

However, talking further, she reveals several product names from one of the biggest coffee producers in Finland. This shows that she unconsciously notices the neighbouring packagings, which corresponds with Gustafsson et al. (2014) saying that captured information often occurs unconsciously. Also, *interviewee 1* and *2* apply a somewhat goal-oriented search, looking for campaigns. However, only regarding their everyday coffee. When looking for a packaging of special coffee, both agree that the appearance of a packaging is determining whether an interest will be captured. The appearance is also of importance for *interviewee 3* who mostly buys coffee as a 'give away gift'. As every packaging is given as a gift, *interviewee 3* wants the packagings to somehow reflect her. It can be the colour of the packaging, the product name, a picture or the shape. However, every time she looks for a new packaging to give away, she is looking for an element suitable for the occasion in question. Every gift has to be personal.

If I give it, I still want it to be something special for the person [...] to later remember who gave the packaging [...] and to reconnect what we were talking about.

Interviewee 3

Another important factor, especially for *interviewee 2, 3 and 5*, are clear labels of roasting grade, but also eco and fair trade. Due to finding several elements of importance, the interviewees might sometimes use Jansson-Boyd's (2010) elimination-by-aspect heuristics in order to choose the packaging with most favoured attributes. None of the interviewees considered the brand to be of importance, however, Finnish coffees are preferred. Even so, foreign coffees are being purchased by occasion, to try something completely different.

In the choice of which coffee packaging to purchase, all interviewees agree that the price has an impact on their decision making. However, the price is most significant for *interviewee 1, 2 and 4*, due to the high consumption of everyday coffee at home. Although *interviewee 3 and 5* consume most of their daily coffee at work, both consider the price to some extent affect their decision, however, in combination with the appearance of the packaging, the taste and fair trade and eco-labellings. Also, *interviewee 1 and 2* agree that the packaging's visual appearance in a combination with taste and roasting grade affects their decision regarding special coffees. Common for *interviewee 2, 3 and 5* is the roasting grade of the chosen coffee, making the roasting labelling's even more significant than the appealing appearance of a packaging.

I saw on Instagram a picture of that Reykjavik-packaging, so I thought: interesting and nice. That one I would like to try just because it's called Reykjavik. But then I saw that it was not very dark roasted [...] thus, in the store there was another country/ city coffee which was darker, so I took it [...] It also had a nice packaging which probably also had an impact.

Interviewee 5

Although the price is stated to be the most dominant element in the choice of everyday coffee, the interviewees purchase another packaging of coffee approximately two to four times per year, due to curiosity for appearance and taste. However, *interviewee 3 and 5* purchases a different packaging of coffee more frequent, due to associating coffee consumption with good moment and enjoyment. While *interviewee 1* often purchases her special coffee from the same brand, the rest are not as brand sensitive and often make their decision based upon an appealing and interesting looking packaging, however, according to their preferred roasting grade. *Interviewee 5* also includes the probability to get something completely new if choosing another brand:

Especially when I want something completely different, I might take a different brand or another producer [...] for a greater probability to get something completely new [...] since I feel the probability to be greater to receive something completely new when changing brand.

Interviewee 5

Mutually for all interviewees is the fact that they all consider themselves to be able to buy coffee based solely on a nice packaging. However, while *interviewee 1* would still consider the price before the appearance of a packaging, *interviewee 3* would consider a more informative packaging before the appearance to verify roasting grade and taste. A more thorough explanation of how the interviewees define a nice packaging will be presented further in chapter 5.4. As there are elements convincing the interviewees to make a purchase, there are also causes why the packaging will be left on the shelf. In addition to an expensive price, non-preferred roasting grade and bad taste, the interviewees also mentioned values and ethics as central elements. However, only one of the interviewees considered that a non-appealing packaging could remain unpurchased.

5.4 Packagings appearance

With the confirmation of all interviewees to some extent considering the opportunity to buy coffee based solely for its nice appearance, a curiosity for how frequently they look at packagings appearance when making a purchase was awakened. Common for *interviewee 2, 3 and 5* are their interest for the appearance of packagings. Although they have decided in advance which packaging to purchase, they always stop by the shelf to look at the other packagings. They all reveal spending a relatively long time by the coffee shelf looking, reading, dreaming and noticing news.

[...] there is something new or something nice that I might have seen before but that this time catches my attention. It looks nice so I begin to read more thoroughly whether it is light or dark roast, and in best case it might lead to [...] a purchase for being so nice [...] but I usually do not purchase a packaging only for its nice appearance [...] only if I am in that mood.

Interviewee 5

Like the interviewees mentioned above, *interviewee 1* also gives attention to the appearance of coffee packagings, however, not by spending a lot of time by the shelf.

Unlike the others, *interviewee 4* says she never stops by the coffee shelf to look at other packagings. She always purchases the same products and brands. Therefore, in the search for familiar products, new products and packagings will easily be unseen for *interviewee 4*. New products will also become unseen for *interviewee 1* if the placement is disadvantageous. She explains that her search behaviour is very focused when looking for dairy products, dry goods and even coffee. Likewise, *interviewee 2 and 5* consider the placement in store to be a decisive attention awakener, whether a new product will be noticed or not. However, a new product does not necessarily have to mean a new product in the store or on the market:

Although it is not new in store, it can be new for me, if I have not seen it before. Therefore, the placement in store is decisive.

Interviewee 2

In addition to the placement in store, *interviewee 5* explains that also the colour of the packaging catches her attention. Colours are of importance for her and especially fresh and modern colours attract her attention. Common for *interviewee 2 and 3* are their curiosity for and interest in the selection of products in stores. While *interviewee 3* is more of an observer with a keen eye for details, *interviewee 2* is more of an action taker who purchases new products to try them.

But what defines a *nice* packaging according to the interviewees? Due to dark colours being generally used on Finnish coffee packagings, *interviewee 3, 4 and 5* consider colours to attract attention and appeal the eyes. However, in conjunction with a suitable and captivating picture, the packaging will become pretty. Also, *interviewee 2* consider pictures to be a central element defining whether a packaging will be perceived as nice and, therefore, old pictures or other suitable coffee-related pictures are preferred. However, although packagings have a clear colour and a captivating picture, it still needs to convey information. Although *interviewee 3* could purchase a packaging of coffee-based solely on its nice appearance, she would still require information regarding the product:

[..] I would not buy it if I didn't know anything else about the coffee in that packaging. If there was only that picture and no more information, I would not buy it just because of the packaging.

Interviewee 3

Unlike the other respondents, *interviewee 1* consider a nice packaging to have a traditional, unique and artisanal appearance and she could consider paying more for a non-mass-produced packaging. She also considers brown to be the most appropriate colour for a coffee packaging:

[..] as for coffee, the packaging should be brown. [...] It is in some way - coffee [...] Or paper-bag-coloured, or what to say.

Interviewee 1

Apropos of colours, Singh and Srivastava (2011) state that the effects of colours lays on a subconscious level, which partly disagrees with the findings of the research due to *interviewee 2, 3* and *5* acknowledging colours to have an attracting effect on them. However, this argument agrees with *interviewee 4*. Both *interviewee 2* and *3* easily recognizes the colour on a packaging, but also becomes inspired by it:

I become very inspired by all the colours they use.

Interviewee 3

Likewise, *interviewee 1* believe that colour capture her attention, however, she is uncertain to what extent. In contrast to the others, *interviewee 4* believes that colours have no effect on her, however, looking at the drawings made by the interviewees (appendix 3) it can be seen that all interviewees notice the colours of coffee packagings: consciously or unconsciously. Regarding associations towards different colours, black is associated with quality, likewise purple. While orange is associated with orange and blue with berries, yellow is associated with lemon and happiness. Both orange and yellow are also associated with exotic flavours. Although colours can be used to distinguish between products or tastes, it can sometimes also confuse:

I very easily discover colours. And I sometimes consider them to be scary [...] because I might believe that it might be a very fruity coffee. [...] if it is a very yellow packaging, I might think: Oh, do they have lemon in this coffee? No, then I do not want to taste it.

Interviewee 2

While light colours can be perceived as seducing and attractive, bright and screaming colours can be perceived as cheap and of poor quality. An interesting question regards whether a consumer can, based on the appearance of a packaging, decide whether it is cheap, expensive, eco-friendly or even luxurious. Although *interviewee 5* consider black packagings to be associated with quality, she is unsure whether it is possible to make a judgement based on the appearance of a packaging. She believes that one can get an impression of a product based on the appearance of its packaging, however, one cannot be sure without looking more thoroughly at the packaging. Also, *interviewee 1* believe that one can get an impression of a product by looking at its packaging, however, the association may not always be entirely accurate:

In Finland, we do not brand ourselves with screaming colours when it is cheap. I mean, if I think about the Costa Rica coffee [...] the packaging looks almost luxurious. It is nice. [...] In Finland you cannot really say, you have to look at the price or the shape of the packaging, but not necessarily on the colour or the design.

Interviewee 1

Common for *interviewee 2, 3* and *4* are their belief that classifications of products cannot be determined based on the appearance of the packaging. To determine whether a product is ecological, luxurious or cheap, one needs to examine the packaging in order to receive more information. The interviewees agree that the price tag and the place where the product is being sold can reveal more than the appearance itself.

Even though the appearance of packagings can attract the interviewees' attention, the purchase decision will seldom be based purely on the appearance. Although *interviewee 2* often bases her decisions on the appearance of packagings, she also makes purchases where the appearance is less important due to the aim to support local producers. Likewise, *interviewee 1* bases her decisions on the appearance to some extent, however, depending on the product and the need. Although *interviewee 5* has a curiosity for packagings appearance, the content will determine the purchasing decision. Similarly, the price is decisive for *interviewee 4*. As for *interviewee 3*, who reveals that the appearance has no effect on her decisions, she often purchases known brands due to a feeling of trustworthiness. By choosing a product based on its brand, the appearance of a product has affected the decision making.

5.5 Attention attracting visual elements on chosen coffee packagings

At the beginning of the interviews, the interviewees were asked to *draw a packaging of coffee*. The instructions were very uncomplicated as the interviewees were asked to make a freehand drawing including shape, colours and other optional elements. The aim of the assignment was to analyse which elements that the interviewees have observed, but also to view how they perceive a coffee packaging.

The interviewees were also asked to freely name coffee brands that they came to think about. Both Finnish and foreign. The coffee brand mentioned by all interviewees is Juhla Mokka, which was the first brand that three of the interviewees first came to think about. Another coffee brand, mentioned by four interviewees is Presidentti, which is another coffee brand from Paulig. Also, Kulta Katriina, Saludo, Robert Paulig, Brazil, Paulig City Coffees, Costa Rica and Rainbow were mentioned, as well as Porvoon Paahtimo and SixPot. Common for Juhla Mokka, Presidentti and Costa Rica is that they are considered as basic coffees. Juhla Mokka, together with Kulta Katriina are also perceived as traditional. While Juhla Mokka is associated with the older generation, mostly due to being consumed in childhood homes, Kulta Katriina is associated with trustworthiness and work. While Pauling's City Coffees are perceived as fun, Robert Paulig's coffees are associated with pleasant moments. Both Porvoon Paahtimo and SixPot are perceived as local and of small scale. As foreign coffee brands Arvid Nordquist, Löfbergs Lila, Gevalia, Zoega, Lavazza, Segafredo, Starbucks and Espresso House were mentioned. Common for the Swedish coffees is that they are perceived as dark roasted. Starbucks and Espresso House are perceived as expensive. A list of mentioned brands can be distinguished in appendix 4.

Before the seven chosen coffee packagings, used in the empirical research, was introduced to the interviewees a short discussion regarding the drawings was conducted. In accordance with the presented information above, the interviewees had clearly memorized certain elements from coffee packagings which was proved in their drawings. As mentioned above, Juhla Mokka was the coffee brand mentioned by all interviewees and it was also the coffee packaging that inspired *interviewee 2, 3 and 5* in their drawings. While *interviewee 1* drew a packaging inspired by Robert Paulig's packaging, *interviewee 4* draw a packaging inspired by Rainbows packaging. Common

for *interviewee 1, 2, 3 and 4* is a picture of a coffee cup. While *interviewee 2, 3 and 4* draw a cup of coffee, with the same placement as on the original packaging, *interviewee 1* changed the place with the brand and the coffee cup. Common for all interviewees was their wish to visualize a hot cup of beverage. While *interviewee 1, 3, 4 and 5* drew steam in their drawings, *interviewee 2* explained that she also wanted to include it in her drawing. Regarding the choice of colours in the drawings, *interviewee 1, 2, 4 and 5* used the same colours as on the original packagings. Although brown can be distinguished in the drawing made by *interviewee 5*, she explained that it was supposed to be black. In contrast to the others, *interviewee 3* got inspired by the moment, and included elements from the surrounding:

Right now, I am inspired by the moment, affected by the sun shining on us [...] I notice how everyone passing by becomes happy when they see us. Everyone is looking at us for a long time when we are sitting here, out in the nature. Maybe it is a bit unexpectedly for them, that we are sitting here. And everyone becomes so happy when they see us, giving loving smiles to us. And I like that. And I am inspired by that right now, when drawing my coffee packaging. Because I am traditional, kahvi and the cup of coffee, but also the elements from the current surrounding is affecting my choice of coffee packaging.

Interviewee 3

While *interviewee 1* was the only to include the brand in her drawing, *interviewee 2* and *interviewee 5* marked the area where the brand is placed on the original packaging, i.e. in the upper part of the packaging (appendix 3). Instead of the brand, *interviewee 3 and interviewee 4* wrote the product name *Kahvi* which means coffee. However, no further texts were included in the pictures. Likewise, not completely unexpected, four out of five drew a rectangular packaging demonstrating that the shape is strongly associated with a coffee packaging. *Interviewee 3* also acknowledged that she even with blindfolded eyes would recognize a coffee packaging, by holding it in her hand. All drawings can be distinguished in appendix 3.

Before the packagings, included in the research, were presented for the interviewees a brief explanation was given to them. The interviewees were e.g. informed about the size of the companies in order to prepare them for possible dissimilarities between the packagings.

Attention attracting elements

As the first question, regarding the coffee packagings, included in the research, the interviewees were asked to mention which element they first perceived on each packaging. The packagings were presented, one at a time, in order to not become compared. The interviewees were given six elements to choose between: *shape, colour, title, text, picture, logo*. However, the interviewees also commented on other elements, e.g. material and tag. Interestingly, both similarities and differences occurred in the answers of the interviewees (table 5.2).

Table 5.2. First noticed elements on presented coffee packagings

| | 1 | 2 | 3 | 4 | 5 |
|---------------------|---------------------------|----------------|----------------------------|-----------------------------|--------------|
| Paahtimo Papu | <i>colour</i> | <i>text</i> | <i>shape & tag</i> | <i>logo</i> | <i>tag</i> |
| Lehmus Roastery | <i>picture</i> | <i>text</i> | <i>tag</i> | <i>picture</i> | <i>logo</i> |
| Kaffa Roastery | <i>material</i> | <i>tag</i> | <i>colours</i> | <i>tag</i> | <i>tag</i> |
| Turun Kahvipaahtimo | <i>colour & shape</i> | <i>logo</i> | <i>shape</i> | <i>logo</i> | <i>logo</i> |
| Mokkamestarit | <i>picture</i> | <i>picture</i> | <i>picture & shape</i> | <i>picture</i> | <i>title</i> |
| Holmen Coffee | <i>logo</i> | <i>title</i> | <i>colour</i> | <i>logo</i> | <i>logo</i> |
| Kaffiinon paahtimo | <i>shape</i> | <i>picture</i> | <i>colour & tag</i> | <i>shape & material</i> | <i>title</i> |

Interestingly, regarding the elements mentioned above, is the broad variety of perceived elements. Not only do the broad selection of elements prove the broad variety of existing packagings, but also the complexity of using visual elements as a tool to attract attention. Likewise, it confirms the importance of understanding consumers, their consumption habits and their decision making.

Regarding the packaging of Paahtimo Papu, *interviewee 3* and *interviewee 5* considered the tag to be the first element they perceived. While *interviewee 3* commented on the combination of tag and the shape and the colour of the packaging, *interviewee 5* commented on the shape of the tag. Also, *interviewee 4* commented on the tag, however, on the brand in the middle of the tag. Both *interviewee 1* and *interviewee 2* reacted on the packagings simplistic and pure layout. While *interviewee 1* liked the simple colour of the packaging, *interviewee 2* became curious to read more about the product.

The picture on Lehmus Roastery's packaging was appealing all interviewees eyes, although only *interviewee 1* and *interviewee 4* mentioned it to be the first element that

caught their attention. Also, *interviewee 3* mentioned the picture, but in a combination with the other elements in the tag. Common for the interviewees was a wish for a clearer connection between the picture and the product. While the green square including the brand was the first element that *interviewee 5* noticed, the information below the text was the first that caught the attention of *interviewee 2*.

Common for the comments regarding the packaging of Kaffa Roastery is the colours. Although *interviewee 2, 4* and *5* mentioned the tag to be the first element that they distinguished, they all commented on the red colour on the tag. Also, *interviewee 3* commented on the colours, however, regarding all three colours perceived on the packaging: black (packaging), yellow (brand) and red (tag). Unlike the others, *interviewee 1* did not find it uncomplicated to mention which element that first caught her attention. She began to exclude elements until she came to material. She found the shiny material to captivate her attention.

The logo on Turun Kahvipaahimo's packaging was the first element that caught the attention of *interviewee 2, 4* and *5*. Although the black circle with the company name was the first element that they saw, they also commented on the clean appearance of the packaging in general, which *interviewee 1* discussed further. *Interviewee 1* felt it challenging to mention only one element catching her attention. She felt that the combination of the white packaging and the rectangular shape caught her attention. *Interviewee 3* also felt that the shape of the packaging attracted her attention, however, in combination with the black circle. Common for *interviewee 1, 2* and *3* were their associations towards other products due to the shape and the white colour.

A shared denominator for all interviewees, when the packaging of MokkaMestariit was shown for the first time, was the curiosity that emerged because of the picture of the production chain. *Interviewee 1, 2* and *4* agree on the picture being the first element that they noticed. *Interviewee 3* also mentioned the picture, however, together with the shape and other symbols. However, the shape was chosen as the first element catching her attention. Unlike the rest, *Interviewee 5* noticed the title or the product name India at first glance.

Like the packaging from Turun Kahvipaahtimo, three of the interviewees perceive the packaging from Holmen Coffee to also have an attention-attracting logo. *Interviewees 1, 4 and 5* mutually consider the *big H* to be the first element they noticed when looking at Holmen Coffees packaging. *Interviewee 2* was also looking close to the logo, due to finding the product name Holmen Helsinki to be the most attention attracting element. Although *interviewee 3* considered the white colour of the packaging to catch her attention, *interviewee 1 and 2* also discussed the light colours of the packaging, which proved the colours to catch their attention too.

The seventh packaging shown to the interviewees was a packaging from Kaffiinon Paahtimo. The results clearly show that several elements were catching the attention of the interviewees, since many of them found it difficult to mention one specific element. Although *interviewee 2* mentioned the *salt crystals* as the element catching her attention, she began by discussion the colour and material of the packaging. Likewise, *interviewee 4* discussed the black colour of the packaging, before deciding for the shape and material to be the elements catching her attention. Like the others, also *interviewee 1* discussed other elements before deciding for the shape to be the element catching her attention. Unlike the others, *interviewee 3 and 5* found it a bit easier to decide. While *interviewee 5* found the text in the middle to be catching her attention, *interviewee 3* considered the black colour in a combination with the tag to attract her eyes.

Associations from chosen coffee packagings

Furthermore, the interviewees were asked to mention the associations that each packaging awoke. Although some of the interviewees discussed their associations during the previous discussion, they were asked to answer the question again. While some of the interviewees mentioned the same associations the second time, others found new associations to had been awakened when they looked at the packagings again (table 5.3). The similarities and differences may be due to personal experiences, but also due to the elements on the packagings that arouse the associations. In order to maintain a clear presenting order, the packagings were presented in the same order as the first time. The same order applied throughout the interview.

Table 5.3. Associations towards presented coffee packagings

| | 1 | 2 | 3 | 4 | 5 |
|---------------------|--------------------|--------------------|--------------------|------------------|---------------------|
| Paahtimo Papu | <i>genuine</i> | <i>curious</i> | <i>ecological</i> | <i>dull</i> | <i>ecological</i> |
| Lehmus Roastery | <i>elegant</i> | <i>natural</i> | <i>handmade</i> | <i>funny</i> | <i>domestic</i> |
| Kaffa Roastery | <i>expensive</i> | <i>tea</i> | <i>safe</i> | <i>elegant</i> | <i>elegant</i> |
| Turun Kahvipaahtimo | <i>own</i> | <i>simple</i> | <i>confusing</i> | <i>carton</i> | <i>good quality</i> |
| Mokkamestarit | <i>exciting</i> | <i>interesting</i> | <i>trustworthy</i> | <i>funny</i> | <i>ordinary</i> |
| Holmen Coffee | <i>elegant</i> | <i>dull</i> | <i>luxury</i> | <i>expensive</i> | <i>expensive</i> |
| Kaffiinon paahtimo | <i>trustworthy</i> | <i>unappealing</i> | <i>trustworthy</i> | <i>black</i> | <i>quality</i> |

A joint association that emerged when *interviewee 1, 3 and 5* were looking at Paahtimo Papus packaging, was genuine and ecological. Their associations arose due to the choice of colour and material, but also due to its simplistic layout with barely any text. However, also the shape of the packaging as well as the typeface on the tag strengthened their associations. Another interviewee who also reacted on the plain layout with very little text was *interviewee 2* who became curious about the product. In contrast to the others, *interviewee 4* associated the brown paper bag with uninteresting.

As regards the associations towards Lehmus Roastery's packaging, all interviewees received different associations. Although *interviewee 1, 4 and 5* arose associations from the picture, *interviewee 1* considered the packaging to be elegant, *interviewee 4* funny and *interviewee 5* domestic. However, *interviewee 5* also received associations from the text. Both *interviewee 2 and 3* received their associations from the colouring, which attracted associations such as natural and handmade.

The black colour on Kaffa Roastery's packaging appealed *interviewee 3, 4 and 5*. Whilst the black colour aroused associations of elegance for *interviewee 4 and 5*, *interviewee 3* associated the colour with safety and tradition, due to associating black with coffee. Except for the black colour, also the neatness and typeface strengthened the associations of elegance for *interviewee 5*. While the glossy material made *interviewee 1* associate to expensive, the combination of neatness and shape made *interviewee 2* associate to tea.

The associations towards Turun Kahvipaahtimo's packaging were own, simple, confusing, carton and good quality. In other words, very varying associations although the associations mainly emerged from the shape and the white colour. *Interviewee 1*

perceived the white, square box to be own and unique due to the shape which is different from coffee packagings in general. Both *interviewee 2* and *3* arouse associations from the shape and the colour. While the white colour, the black logo and the clean, stiff shape arouse associations of simplicity for *interviewee 2*, *interviewee 3* became confused due to associating the packaging with other product categories because of the shape, the colour contrast and the plain layout. The shape of the packaging, in a combination with the material, arouse associations of carton for *interviewee 4*. Unlike the others, the associations of *interviewee 5* came from the brand. Due to the brand being familiar to her, her associations came from its familiarity (table 5.3).

In contrast to the other coffee packagings, Mokkaestari's packaging had one dominant element which attracted the attention of the interviewees: the picture of the production chain. While *interviewee 2* perceived the packaging as interesting due to the picture on the packaging, *interviewee 4* perceived it as funny and *interviewee 5* as ordinary. While *interviewee 1* considered the packaging to be exciting, due to the combination of the production chain and the logo, *interviewee 3* arouse associations of trustworthiness due to the production chain and the brand.

The packaging that most interviewees perceived as elegant, expensive and luxurious is the packaging from Holmen Coffee, and, the associations got confirmed in the question where the interviewees were asked to estimate the price for each packaging (table 5.4). Both *interviewee 1* and *3* were attracted by the white, clinical packaging. While *interviewee 1* associated the packaging with elegance, *interviewee 3* associated it with luxury and elegance. Although *interviewee 4* and *5* considered the packaging to be expensive, *interviewee 4* was attracted by the crown in the logo, while *interviewee 5* was attracted by the combination of the product name and the simplistic layout of the packaging. Also, *interviewee 2* noticed the logo, however, by associating it with dull.

Regarding the associations towards Kaffiinon paahtimo's packaging, three out of five considered the packaging to arouse associations like trustworthiness and quality. While *interviewee 1* associated the packaging with trustworthiness and liquorice due to its neatness and overall appearance, *interviewee 3* associated it to trustworthiness

due to the black colour of the packaging. However, *interviewee 3* also associated the product with a domestic product due to the blue colour on the tag, reminding her of Fazer. Similarly, *interviewee 2 and 4* was attracted by the black colour, however, in a combination with the material. *Interviewee 5* associated the packaging with quality due to the overall appearance of the packaging.

Estimated price

In order to further examine the associations towards the coffee packagings, the interviewees were asked to estimate the price of each presented packaging. The interviewees were asked to estimate the price with even euros. As previously discussed, the interviewees experience ecological coffee packagings as expensive, which is a reason why they sometimes de-prioritize buying them. Surprisingly, although three out of five interviewees associated Paahtimo Papu's packaging with genuine and ecological, the average estimated price for the packaging was 7,60 €, placing it as the third lowest price (table 5.4).

In contrast to Paahtimo Papu's packaging, Holmen Coffees packaging received associations such as elegant, luxurious and expensive. The associations towards the packaging were confirmed by the average estimated price of 9,40 € which is the highest estimated price of the packagings. Interestingly, although *interviewee 4 and 5* associated the packaging with expensive, neither one estimated the highest price for Holmen Coffees packaging (table 5.4). However, both *interviewee 1 and 3* estimated the highest price for the packagings, associating the packaging with elegance and luxury. Even *interviewee 2*, who perceived the packaging as dull, estimated the highest price for the packaging.

Likewise, the associations of the Kaffiinon paahtimo's packaging, which attracted associations such as trustworthy and quality, was confirmed by the average estimated price of 8,70 € placing the packaging as the second highest price.

The packaging with the highest price differentiation is Kaffa Roastery, with a price range between 5 - 12 € (table 5.4). The average estimated price for Kaffa Roastery's packaging is 8 € placing it as the fourth highest price. Interestingly, although both

interviewee 4 and *5* associated the packaging with elegance (table 5.3), *interviewee 4* estimated the lowest price for the packaging, while *interviewee 5* estimated the highest. Likewise, *interviewee 1*, who associated the packaging with expensive estimated the price to be 6 € which was the lowest price of her estimated prices.

While the packaging of Kaffa Roastery's had the highest price differentiation, the packaging of Lehmus Roastery had the most similar estimated prices due to four out of five estimating the price to be 7 €. The average estimated price for the packaging was 7,20 € placing it as the second lowest price (table 5.4).

Although the packaging of Turun Kahvipaahtimo attracted associations such as simple, own, confusing and good quality, the average estimated price of the packaging was 8,40 €, placing it as the third highest price. On the contrary, Mokkaestariit with associations such as exciting, interesting and trustworthy, received the average estimated price of 6,80 € which was the lowest average price.

Table 5.4. Average estimated prices of presented coffee packagings

| | 1 | 2 | 3 | 4 | 5 | Average estimated price |
|---------------------|------|------|------|---------|------|-------------------------|
| Paahtimo Papu | 7 € | 8 € | 6 € | 7 € | 10 € | 7,60 € |
| Lehmus Roastery | 8 € | 7 € | 7 € | 7 € | 7 € | 7,20 € |
| Kaffa Roastery | 6 € | 9 € | 8 € | 5 € | 12 € | 8,00 € |
| Turun Kahvipaahtimo | 10 € | 7 € | 8 € | 9 € | 8 € | 8,40 € |
| Mokkaestariit | 8 € | 10 € | 6 € | 4 € | 6 € | 6,80 € |
| Holmen Coffee | 12 € | 10 € | 10 € | 8 € | 7 € | 9,40 € |
| Kaffiinon paahtimo | 8 € | 8 € | 7 € | 10,50 € | 10 € | 8,70 € |

A discussion regarding the actual prices of the packagings was never conducted due to price differentiation between the coffee packagings within a roastery. However, in order to gain a deeper understanding of the actual pricing, a comparison between the average estimated prices by the interviewees and the actual prices of the packagings on the company websites, can be distinguished in table 5.5. Importantly to note is that the prices mentioned in table 5.5 regard the packagings used in this research. Therefore, the actual prices mentioned below should not be read as a joint price for all coffee packagings within each roastery, but as the price for the specific packagings presented in appendix 5.

Table 5.5. Average estimated prices vs. actual prices

| | Average estimated price | Actual price | Difference |
|---------------------|-------------------------|--------------|------------|
| Paahtimo Papu | 7,60 € | 8,50 € | - 0,90 € |
| Lehmus Roastery | 7,20 € | 9,90 € | - 2,70 € |
| Kaffa Roastery | 8,00 € | 9,90 € | - 1,90 € |
| Turun Kahvipaahtimo | 8,40 € | 9,00 € | - 0,60 € |
| Mokkamestarit | 6,80 € | 5,00 € | + 1,80 € |
| Holmen Coffee | 9,40 € | 7,40 € | + 2,00 € |
| Kaffiinon paahtimo | 8,70 € | 8,50 € | + 0,20 € |

As distinguished in table 5.5 the greatest price difference between the average estimated prices by the interviewees and the actual price is 2,70 € and regards Lehmus Roastery's packaging. As distinguished in table 5.4, four out of five interviewees estimated the price of Lehmus Roastery's packaging to be 7 €. Contrary, the smallest price difference is 0,20 € and regards Kaffiinon paahtimo's packaging, where two out of five interviewees estimated the price of the packaging to be 8 € (table 5.4). Although the information in table 5.5 is of interest, it needs to be read in conjunction with table 5.4 in order to receive a more accurate view of the estimations. While the information in table 5.5 is a brief presentation of average prices, the information in table 5.4 presents each estimated price separately. Therefore, by including further information, a deeper understanding of the estimated prices can be obtained.

Once the interviewees had estimated the prices of all packagings, they were asked to shortly motivate their pricing. All interviewees agreed the presented coffee packagings to be pricier than their everyday coffees. Factors determining their associations towards higher prices was the brand, the location of the roastery, the age of the company, the size of the company as well as the choice of packaging. However, also the visual elements on the packagings affected the choice of price.

Of the packagings included in this research, only three were familiar to three out of five interviewees. Although *interviewee 1* had seen the packagings of Mokkamestarit and Kaffa Roastery before, she had never noticed the production chain on Mokkamestarit's packaging, nor the animals on Kaffa Roastery's packagings. While *interviewee 2* recognized the black packaging of Kaffa Roastery but not the company name, the company name was familiar to *interviewee 5* but not their packagings. *Interviewee 5* also recognized the name of Turun Kahvipaahtimo as well as their

packagings. Although some of the companies were familiar to some of the interviewees from before, none of the interviewees had deeper information regarding any of the companies. Therefore, although the interviewees explained which factors affected their choice of pricing, all estimated prices were only their opinions.

Pop-out elements

To examine possible pop-out elements, all packagings were presented simultaneously (table 5.6). The element that first caught the attention of *interviewee 1* was the background picture on Mokkaestari's packaging. The picture of the production chain. The picture also caught the attention of *interviewee 4*, together with the brown-orange colouring of the packaging. However, the black and red colours on Kaffa Roastery's packaging also caught the attention of *interviewee 4*. The colouring of Mokkaestari's packaging also caught the attention of *interviewee 2*, who enjoyed the colour choices on the packaging. *Interviewee 2* also reacted on Paahtimo Papu's packaging, due to its simplistic layout with very little text. The elements that *interviewee 3* perceived to pop-out was the white colour on Turun Kahvipaahtimo's and Holmen Coffee's packagings, due to not associating white with coffee. The elements that caught the attention of *interviewee 5* was the shape of Turun Kahvipaahtimo's packaging, due to associating the shape with another product category. *Interviewee 5* also perceived the material and colour of Kaffiinon Paahtimo to pop-out.

Table 5.6. Pop-out elements on presented coffee packagings

| | 1 | 2 | 3 | 4 | 5 |
|---------------------|----------------|---------------|---------------|-----------------------------|------------------------------|
| Paahtimo Papu | | <i>text</i> | | | |
| Lehmus Roastery | | | | | |
| Kaffa Roastery | | | | <i>colour</i> | |
| Turun Kahvipaahtimo | | | <i>colour</i> | | <i>shape</i> |
| Mokkaestari | <i>picture</i> | <i>colour</i> | | <i>colour & picture</i> | |
| Holmen Coffee | | | <i>colour</i> | | |
| Kaffiinon paahtimo | | | | | <i>material & colour</i> |

As distinguished in table 5.6, colour is the most dominant pop-out element according to the interviewees, especially when the packagings were presented simultaneously together with packagings with differentiating layout. Although colour was mentioned as an attention-attracting element, it awoke both curiosity and dislike. Interestingly,

the colouring and the background picture on Mokkaestarit packaging attracted the attention for more than one interviewee (table 5.6). Although four out of five interviewees mentioned colour as an attention attracting element, only two of the interviewees mentioned the colouring of the same packaging, i.e. colours on Mokkaestarit's packaging.

Table 5.7. Recurring elements marked with darker grey

| | 1 | 2 | 3 | 4 | 5 |
|---------------------|----------------|---------------|---------------|-----------------------------|------------------------------|
| Paahtimo Papu | | <i>text</i> | | | |
| Lehmus Roastery | | | | | |
| Kaffa Roastery | | | | <i>colour</i> | |
| Turun Kahvipaahtimo | | | <i>colour</i> | | <i>shape</i> |
| Mokkaestarit | <i>picture</i> | <i>colour</i> | | <i>colour & picture</i> | |
| Holmen Coffee | | | <i>colour</i> | | |
| Kaffiinon paahtimo | | | | | <i>material & colour</i> |

The first time the packagings were presented to the interviewees, the interviewees were asked to mention which element on each packaging that first caught their attention (table 5.2). Interestingly, some of the elements were mentioned again, once all packagings were presented simultaneously. Table 5.7 includes the same elements as table 5.6, however, the elements that were mentioned already in table 5.2 are marked with a darker grey in order to show which element that attracted the interviewees twice.

Less appealing elements

To gain a deeper understanding of how different visual elements affect the interviewees, the interviewees were asked to explain if they found any elements of the coffee packagings to be less appealing. The question was not asked to judge the visual appearance of the different packagings, but to gain a deeper understanding of how the interviewees perceive different elements. Of the seven packagings shown for the interviewees, Paahtimo Papu and Mokkaestarit received no comments regarding this question. However, the comments of elements perceived as less appealing unified the interviewees (table 5.8). While the picture and the tag on Lehmus Roastery's packaging attracted no associations towards coffee for *interviewee 1*, *3* and *5*, *interviewee 2* found the text on Kaffa Roastery's red tag difficult to read. Common for the packagings of Turun Kahvipaahtimo and Holmen Coffee was the white colour of

their packagings, which was discussed by *interviewee 1, 3 and 4*. While the three interviewees discussed the white colour of Turun Kahvipaahtimo's packaging, only *interviewee 1 and 3* discussed the colour of Holmen Coffee's packaging. They all considered the white colour to attract associations towards other product categories but to coffee. *Interviewee 2 and 4* also found the shape of Turun Kahvipaahtimo's packaging to arouse associations towards other product categories. *Interviewee 2* also considered the material of Kaffiinon paahtimo's packaging to arouse associations to towards other product categories.

Table 5.8. Less appealing element on presented coffee packagings

| | 1 | 2 | 3 | 4 | 5 |
|---------------------|----------------|-----------------|---------------|---------------------------|----------------|
| Paahtimo Papu | | | | | |
| Lehmus Roastery | <i>picture</i> | | <i>tag</i> | | <i>picture</i> |
| Kaffa Roastery | | <i>tag</i> | | | |
| Turun Kahvipaahtimo | <i>colour</i> | <i>shape</i> | <i>colour</i> | <i>colour & shape</i> | |
| Mokkamestarit | | | | | |
| Holmen Coffee | <i>colour</i> | | <i>colour</i> | | |
| Kaffiinon paahtimo | | <i>material</i> | | | |

Although none of the interviewees mentioned the visibility of the brand as difficult to distinguish, it was confirmed due to all interviewees calling Kaffiinon paahtimo's packaging as well as Holmen Coffee's packaging by their product name.

Grouping according to one common element

As the last assignment, the interviewees were asked to group the packagings according to one joint element (table 5.9). *Interviewee 1* chose to divide the packagings according to the colour of the packaging. She placed all the brown packagings in one group, and the black and white packagings in another group. In contrast to *interviewee 1*, *interviewee 2* chose to divide the packagings into three groups according to the material of the packagings: paper, carton and plastic. Also, *interviewee 3* chose to divide the packagings into three categories, but according to the colour of the packagings: brown, white and black.

Table 5.9. Groupings according to a joint element

| | 1 | 2 | 3 | 4 | 5 |
|---------------------|--------------------|----------------|--------------|--------------------------|--------------------------|
| Paahtimo Papu | <i>brown</i> | <i>paper</i> | <i>brown</i> | <i>tag</i> | <i>shape</i> |
| Lehmus Roastery | <i>brown</i> | <i>paper</i> | <i>brown</i> | <i>tag</i> | <i>shape</i> |
| Kaffa Roastery | <i>black-white</i> | <i>plastic</i> | <i>black</i> | <i>tag (colour)</i> | <i>no classification</i> |
| Turun Kahvipaahtimo | <i>black-white</i> | <i>carton</i> | <i>white</i> | <i>no classification</i> | <i>no classification</i> |
| Mokkamestarit | <i>brown</i> | <i>paper</i> | <i>brown</i> | <i>tag (colour)</i> | <i>no classification</i> |
| Holmen Coffee | <i>black-white</i> | <i>plastic</i> | <i>white</i> | <i>tag</i> | <i>shape</i> |
| Kaffiinon paahtimo | <i>black-white</i> | <i>plastic</i> | <i>black</i> | <i>tag (colour)</i> | <i>no classification</i> |

Unlike the others, *interviewee 4* and *5* chose a different approach. While *interviewee 4* chose to divide the packagings partly according to the tags, *interviewee 5* chose to divide the packagings partly according to the shape. *Interviewee 4* divided the packaging into three categories: one group according to the tag, one according to the colour of the tags and the last one by itself due to not finding similarities. *Interviewee 5* divided the three packagings into one group, according to their shape. The rest of the packagings were left alone, due to not finding a common element. Although *interviewee 4* and *5* made completely different groupings, they chose to place Paahtimo Papu, Lehmus Roastery and Holmen Coffee in the same group, however, based on different criteria. Although *interviewee 4* made the grouping according to the tag, and *interviewee 5* according to the shape, they seem to find a common denominator.

6 Analysis

A decision to include seven different packagings may have been extensive, yet, insightful. Although the intention was never to compare the packagings mutually, their differences influenced the interviewees and their opinions. Since the packagings were presented to the interviewees one at a time, the chosen order for the packagings to be shown was not easy to decide. As an example, by showing a minimalistic packaging at first, the following packaging would be perceived as very detailed. Likewise, when the shape of the packaging changed, from a bag to a box, the interviewees strongly reacted on the differentiating shape. By only including one packaging with a different shape, it easily became rejected. The same regarded the colours of the packagings, where black and brown colours were preferred over white. According to this, consumers tend to prefer packagings with familiar elements strengthening their associations towards the product category in question. However, the elements which consumers consider to be familiar, strongly depended on their personality and their consumption habits.

The coffee culture in Finland is so deeply rooted, that it is an obvious part of the Finns life. Whether you consume coffee or not, coffee is strongly present: *coffee breaks* at work, *evening coffees* with your spouse or *coffee dates* with friends and relatives. Although the word *coffee* is often included, it is not a requirement to have a cup of coffee during the breaks or the dates. However, due to the high consumption of coffee per day, the Finns were nominated as the most coffee consuming nation in the world in the year 2019 (World Atlas, 2020).

By including packagings from micro roasteries, the elements on each packaging were given the chance to speak for itself and to not become affected by previous expectations dominated by the brand. In the following subchapters discussions regarding attention attracting elements, communicative packagings and persuasion will be discussed.

6.1 Attention attracting elements

In the empirical research, when the interviewees were asked to freely name coffee brands, Juhla Mokka was the only brand mentioned by all five interviewees (appendix 4). The same brand also inspired three of the interviewees in their drawings (appendix 3). Although the interviewees considered themselves not to be very brand loyal in their choice of coffee, their parents are, which can be distinguished in the drawings. While *interviewee 1* drew the packaging of her favourite special coffee, *interviewee 4* drew the packaging she purchases the most. Unlike *interviewee 1* and *4*, *interviewee 2, 3* and *5* drew the packaging consumed by their parents and associated with their childhood, which might indicate on elements reminding of traditions could be perceived as more attractive. However, also as safer and more trustworthy. The same brand that awoke association to basic, tradition and old people. Interestingly, four out of five included a cup of coffee in their drawing which confirmed the picture as an attention-attracting element. However, only one of the five interviewees added the brand to their drawing. Despite this, all brands can be recognized in the drawings due to the added elements such as shape, pictures and colours. However, also the placement of the elements in the drawings strengthened the associations towards specific brands (appendix 3).

6.1.1 Shape

Of the visual elements on packagings, discussed in this paper, the shape together with colour are considered as the most noticeable features. (Jansson-Boyd, 2010) As previously discussed, and what can be distinguished in the drawings (appendix 3), the shape is one of the clearest elements drawn by the interviewees. The drawings clearly show that the interviewees associate the brick-shaped packaging with coffee. According to Jansson-Boyd (2010), people tend to arrange physically similar objects, however, this was not confirmed in the research where the interviewees were asked to arrange the packagings according to a joint element. Only one of the interviewees tried to arrange the packagings according to the shape, however, only three of the packagings were placed in the same group while the rest were left alone (table 5.9). While the shape can ease the search in store, it can also be used as an attention-attracting element, which was proven in the research with the packaging from Turun

Kahvipaahtimo (chapter 5.1). The shape of four of the packagings was also mentioned as the first element that three of the interviewees noticed when the packagings were shown to them for the first time (table 5.2). However, differentiating from the rest is not always perceived as positive. Due to the shape of Turun Kahvipaahtimo's packaging, the interviewees associated the packaging with other product categories. As a result, the interviewees considered the shape of the packaging as a less appealing element (table 5.8). However, this judgement was only shared due to the shape reminding of other product categories than coffee, which is in accordance with Jansson-Boyd's (2010) statement of packagings physical appearance affecting how packagings will be perceived.

6.1.2 Pop-out elements

When the packagings had been exposed for the interviewees several times, they were presented simultaneously in order to examine potential pop-out elements. Of the 11 elements mentioned by the interviewees (table 5.6), colour was mentioned six times and picture twice, which is in accordance with Ware (2008) explaining that colours can be used to increase rapid visual searches. Of the six times, that colour was mentioned, five considered the colour of the packaging to pop-out, while one considered the red tag on Kaffa Roastery's packaging to be an attention-attracting element.

When comparing the elements first noticed on the packagings (table 5.2), with the elements mentioned to pop-out (table 5.6) both *interviewee 1 and 4* mentioned the product chain on Mokkaestari's packaging twice. *Interviewee 4* also mentioned the red tag on Kaffa Roastery's packaging twice, while *interviewee 2* mentioned the lack of text on Paahtimo Papu's packaging twice. According to these findings, where the picture on Mokkaestari's packaging is the only element mentioned by more than one interviewee, pictures could be perceived as a more effective attention-attracting element than colour. However, to draw such a conclusion more than five respondents need to be examined. Due to the low number of interviewees in this research, I prefer not to draw any other conclusions than that both colour and picture are effective

elements in attracting attention. As Ware (2008) stated, the most effective pop-out effects occur when an object differentiates in some traits from the rest, which e.g. Mokkaestartit do with its background picture as well as Turun Kahvipaahimo with its shape.

If considering the coffee consumption habits of the interviewees (table 5.1) and the elements on the packagings first distinguished (table 5.2), some interesting facts can be read. *Interviewee 4*, who is the highest coffee consuming interviewee but also the most price-sensitive, affirmed visual elements such as logo, picture, shape and material to be the first distinguished elements on the packagings. As the second and third most coffee consuming respondents, *interviewee 5 and 2* affirmed more verbal components to be the first distinguished elements on the packagings. Unlike *interviewee 4*, both *interviewee 2 and 5* have a curiosity for coffee where the roasting grade is a deciding factor for their purchase. Therefore, in accordance with Jansson-Boyd (2010) *interviewee 4* tend to be led by lexicographic heuristics, where the price is the most important attribute, while *interviewee 2 and 5* are led by elimination-by-aspect heuristics due to finding roasting grade as the most important attribute which might occur in several products. Although both *interviewee 2 and 5* consider the price to affect their purchase of everyday coffee, both consider the price to be less important in the purchase of special coffee. Likewise, both interviewees consider attractive packagings to be attention attracting and compelling, however, due to their curiosity for coffee both want to read more about the product before making a purchase. According to these findings, consumers interested in reading more about a product tends to unconsciously search for verbal components, while consumers less focused on information tends to search for visual elements (table 5.2). This also confirms the findings of which route the consumers are likely to take in the heuristic-systematic model (figure 2.3). However, importantly to note is that these findings are found due to this research conducted with packagings less familiar to the interviewees. Other results may occur in a research conducted on familiar brands and packagings.

6.1.3 Picture

According to Underwood and Klein (2002) pictures are considered as more expressive stimuli than words, which should make them easier to notice. Especially consumers with low involvement in products, e.g. *interviewee 1* and *4*, tend to mainly process expressive stimuli. Of the elements that the interviewees first perceived on the presented coffee packagings, both *interviewee 1* and *4* considered the pictures on Lehmus Roastery's and Mokkaestari's packagings to be the first elements distinguished (table 5.2), which is in accordance with Underwood and Klein (2002) stating that pictures generally attracts more attention than text. However, also the interviewees more highly involved in coffee mentioned the picture on Mokkaestari's packaging as the element they first distinguished on the packaging, which confirms the pictures as an attention-attracting element.

In addition to Mokkaestari and Lehmus Roastery, also Kaffa Roastery use pictures on its packagings. On the otherwise black and glossy packaging, black matte pictures of animals can be distinguished. However, the matte pictures strongly depend on the light in order to be distinguished. As three of the interviews had to be conducted through internet due to the Covid-19 virus, one of the main concerns was whether some of the visual elements would become less discernible due to lack of physical presence. According to the elements first noticed by the interviewees (table 5.2) the results show that the interviewees noticed the same elements regardless of how the interviews were conducted. The same regards the matte animals on Kaffa Roastery's packaging. Although two of the interviews were conducted face-to-face, both outdoor in the bright light, *interviewee 1* did not notice the animals before the end of the interview while *interviewee 3* noticed them right away. Interestingly, the first element that *interviewee 1* noticed on Kaffa Roastery's packaging was the material. However, she was not able to discern the animals although she distinguished the difference between matte and glossy material. This might be due to her focus on the material and not on recognizing pictures.

6.1.4 Typography

One of the first elements that consumers might notice when walking along the shelves in grocery stores, is the brand name followed by the product name. In accordance with Berman (2010), the element that attracted most interviewees attention was the logo which on three packagings was the brand name. The following elements were mentioned as the first element noticed on the coffee packagings: logo (8), picture (7), tag (7), shape (6), colour (5), title (3), text (2) and material (2). If dividing the elements according to figure 2.2 *Visual elements and verbal components on packagings*, four elements would be categorised according to *visual elements* while three according to *verbal components* (figure 6.1). In addition, one of the elements would be categorised in both groups, since tags include both visual elements and verbal components. Similarly, Mokkaestariit's logo includes both text and picture. However, since none of the interviewees mentioned Mokkaestariit's logo as the first noticed element, logo will be categorised as a verbal component due to the other packagings logos (appendix 5).

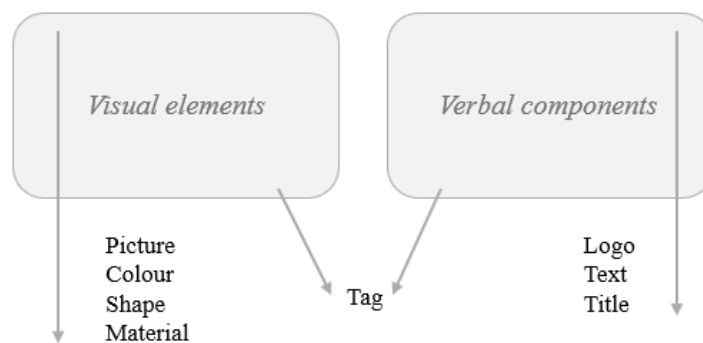


Figure 6.1. Visual elements and verbal components mentioned by the interviewees.

The product name is clearly presented on three of the packagings, which resulted in the interviewees naming the packagings according to their product names: India (Mokkaestariit), Holmen Helsinki (Holmen Coffee) and Niskan Pato (Kaffiinon paahtimo). This confirms the importance of typographies, due to the interviewees calling the packaging by its product name. On the contrary, Lehmus Roastery's packaging was called by the picture, Turun Kahvipaahtimo's packaging by the shape

and Kaffa Roastery by the red tag. These findings can be considered as the elements first catching the interviewees' attention.

According to these findings, the typographical arrangements on the packagings did not affect how the interviewees perceived the packagings, which might be due to the choice of more balanced arrangements. While Paahtimo Papu, Turun Kahvipaahtimo, Holmen Coffee and Kaffiinon paahtimo have applied the formal symmetrical arrangement, Mokkaestariit, Lehmus Roastery and Kaffa Roastery have applied a more asymmetrical arrangement. According to Bergström (2017), the symmetrical arrangement is the most used arrangement within typographical context, which was confirmed in the research. Depending on the arrangement, both the symmetrical and the asymmetrical arrangement can be perceived as balanced. None of the packagings has applied the contrasting arrangement, which can easily be perceived as confusing (figure 3.6). (Bergström, 2017)

Of the comments regarding which element that was first distinguished, the tag received seven comments. While some noticed the bright red colour on Kaffa Roastery's tag or the shape on Paahtimo Papu's tag, while other noticed the combination of picture, colour, text and symbols on Lehmus Roastery's and Kaffiinon paahtimo's tags. As earlier discussed, colour and picture are effective elements in catching consumer attention. However, according to the findings in table 5.2 the logo received most comments (i.e. eight) which proves the importance of typography. However, logo, picture, tag, shape and colour attracted approximately the same number of interviewees attention, which can be explained by which route in the heuristic-systematic model the interviewees are likely to take (chapter 6.1.2). In order to draw further conclusions, several interviewees need to be included in the research.

6.1.5 Colour

When the interviewees were asked to group the packagings according to a joint element, the following elements were chosen: colour, material and shape (table 5.9). While *interviewee 2* chose to group the packagings according to their material, *interviewee 5* tried to group them according to their shape which resulted in five

different groups, where only three packagings had a joint determinant. The rest of the interviewees grouped the packagings according to colour, where *interviewee 1* and *3* grouped according to the colours of the packagings and *interviewee 4* according to the colours on the tags. These findings confirm the importance of colours in order to increase visual searches, but also the effect colours have on consumer attention. Therefore, in accordance with Ware (2008) and García-Madariaga et al. (2019) colour is a highly relevant cue in grocery stores.

6.2 Communicative packagings

When the interviewees were asked how frequently they look at the appearance of coffee packagings, *interviewee 2*, *3* and *5* stated that they always look at the appearance. Both regarding the chosen packaging, as regarding other packagings. They said that they always look at all packagings at the coffee shelf, even if they know in advance which they will purchase. They enjoy admiring the appealing appearances of coffee packagings, which makes them aware of possible news or changes. The same pattern also regards other product categories. However, despite their curiosity for packagings appearance, they still consider the content to be decisive in the choice of which packaging to purchase. They all agree that they could purchase a packaging solely on its appealing packaging, however, the content will have an impact on their choice. As regarding *interviewee 2* and *5*, both consider the roasting grade to be of importance in their choice of coffee. Therefore, even a very appealing packaging would make them look for the roasting grade. However, an appealing packaging might arouse their attention and curiosity for products from the same brand.

Common for all interviewees is that they consider visual elements such as colour, picture and material to lack the communicative power to mediate whether a product is expensive, cheap, luxurious or ecological. They agree that one needs to read on the packaging in order to be able to draw such conclusions, however, they agree that the appearance can give an impression of a certain association. Likewise, they consider the price tag as well as the place where the product is being sold, to reveal more about the product than the packaging itself. Interestingly, when looking at the perceived associations towards the packagings (table 5.3), in a combination with the first

distinguished elements (table 5.2), the elements awoke certain associations which to some extent can be distinguished in the estimated prices of the packagings (table 5.4). According to these findings, the interviewees contradict with their statement regarding the possibility to draw conclusions based on products and packagings visual appearance. Although three of the interviewees consider ecological coffee to be of importance, they sometimes purchase non-ecological coffee due to the price. While Paahtimo Papu's packaging was perceived to be ecological due to the brown colour and the choice of typography, the average estimated price was 7,60 € ranking it on the fifth place. Likewise, Kaffa Roastery's packaging was perceived to be expensive due to its material as well as elegant due to its colouring and typography, however, the average estimated price was 8 €, ranking it on the fourth place. However, according to the actual prices presented in table 5.5, and with the lack of awareness of where products can be purchased, the packagings attracted certain associations which the interviewees seem to be unaware of.

Of the average estimated prices presented in table 5.5, three of the packagings received a higher estimated price than the actual price. On the contrary, four of the packagings received a lower average estimated price. The packaging with the biggest difference between the estimated price and the actual price was Lehmus Roastery, whose average estimated price was 2,70 € lower than the actual price. Of the associations presented in table 5.3, Lehmus Roastery's packaging attracted associations such as elegant, natural, handmade, funny and domestic, which might have affected the interviewees' estimations of the price. Therefore, this might indicate that their visuals on the packaging do not correspond with their higher-end branding positioning. On the contrary, Mokkaestari's and Holmen Coffee's packagings received a much higher average estimated than their actual price. While the average estimated price of Mokkaestari's packaging corresponds well with the price of the company's other packagings, the average estimated price of Holmen Coffees packaging is much higher than the actual prices. However, the associations towards Holmen Coffees packaging (table 5.3) can confirm the high price estimations of the interviewees. Although none of the interviewees possessed information of where the packagings are being sold, *interviewee 3* considered the packaging of Holmen Coffee to be exclusive and, therefore, sold in speciality coffee shops although they can be purchased in grocery stores.

For a packaging to appeal the interviewees, elements such as colour and picture are decisive. Due to associating dark colour with coffee (appendix 3) the interviewees consider colourful packagings to attract their attention, preferably in a combination with a compelling picture associated with coffee. However, although colourful colours might attract the interviewees' attention, colours associated with coffee will attract associations of trustworthiness and safety, e.g. the black colour on Kaffa Roastery's and Kaffiinon paahtimo's packagings (table 5.3).

Regarding the question how often the interviewees notice new products in stores, *interviewee 2, 3 and 5* consider themselves to have a good awareness of the assortment, due to their curiosity for products, packagings and news. Furthermore, *interviewee 1* consider the placement in store to be the decisive factor in attracting her attention regarding news. Due to *interviewee 2, 3 and 5* always looking at the assortment in stores, they acknowledge news to easily be distinguished. While *interviewee 5* consider colourful packagings to help her notice news, *interviewee 2 and 3* do not acknowledge a specific element as decisive in attracting their attention regarding news. Because of their familiarity with the assortment and the placement of products in the grocery store they conduct their purchases, they trust their memory to reveal news. Unlike *interviewee 2, 3 and 5*, *interviewee 1 and 4* are more goal-oriented in their purchase of everyday coffee. Due to their search for the best offers, their visual search is focused on the price tags. Although they do not acknowledge to look at other coffee packagings, the mentioned coffee brands in appendix 4 reveal that other packagings have been noticed.

Although pictures and colours are considered to be captivating elements regarding packagings appearance, *interviewee 2, 3 and 5* are highly involved in their purchase of coffee which, according to Underwood and Klein (2002) makes them require for both expressive and non-expressive information. Therefore, visual elements will be important to arouse their attention, however, verbal components (figure 6.1) will be needed in order to persuade them into a purchase. *Interviewee 2, 3 and 5* are, therefore, likely to apply systematic processing (figure 2.3) in the purchase of a new packaging of coffee. Due to this, and in accordance with García-Madariaga et al. (2019), *interviewee 2, 3 and 5* tend to perceive the packagings as a whole, where several

elements need to be included in order to heighten their attention and persuade them into a purchase.

6.2.1 Colour

Common for the micro roasteries whose packagings were used in the empirical research, is that all packagings within respective micro roastery share a similar design, which according to Jansson-Boyd (2010) will ease for consumers to categorise packagings by their brand. Of the seven companies included in the research, six companies use colours in order to distinguish between products, tastes or roasting grades, which corresponds with the findings of García-Madariaga et al. (2019) using colours as a tool to communicate e.g. product categories and flavours. While Paahtimo Papu, Holmen Coffee, Lehmus Roastery and Kaffiinon paahtimo use colours, in addition to product names and pictures, to distinguish between their products, Mokkaestarit and Kaffa Roastery use colour codes to heighten roasting grades (appendix 5). Turun Kahvipaahtimo is, therefore, the only of the seven companies without a colour coding system.

The results from the research indicated that colour codes dependent on co-packagings might fail to communicate its coding system when packagings are taken out of its context. As earlier mentioned, Mokkaestarit and Kaffa Roastery use colours to communicate roasting grades. While the colour codes are coherent when packagings with the same coding system are stacked together, the coding system fails when packagings are compared with packagings using different designs and coding systems. Although the interviewees failed to notice the hidden colour code on the tags of Mokkaestarit's and Kaffa Roastery's packagings, they found the colours to be attention attracting, which corresponds with García-Madariaga et al. (2019) findings of using colours in arousing consumers' attention.

In addition to arousing consumers' attention and recognizing flavours, colours can also be used as a tool to communicate core products and product categories (García-Madariaga et al, 2019) which was confirmed in the research. Of the seven packagings included in the research, three packaging colours can be distinguished: black, white

and brown (appendix 5). Although the colours attracted different associations for the interviewees, they all considered dark colours to be associated with coffee and, therefore, the white colour on two of the packagings was considered as less appealing (table 5.8). Importantly to note is that the white colour only appealed less attractive due to the previous associations towards coffee. Other associations aroused by the white colour are expensive, luxurious and elegance.

Although dark colours were said to arouse associations towards coffee, which can also be distinguished in the drawings made by the interviewees (appendix 3), colourful packagings and pictures were mentioned as appealing for the eyes but also as elements increasing the visual appearance of packagings. However, although colourful packagings are perceived as attractive, bright and screaming colours can easily be perceived as cheap and of poor quality.

6.2.2 Picture

According to Underwood and Klein (2002) consumers tend to have a more positive attitude towards packagings with a product image, which the interviewees confirmed by their associations towards the packagings (table 5.3), especially towards Mokkaemstarit's packaging including the production chain. Also, the picture on Lehmus Roastery's packaging attracted the interviewees' attention, especially the attention of *interviewee 1* and *4*, both with lower involvement in the product. Although both packagings caught the interviewees' attention by their compelling and attractive pictures, they also arouse different associations. While the associations towards the packagings with pictures were mainly positive, the results regarding the less appealing elements (table 5.8) included the picture on Lehmus Roastery's packaging. Although the picture of the dancing couple was perceived as elegant, the interviewees found it challenging to associate the picture with coffee. Therefore, in accordance with Underwood and Klein (2002) packagings including product pictures arise more positive attitudes than packagings without.

6.2.3 Shape

At the beginning of the research, the interviewees were asked to draw a packaging of coffee (appendix 3), including the first elements appearing to their mind. The aim of the drawing assignment was to examine which elements that have attracted the interviewees' attention. Of the five interviewees, four draw the brick-shaped packing, which is associated with the 500-gram packagings found in grocery stores.

Of the seven packagings included in the research, Turun Kahvipaahtimo differentiated from the other by its box-shaped carton packaging (appendix 5). According to Jansson-Boyd (2010), consumers tend to arrange objects that are physically similar, which to some extent was proven when the interviewees were asked to arrange the packagings according to one joint element (table 5.9). Due to the more similar shape of the other packagings, they were perceived substantially the same, which is in accordance with Jansson-Boyd (2010). Of the elements first distinguished by the interviewees the shape was mentioned for several packagings, however, often in a combination with another element (table 5.2).

Due to the strong associations towards other product categories, the shape of Turun Kahvipaahtimo's packaging was perceived as a less appealing element by two interviewees. They found it challenging to associate the packaging with coffee, due to stronger associations towards other products, which is in accordance with Jansson-Boyd's (2010) statement of arranging objects with a physically similar appearance.

6.3 Persuasion as a tool

As discussed in chapter 2.3, persuasion is considered as an essential skill in moving people to a position they do not currently hold (Conger, 2013). Different visual elements can be used to attract consumer attention, however, the amount of additional information that consumers require, in order to make a purchasing decision, is individual. While some consumers base their purchasing decision on simple heuristics, others require additional information due to specific requirements of the product. Due to the high competition between brands and packagings striving for consumers'

attention, consumers are often too tired to make conscious decisions and, therefore, shortcuts are in favour.

As Jansson-Boyd (2010) stated, shortcuts originated from past experiences and observations are often used to process persuasive messages, which confirms the importance of visually appealing products and packagings in grocery stores. Especially in situations when consumers feel unmotivated to process the encountered information, they easily use choice heuristics to ease their decisions making. Choice heuristics are often used in the purchase of more unexciting products, which for *interviewee 1* are dry goods and dairy products. Due to the high consumptions of coffee among the interviewees, all considered the price of their everyday coffee to be of importance, which is an example of a choice heuristic. In addition to the price, the roasting grade is also an element affecting the decision of *interviewee 2, 3 and 5*.

As presented in chapter 2.3.1, consumers tend to dedicate different amount of thoughts to communication, making them susceptible to different aspects of communication. Regarding the purchase of everyday coffee, *interviewee 1 and 3* clearly base their decision on simple heuristics such as external cues, i.e. the price. As they seldom regard the information on the coffee packagings, they clearly use the heuristic processing in the heuristic-systematic model (HSM) (figure 2.3). Also, *interviewee 2, 3 and 5* use the heuristic processing, however, due to additional requirements for their everyday coffee they occasionally use the systematic processing in order to retrieve more information about the product before making a purchase. As an example, *interviewee 5* explained that she had seen a packaging of coffee on a friends Instagram, and the picture itself attracted her curiosity. During her next visit to a grocery store, she went to the coffee shelf to have a look at the coffee packaging in question. To her disappointment, she realized that the coffee was too lightly roasted for her, however, she found a dark roasted coffee next to it, which belonged to the same family brand. Although the appearance of the packaging caught her attention, her decision was made due to labels and texts.

In accordance with Jansson-Boyd (2010) the heuristic processing is used when the interviewees wish to think less about the presented information, while the systematic processing is likely to be used when additional product information (e.g. roasting

grade, origin, eco) is required. In accordance with these findings, the preferred price to pay for a packaging of coffee might be connected to which route the interviewees choose to take. However, there is no proven evidence for this argument.

According to the findings in table 5.2, in conjunction with which processing the interviewees are likely to apply, interviewee 1 and 4 are likely to become persuaded by simple heuristics. In contrast, interviewee 2, 3 and 5 are likely to become persuaded by a combination of visual elements and verbal components. Importantly to note is that these findings regard the purchase of everyday coffee. Other findings might occur in the purchase of other products. Of the elements first distinguished on each packaging (table 5.2), the interviewees likely to apply the heuristic processing mostly noticed visual elements, while the interviewees likely to apply the systematic processing mostly noticed verbal components as the first element. Thus, which element that will succeed in persuading them, strongly depends on their motives, needs and priorities.

In addition to persuasion models, an understanding of consumers' behaviours is important to succeed in persuasion (Nancarrow et al, 1998). Of the four characteristic shopping types, presented by Solomon et al. (2010), *interviewee 1* and *4* can be categorised as economic shoppers, due to their interest in gaining value for their money. However, *interviewee 4* can also be categorised as an apathetic shopper, as she sees grocery purchases as a necessary duty to execute. Contrary, *interviewee 2, 3* and *5* are recreational shoppers, as they tend to see grocery purchasing as a fun task to conduct. However, *interviewee 2* can partially also be categorised as an ethical shopper, due to finding it important to support local producers. According to these findings, categorising consumers according to specific categorisations is seldom clear and easy. The same applies to which extent the interviewees plan their purchases in beforehand. Although only *interviewee 3* considered a shopping list to be necessary, the other interviewees tend to partially plan their purchases in advance by deciding for certain product categories. Therefore, four out of five interviewees tend to be open for decision making in store, which makes them open to becoming persuaded in store.

6.4 Finns as coffee consumers

The coffee culture in Finland is highly associated with enjoyment and social interaction. Several cups of coffee are consumed every day. From the first cup in the morning, till the last one in the evening. The coffee culture is so evident that coffee breaks are included in workdays.

However, in addition to social interaction, coffee is also associated with relaxation and enjoyment, which is confirmed by the interviewees separating everyday coffee and special coffee. While the interviewees consider their everyday coffee to be consumed in larger quantities, special coffees are chosen for special occasions.

As earlier discussed, Finnish coffee consumers have strong associations with the appearance of coffee packagings. As *interviewee 3* stated, that even with blindfolded eyes she would recognize a coffee packaging due to the brick-shape of the 500-gram packagings. The shape can, therefore, be considered as one of the key elements in recognizing a coffee packaging. Despite this, the shape of the packagings, included in this research, were not as thoroughly discussed as the other visual elements. This may confirm that the shape is on a more subconscious level than other visual elements. However, there is no proven evidence for this argument.

In the drawings made by the interviewees (appendix 3) the following element can easily be recognized: shape, colour and picture. Also, an attempt to add text can be distinguished in some of the drawings, however, only one of the five interviewees added the brand to her drawing. Likewise, although several interviewees mentioned the roasting grade to be of importance, none of the interviewees added the label to their drawing. This can be explained by different reasons. Firstly, the location of the label differs between packagings. Secondly, the visual appearance of the label differs between brands and thirdly, the choice of a brand might be decided before the choice of packaging which might be a reason why other visual elements were drawn before the label of roasting grade (appendix 3). However, these arguments are just speculations.

In addition to labels of roasting grades, *interviewee 2, 3 and 5* considered eco- and Fairtrade labels to be of importance. Due to perceiving eco- and Fairtrade coffees to be more expensive than their everyday coffee, they sometimes prioritize the price before the preferred labels. Interestingly, although the interviewees consider eco-labelled coffees to be more expensive, the average estimated price for Paahtimo Papu was 7,60 € (table 5.4) which made it the fifth expensive packaging. Paahtimo Papu is the only packaging with eco-labelling (chapter 5.1). Even though the interviewees perceive eco-labelled coffee packagings to be more expensive, they jointly agree that one cannot ‘judge the book by its cover’, meaning that one cannot decide whether a product is cheap, expensive or ecological without reading on the packaging. However, the estimated prices in table 5.4 reveal that certain elements arouse associations towards perceived perceptions. By comparing the first distinguished elements (table 5.2) with the associations aroused towards the packagings (table 5.3) and the estimated prices (table 5.4) one can get an impression of elements affecting the estimated price for each packaging. However, according to the interviewees’ external factors affected their estimated price, e.g. the brand name, the city of the roastery, the perceived size of the company, the perceived age of the company and the perceived familiarity of the brand. Additionally, the packaging material affected the estimated price as well as the general appearance of the packaging.

Although the interviewees are not as brand loyal as their parents, which is in accordance with Valentine & Powers (2013) statement regarding Generation Y, Finnish products are still preferred. Due to the high consumption of coffee, price is a key factor in the choice of everyday coffee. However, special coffees are purchased by occasion due to curiosity, and the price is less important then. In the choice of special coffee, the interviewees consider appealing packagings to be an advantage, however, product information and clear labelling need to be found to make a purchase.

Another joint determinator for *interviewee 3 and 5* is that they agree on not purchasing a coffee that is against their ethical values. However, although spontaneously purchased consumer goods at first sight might be purchased based on some persuasive visual elements (whether packaging or signs), the taste or quality will later be the determining factor.

7 Conclusion

Due to the broad selection of brands and products, constantly competing for consumers' attention, packagings are facing a great challenge to become noticed. Consumers often tend to base their primary impression of a product, based on its external cues, which increases the importance of the visual appearance of packagings. Even though colour and pictures are considered as the main element in arousing consumer attention, one element solely will seldom succeed in persuading a consumer, as the consumers tend to perceive packagings as a whole. Therefore, the interaction between different elements of a packaging needs to operate (García-Madariaga et al, 2019).

The aim of the study was to examine the extent to which visibility attracted consumer attention and affected purchasing decisions of coffee packagings. The packagings used in the research came from seven Finnish micro-roasters, all with slightly different layouts (appendix 5). As none of the packagings was shown to the interviewees in beforehand, genuine responses were to be expected. All respondents were women of Generation Y (i.e. born between 1978 and 1990), coffee consumers and Finns.

This chapter will answer the five research questions presented at the beginning of this master's thesis, followed by a discussion, managerial implications and recommendations for further research.

7.1 Reconnection to the research questions

In order to gain a deeper understanding of visibility's impact on consumers, five research questions were established at the beginning of the research process. All research questions will be answered here below, in the same order as presented in the introduction.

1. *What are the effects of visual elements of marketing communication in the attraction of consumer attention?*

As discussed in the empirical part of this master's thesis, visual elements have a decisive role in marketing. Not only with the aim to arouse attention and to become remembered, but also to differentiate from competitors and the environment. Although colours and pictures are considered as vital elements in capturing consumer attention, the combination of both visual elements and verbal components is decisive in the act to persuade consumers, which was confirmed in the research due to Paahtimo Papu's packaging. Due to consumers considering packagings as a whole, all elements are vital how the packaging will be perceived by a consumer, which was confirmed by the interviewees.

In order for a packaging to visibly distinguish from its surrounding, it has to have the right level of visual stand-out, hence, colours and other visual elements in the surrounding will also affect the extent to which a packaging will pop-out. Likewise, the choice of colour and other visual elements, used in order to attract attention, strongly depends on the context in which they are used. Among the seven coffee packagings used in the research, two were white. The white colour captured the interviewees' attention, however, due to associating dark colours with coffee the white colour created associations towards other product categories. Likewise, other elements affected how the packagings were perceived by the interviewees.

In addition to the packaging of a product, other external cues such as brand and price can be used to attract consumers' attention. As some of the interviewees in the research mentioned, the price was the most decisive element in the purchase of their everyday coffee. Due to the high consumption of coffee at home (table 5.1), coffee can be considered as a more ordinary consumer product. According to Jansson-Boyd (2010) consumers tend to choose more ordinary products based on attributes they consider to be the most important, whereof price is a decisive factor. The findings of the empirical research, therefore, correspond with Jansson-Boyd's (2010) statement. However, in the purchase of special coffee, four out of five interviewees considered other elements on the packaging to be more decisive than the price, proving that visuality is of importance, whether it regards internal or external cues.

Another important aspect is that not all consumers perceive that visual elements in the environment catch their attention, however, according to Gustafsson et al. (2014), information often becomes captured unconsciously, which was confirmed by *interviewee 4*. Therefore, the number of unplanned purchases is often a result of information that we have been exposed to before: either consciously or unconsciously.

2. What is the link between visuality and persuasion?

As visual elements can be regarded as the tools in arousing attention, they will also be regarded as the tools in provoking consumers into the action of purchase. Due to the results from the research, one element alone can awake attention, however, several elements often need to be included to arouse the likelihood for persuasion. However, this strongly depends on the product to be purchased and which route in the heuristic-systematic model (figure 2.3) the consumer is likely to take. While the heuristic processing may persuade consumers by simple superficial cues, the systematic processing will require additional information, e.g. verbal components. As shown in the results from the research, the simpleness of Paahtimo Papu's packaging attracted several interviewees attention, however, the lack of text made them require more text in order to consider a purchase. The empirical data presentation proved that although the appearance of the packagings appeals the eyes of the interviewees, they seldom base their purchase decisions solely on the appearance. Therefore, in accordance with Nancarrow, Wright & Brace (1998), packagings need to have the right amount of aesthetics in order to both awaken consumers' attention and persuade them into a purchase.

3. How can the appearance of coffee packagings persuade consumers to purchase it?

According to Underwood and Klein (2002), the form, function and appearance of packagings can have a compelling effect regarding the way consumers respond to a packaging. In the drawing assignment, conducted in conjunction with the research, three main elements were included by all interviewees: shape, colour and picture. The same elements were also discussed through the whole interview, proving their

influence on the interviewees' attention and purchasing decision regarding coffee packagings.

As discussed in chapter 6.4, the interviewees have strong associations towards the appearance of coffee packagings, proving that coffee products are associated with certain elements. For a coffee packaging to succeed in persuading consumers, the features of the packaging need to have certain similarities with the co-products, in order to become distinguished and associated with the product category. Especially regarding the choice of colour and shape of the packaging. Also, any potential pictures on the packagings need to be coffee related, for consumers to easily relate to coffee. In addition, clear labels of roasting grade, as well as product information, need to be clearly distinguishable on the packaging.

However, as discussed in chapter 2.3 and 2.3.1, customers tend to dedicate different amount of thoughts to communication and, therefore, to increase the likelihood for persuasion, companies need to know more about their consumers and their needs.

4. How aware are the consumers of the impact of visuality in their decision making?

According to the results from the empirical research, consumers are to some extent aware of the impact of visuality in their decision making, especially the extent to which it attracts their attention. This corresponds with the selection of choice heuristics presented by Jansson-Boyd (2010) in chapter 2.3, as well as with Gustafsson et al. (2014) and García-Madariaga et al. (2019) regarding the bottom up- and top down-processings presented in chapter 2.1. Depending on consumers' involvement in a product, they tend to make use of different heuristics and processings, which will affect the extent of their awareness of different elements affecting their purchasing decision. However, not all consumers are aware of the impact of visuality proving that we both consciously and unconsciously retrieve visual information from our visually exposed surrounding. Therefore, visuality plays an important role even if the consumer would not be consciously aware of it.

The extent to which consumers are aware of the impact of visuality on their decision making strongly depends on their interest in the visual layout of packagings and

curiosity for news in store, but foremost their interest in gaining more information about the product. The results from the research confirmed that product information and clear signs are of importance, as well as product pictures arousing associations towards the product.

Of the elements discussed in the research, colour is the element that most interviewees acknowledged to be aware of. Also, the shape and the brand proved to be familiar elements, however, perhaps on a more subconscious level. In addition to the packaging and the brand, also the price is considered as an external cue of a product, which to some extent becomes forgotten when talking about visual elements. However, the interviewees proved the price to be of importance in their purchase of everyday coffee, yet, not as important in their purchase of special coffee. According to García-Madariaga et al. (2019) consumers tend to perceive packagings as a whole, where the interaction between different elements will heighten consumers' attention. Likewise, Underwood and Klein (2002) state that the brand and the price, together with the packaging, are considered as external cues. This strengthens the fact that the purchase decision is seldom based solely on the appearance of a packaging, although the packaging might appeal the eye.

5. *How can marketers apply visualization in order to develop marketing communication that would heighten consumer attention?*

As discussed, both in the theoretical as in the empirical part of this master's thesis, colour is a versatile element in arousing consumer attention. Although colour is considered as a multifaceted element, it can heighten both positive and negative associations. Therefore, the choice of colour needs to correspond both with the product as with the message that the packaging wants to communicate. As shown in the results of the empirical research, black is associated with expensiveness and elegance, brown with natural and trustworthiness and white with cleanliness, which to some extent corresponds with the colours presented in appendix 1. Regarding colour choices of coffee packagings, black and brown were in the research strongly associated with coffee, while white arouse other product associations among the interviewees. Therefore, although white clearly attracts the interviewees' attention, their associations

were not towards the product in question. Similarly, the red colour on Kaffa Roastery's label clearly attracts the interviewees' attention, which is in accordance with Ware's (2008) statement regarding the use of colour as a pop-out property. According to Ware (2008), the more a background diversifies, the greater the differences have to be for elements to distinguish from the rest. Due to the black colour of the packaging, the bright red tag clearly pops-out (appendix 5).

In addition to colour, also product pictures are considered as useful elements on product packagings, due to their ability to heighten consumers' attention towards brands (appendix 3). However, general pictures on packagings can arouse other product associations, which can decrease consumers' attention towards products and packagings. Likewise, the shape of a packaging can be helpful in the search for products in a grocery store, however, packagings differentiating from its product family by its shape can both catch consumers' attention but also arouse associations towards other product families. Especially if the differentiating shape reminds of another product family both by its shape and by its colour.

Although pictures and colours are influential elements in catching consumers' attention, packagings with text are considered to attract more attention than packagings without (García-Madariaga et al, 2019), due to consumers' curiosity to retrieve more information about the product. Clear signs will help consumers in their search but also communicate product information in an effortless way.

7.2 Managerial implications

Based on the theoretical and empirical part of this master's thesis, several implications can be offered to managers, as well as to domestic and foreign coffee producers, interested in the Finnish coffee market.

As the first implication, the heuristic-systematic model (HSM) and the elaboration likelihood model (ELM) are confirmed to be useful persuasion tools, in the understanding of consumer attention and behaviour. Both the theoretical and empirical part of this study have confirmed the challenge to capture consumers' attention in

environments filled with products, brands and packagings. Although several elements on a packaging are useful in the attempt to heighten consumer attention, other external elements and causes will also affect how packagings will pop-out and distinguish from the surrounding. In addition to the environment in grocery stores, also consumers' behaviour, preferences, consumption habits and economical status will affect how consumers notice packagings. As shown in the results of the empirical research of this master's thesis, consumers less involved in the product tends to think less about the appearance and more about the price. Contrary, consumers highly involved are willing to pay more for a desired product, however, they will also require more information before a purchase, e.g. product information and labelling.

As a second implication, consumers of Generation Y are confirmed to be less brand loyal than the previous generation. Although Finns are considered to be brand loyal coffee consumers, the results from the empirical research prove Generation Y to be more curious and open for purchasing different brands and products, which is in accordance with Valentine & Powers (2013). Due to the curiosity of the consumers, visually appealing packagings will easily catch their attention and curiosity for products. Despite the curiosity to taste different types of coffee, common for all interviewees are their interest for Finnish coffees. Although foreign coffees are purchased occasionally, to taste something completely different, a wish to support Finnish producers is present.

As a third implication, although consumers by occasion make a purchase based solely on the appearance of a packaging, other preferences are often included in the purchase decision. As regarding coffee packagings, consumers might become interested in a packaging based on its appearance, however, the roasting grade might affect the purchasing decision. Therefore, clear labelling of e.g. roasting grade is preferred, which strengthens the importance of visual element on packagings.

As a fourth implication, colour choices as well as product pictures need to correspond with the product in order to arouse correct product associations. If a colour or picture arouse associations towards other products, the likelihood for a packaging to capture consumers' attention will decrease. However, this only regards if the associations towards another product are strong. Therefore, also the shape of a packaging can either

ease the search for a product or confuse the consumer into thinking about another product category.

As a fifth implication, colour is an effective element in arousing attention. The red tag on Kaffa Roastery's packaging (appendix 5) confirmed the influence of colours in the attempt to attract attention. The greater the background diversifies, the greater the differences need to be in order to pop-out from the rest.

The information gathered in this thesis, regarding how Finns perceive coffee packagings, can help both domestic and foreign coffee producers to understand which elements on coffee packagings that could catch Finnish consumers' attention. The findings of this research can be used as a primary guideline, however, further research will have to be conducted in order to receive more reliable data.

7.3 Recommendations for further research

Although a relatively extensive study including 28 questions has been conducted, only limited findings have been acquired, due to the complexity of visuality and its impact in arousing consumer attention. Many insightful things have emerged, nonetheless, which provide opportunities for future research. Despite the low number of respondents included in the research, similarities have emerged in the answers confirming the two paths of the persuasion models presented in chapter 2.3.1. Likewise, the empirical findings of *Generation Y* as consumers correspond to some extent with the theoretical presentation in chapter 4.4.1.

Due to the delimitations decided for this study, the possibilities for future research are many. Firstly, as only women have participated in this research, a future research could include men to examine possible similarities or differences in how they perceive visual element on packagings. However, also to examine to what extent men consider visuality to affect their attention and purchasing decisions. Secondly, as only women of *Generation Y* were examined in this research, a curiosity for other age segmentations could be of interest. Thirdly, as only one of the five senses was examined in this study, a future research could include another or several senses in

order to examine to which extent other senses affect the purchasing decision. As in accordance with Jansson-Boyd (2010) and Lindström (2010), visual images become more effective in a combination with other senses. Fourthly, as the interviewees of this study were all coffee consumers, it could be of interest to examine how coffee packagings attract the attention of non-coffee consumers, as many households in Finland consist of both coffee consumers and non-coffee consumers. Fifthly, a comparison between the perceptions of the interviewees and how the coffee roasters position their coffee on their homepage could be of interest, in order to examine whether the interviewees' perceptions coincide with how the packagings are presented.

One of the key delimitations of this research was to only include Finnish coffee consumers, due to their knowledge about the Finnish coffee culture and the acquaintance with Finnish coffee packagings. As only Swedish-speaking Finns were included in this research, a future study could include a comparison between Finnish and Swedish speaking Finns in order to examine similarities and possible dissimilarities. Likewise, a future research could be conducted among expatriates in Finland to examine if they perceive persuasive coffee packagings similarly as Finns or if they are influenced by the visual layout of the coffee packagings in their home country. Also, a research conducted in another country with its native people could be of interest, to examine potential cultural deviations.

Finally, a future study including another product category of daily goods could be of interest in order to examine to what extent the elements discussed in this thesis will correspond with other product packagings. Coffee packagings were chosen due to the broad selection of packagings in grocery stores, where packagings from both small and big producers, as well as from domestic and foreign producers are stacked side by side. However, the same arrangement can also be distinguished on shelves with other consumer goods and groceries.

8 Summary in Swedish - Svensk sammanfattning

Förpackningar, förpackningar på hyllan där:

Vikten av en tilltalande kaffeförpackning för att locka kunders uppmärksamhet

Inledning

Vart än vi går och vad än vi gör blir vi exponerade för reklam. Produkter, varumärken och förpackningar tävlar ständigt om konsumenternas uppmärksamhet, vilket gör det svårt att fly undan all reklam. Även om konsumenter inte har möjlighet att notera all omgivande reklam, är det uppskattat att vi blir exponerade för mellan 500 och 3 000 reklamer – dagligen. För att reklam ska resultera i ett köp behöver den bli ihågkommen, (Jansson-Boyd, 2010) vilket stärker betydelsen av kommunikation. Genom såväl verbal som visuell kommunikation kan attityder, beteenden och värderingar påverkas. För att lyckas i dagens konkurrenskraftiga företagsvärld anses konsten att kommunicera såväl strategiskt som kreativt som en nödvändighet. (Hasford, Hardesty & Kidwell, 2015)

I och med det breda utbudet av varumärken och produkter i vår vardag, behöver företag öka sin synlighet mer än någonsin och det är vanligtvis genom visuella uppfattningar som konsumenter blir intresserade av ett företag eller ett varumärke. (Hultén, Broweus & Van Dijk, 2008) Eftersom produkter och tjänster med små distinktioner enkelt leder till kundmissnöjdhet (Evans et al, 2008) är detta en av de största utmaningar som förpackningsdesigner ständigt arbetar med att lösa. (Berman, 2010) En generation som vuxit upp med ett överflöd av de mesta konsumentgods och -tjänster, är Generation Y, som idag upplever shoppingrelaterade sidoeffekter som till exempel förvirring och svårigheter att fatta beslut. (Bakewell & Mitchell, 2003)

Syfte, avgränsning och forskningsfrågor

Syftet med denna avhandling är att skapa en förståelse för de visuella element på produktförpackningar som väcker konsumenternas uppmärksamhet. Den enorma konkurrensen mellan varumärken, produkter och förpackningar kan upplevas i matbutiker, var hyllor är fyllda med förpackningar som försöker nå konsumenternas

uppmärksamhet. Medan mera kända varumärken lättare når kundernas uppmärksamhet, behöver mindre och nyare företag skilja sig från mängden för att bli sedda. I och med att Finland år 2019 utsågs till världens mest kaffedrickande nation, är denna avhandling fokuserad på kaffeförpackningar från sju finländska mikrorosterier. Samtliga förpackningar skiljer sig visuellt från varandra, vilket gjorde det intressant att se vilka element som lockar till sig respondenternas uppmärksamhet. Syftet med denna avhandling är därmed inte att jämföra förpackningarna sinsemellan, utan snarare de element som presenteras på dem. I och med en önskan att kunna ge marknadsförare, förpackningsdesigners och visualister en bekräftelse på det visuellas betydelse inom marknadskommunikation, är denna avhandling skriven ur konsumenternas synvinkel. För att få en djupare förståelse för det visuellas påverkan i övertygande marknadskommunikation, strävar jag efter att besvara följande forskningsfrågor:

1. Vilka är effekterna av visuella element inom marknadskommunikation i syftet att väcka konsumenternas uppmärksamhet?
2. Vilket är sambandet mellan det visuella och övertalning?
3. Hur kan kaffeförpackningars utseende övertyga konsumenter att köpa det?
4. Hur medvetna är konsumenterna om effekterna av det visuella i deras beslutsfattande?
5. Hur kan marknadsförare tillämpa visualisering för att utveckla marknadskommunikation som skulle öka konsumenternas uppmärksamhet?

För att säkerställa att avhandlingens syfte uppnås, har några begränsningar gjorts. Den första avgränsningen avser teorin, där konsumentuppmärksamhet, övertalning samt visuell kommunikation ingår. I och med intresset för det visuellas påverkan på konsumenter, har den första delen av teorin avgränsats till konsumentuppmärksamhet, istället för att behandla den mera ingående teorin om konsumentbeteende. För att hålla teorin på en mera övergripande nivå, presenteras teorin om övertalning tillsammans med konsumentuppmärksamheten. I den andra delen av teorin behandlas visuell kommunikation, där fokus ligger på färg, typografi och utstickande (pop-out) element. Även andra element som text, form och bild behandlas kort.

Vad gäller forskningsobjektet har det avgränsats till konsumentprodukter, framom tjänster. För att avleda fokuset från varumärket till övriga element, har kaffeförpackningar från mindre finska rosterier valts som undersökningsobjekt. Valet att undersöka det visuella utseendet av kaffeförpackningar baseras på tre kriterier: det breda utbudet av produkter, den höga konkurrensen mellan varumärken samt för att Finland är ett kaffeälskande land.

Metodval och insamling av data

Syftet med denna avhandling är att skapa en förståelse för de visuella element på produktförpackningar som väcker konsumenternas uppmärksamhet. En kvalitativ forskningsmetod har valts på grund av dess lämplighet, då syftet är att få en förståelse för världen ur intervjupersonernas synvinkel. (Kvale & Brinkmann, 2014, s. 17) Undersökningsmaterialet har samlats in genom fallstudier och semi-strukturerade intervjufrågor, där totalt 28 frågor ställts om bland annat kaffevanor, konsumentbeteende samt visuella element. Som tillägg till intervjufrågorna, ombads respondenterna att rita en valfri kaffeförpackning, i syftet att se om effekterna av det visuella ligger på en medveten eller omedveten nivå.

Respondenterna för denna forskning valdes utgående från fyra kriterier. För det första, valdes enbart kaffekonsumenter till denna studie, för att undersöka hur konsumenter bekanta med en produkt resonerar. För det andra, valdes kvinnor framom män eftersom teorin föreslår att kvinnor är mera visuellt motiverade än män (Valentine & Powers, 2013). För det tredje, på grund av en nyfikenhet för konsumenter i Generation Y, valdes kaffedrickande kvinnor födda mellan åren 1978 och 1990 som respondenter. Slutligen, valdes enbart respondenter födda och uppvuxna i Finland i och med en önskan om att de skulle vara bekanta med den finska kaffekulturen samt utseendet av finska kaffeförpackningar.

Resultat och analys

Intervjuerna för denna avhandling utfördes i början av april 2020. Eftersom fysiska kaffepaket inkluderats i undersökningen, var det önskvärt att samtliga intervjuer skulle utföras ansikte mot ansikte, för respondenterna att kunna se samtliga element på

förpackningarna. Dock, i och med covid-19, utfördes två intervjuer ansikte mot ansikte medan tre genomfördes via internetbaserade kommunikationsprogram (Skype och Messenger). Trots att intervjuerna utfördes på två olika sätt, visar resultaten inga större skillnader som skulle bero på hur intervjun utförts. Faktum är att en av respondenterna, som deltog via internetbaserat kommunikationsprogram, noterade visuella element som en av respondenterna som deltog fysiskt inte uppfattade. I och med att en del av intervjuerna genomfördes via internet, kunde även geografiskt avlägsna deltagare delta i undersökningen, vilket gav en större spridning bland respondenterna. Samtliga intervjuer genomfördes och transkriberades på svenska, men översattes till engelska för att öka respondenternas anonymitet. I ett försök att få så spontana och ärliga svar som möjligt, hemlighölls kaffeförpackningarna från respondenterna tills de skulle inkluderas i undersökningen.

Såväl den teoretiska som den empiriska delen av denna avhandling bekräftar utmaningen i att väcka konsumenters uppmärksamhet, speciellt i miljöer fyllda av produkter, varumärken och förpackningar. Även om flera visuella element på en förpackning är användbara i försöket att väcka konsumenternas uppmärksamhet, påverkar även konsumenternas beteende, preferenser, konsumtionsvanor samt ekonomiska status i vilken utsträckning förpackningen noteras. Forskningsresultatet visar att konsumenter som är mindre involverade i en produkt, tenderar att tänka mindre på förpackningens utseende och mera på dess pris. I motsats, är mera involverade kunder intresserade av förpackningens utseende, speciellt vad gäller produktinformation eftersom de kräver mera information innan köpbeslutet. Detta förstärker även betydelsen av verbala komponenter för de mera involverade konsumenterna. Enligt resultatet tenderar de mera involverade konsumenterna att se verbala komponenter bland de första elementen på en förpackning. Däremot tenderar de mindre involverade konsumenter att notera mera visuella element i och med att priset ofta är den avgörande faktorn.

Även om finländska kaffekonsumenter betraktas som varumärkeslojala, visar resultatet att konsumenter i Generation Y inte är lika varumärkeslojala som sina föräldrar. Tack vare deras nyfikenhet väcker visuellt tilltalande förpackningar lätt deras uppmärksamhet, dock påverkar övriga preferenser konsumenternas köpbeslut. Därmed är text och tydliga markeringar av betydelse, vilket förstärker inflytandet av

såväl verbala som visuella element på förpackningar. Av de visuella element som diskuterats i denna avhandling, är valet av färg och produktbilder av betydelse vad gäller de associationer som förpackningen kommer att väcka. Enligt respondenterna behöver förpackningens färg och bilder överensstämma med produkten, för att väcka rätt produktassociationer. Ifall valet av färg och bilder väcker associationer gentemot andra produkter, kommer sannolikheten för att väcka konsumenternas uppmärksamhet att minska. Detta gäller dock endast ifall associationerna till en annan produkt är starka. Undersökningens resultat visar även att förpackningens färg kan öka konsumenternas uppmärksamhet, genom att få en förpackning att sticka ut ur mängden. I undersökningen, när samtliga förpackningar presenterades samtidigt, ombads respondenterna att säga ifall de upplevde att något element stack ut. Av de elva element som nämndes, ansåg sex att färgen fångade deras uppmärksamhet, vilket överensstämmer med teorin.

Av respondenternas ritningar (bilaga 3) framgår även tydligt att förpackningsformen väcker uppmärksamhet, dock ofta när formen avviker från övriga förpackningar av samma produktkategori. Undersökningens resultat visar även hur starkt förpackningsformen kan väcka associationer gentemot produktkategorier – endera den egna eller andra kategorier. Detta bevisar att även formen påverkar de associationer som konsumenterna får gentemot produkter och förpackningar.

Förslag på framtida forskning

Även om avhandlingens undersökning blev relativt omfattande med 28 intervjufrågor, framkom enbart begränsat med information i och med komplexiteten bakom det visuella samt dess påverkan på att väcka konsumenters uppmärksamhet. Trots det låga antalet respondenter som deltagit i undersökningen, har likheter bland respondenternas svar framkommit. Detta bekräftar bland annat de olika vägar som konsumenter kan välja i den heuristisk-systematiska modellen, som aktivt används inom övertygande marknadsföring.

Trots att flera insiktsfulla aspekter har framkommit i undersökningen, ger den även möjlighet för framtida forskning. För det första, eftersom enbart kvinnor deltagit i denna intervju, kunde en framtida forskning inkludera män för att undersöka

eventuella likheter eller skillnader i hur de uppfattar visuella element på produktförpackningar. Män kunde även inkluderas för att undersöka i vilken utsträckning de anser att det visuella påverkar deras uppmärksamhet och köpbeslut. För det andra, eftersom enbart kvinnor från Generation Y undersöktes, kan en nyfikenhet för andra ålderssegmenteringar vara av intresse. För det tredje, eftersom endast ett av de fem sinnen undersöktes i denna forskning, kunde man i framtiden även inkludera ett eller flera andra sinnen för att undersöka i vilken utsträckning andra sinnen påverkar inköpsbeslutet. För det fjärde, eftersom samtliga respondenter är kaffekonsumenter, kunde det vara av intresse att undersöka hur kaffeförpackningar väcker icke-kaffekonsumenters uppmärksamhet, i och med att flera hushåll i Finland består av såväl kaffekonsumenter som icke-kaffekonsumenter. För det femte, kunde det vara intressant att undersöka en annan nationalitet, för att undersöka eventuella kulturella avvikelser. Slutligen, eftersom kaffeförpackningar varit i fokus i denna studie, kunde en framtida forskning inkludera en annan produktkategori av dagligvaror. På så sätt kunde man granska i vilken utsträckning de element som diskuterats i denna avhandling, motsvarar andra produktförpackningar. Kaffe valdes för denna studie på grund av det breda utbudet av förpackningar i livsmedelsbutiker, där förpackningar från små och stora tillverkare, inhemska som utländska, staplas sida vid sida. Dock kan samma arrangemang även upptäckas på hyllor fyllda med andra dagligvaror.

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Appendices

Appendix 1: An overview of colours

Based on Singh and Srivastava's (2011) overview of colours from an angle of both daily and with respect to marketing (Singh and Srivastava, 2011, pp. 201-202)

Red - One of the primary colours widely used by product designers in order to highlight objects of importance and to endorse brands. Due to its intense and powerful impact on emotions, red is considered to contribute to quick decision making. The colour denotes i.a. celebration, passion, love, energy, excitement, ambition but also arrogance and danger.

Yellow - A second primary colour signifying happiness and cheerfulness, but that can also signify anger when being confronted with too much. The colour denotes i.a. joy, sunlight, optimism, intelligence, hope, friendship but also dishonesty and weakness. Yellow is often used to convey tropical flavours.

Blue - A third primary colour and a widely used colour within marketing. Due to its non-threatening influence it is considered to have a calming effect on the mind. The colour denotes i.a. water, tranquility, trust, confidence, dependability, wisdom, truthfulness but also depression.

Green - The colour for a balanced and a revitalized mind. The colour denotes i.a. nature, renewal, youth, health, good luck, stability, creative intelligence but also abundance.

Brown - A colour widely used in advertising of groceries e.g. chocolates and bakery products due to its way to favour in stimulating appetite. The colour has an environmental and down-to-earth character and is, therefore, often connected with green. Brown denotes i.a. calmness, natural organisms, steadfastness, tradition, boldness, depth, richness, simplicity, friendliness, skin tones as well as heaviness, poverty, dullness, dependability and roughness.

White - The colour is associated with neutrality and is often used as a background in order to provide a neutral impact. White denotes i.a. peace, youth, purity, humility, light, truth, cleanliness but also coldness and fearfulness.

Black - A multi-dimensional colour, holding both elegance and darkness. Black denotes i.a. modernity, seriousness, power, sophistication, professionalism, polishness, formality as well as mystery, emptiness, darkness and sorrow.

Appendix 2: Interview guide

Background questions:

1. How many persons in your household drinks coffee?
2. Who buys coffee to your household?
3. How often do you consume coffee? How many cups day? In average.
4. Approximately how much would you pay for a packaging of coffee?
Motivate.
5. How important is it for you that the coffee is eco-friendly?
- + Draw a packaging of coffee, use colours.

Draw in details, add colour, title, pictures, shape.

Interview questions - consumer behaviour:

6. Do you think over your list of products when going to buy groceries?
7. How often do you make spontaneous decisions in store? What are the main factors that makes you buy unplanned groceries?
8. Are there some products you buy more spontaneous than other? Why?
9. How often do you base your decision on the appearance of a packaging?
10. How often do you notice new products in stores? What is it that awakens your attention?
11. How do you orientate at the coffee shelf in store?
12. How often do you notice the colours of packagings and do different colours bring you certain feelings/ thoughts? Associations?
13. Name coffee brands that comes to your mind and mention some elements that you associate with the brand?
14. How do you make your purchasing decision when it comes to coffee?
15. How often do you look at the appearance of a packaging when buying coffee?
16. How often do you try another packaging of coffee? Do you choose from the same brand or from another? Why/ Why not?
17. On what criteria do you make the decision, when you buy another packaging of coffee?

18. Would you buy a new coffee based solely on a nice packaging and what defines a “nice” packaging according to your opinion?
19. Can you based on the appearance of a packaging decide whether it is:
eco-friendly, expensive, luxurious, cheap, exotic etc.?
20. If there was a coffee packaging that you would not buy, what would be the reason?
21. Describe the choices in your drawing.

Interview questions - chosen coffee packagings:

22. Which is the first visual element you see on these packagings? (1 packaging at a time)
Shape, colour, title, text, picture, logo
23. What associations do you get when looking at these packagings? Motivate! (1 packaging at a time)
24. Estimate the price of the packagings. Use even euros.
25. When looking at all packagings at the same time, which element on which packaging do you first see (pops-out)?
Shape, colour, title, text, picture, logo
26. Is there a packaging or an element that does not attract you or that is difficult to distinguish? What is not nice in terms of those elements or packagings in your opinion?
Shape, colour, title, text, picture, logo
27. Group the packagings according to one common visual element.
Shape, colour, title, text, picture, logo
28. Are any of the packagings / brands familiar to you from before? If yes, which element(s) reminds you of the company?

Appendix 3: Drawings of coffee packagings



Interviewee 1



Interviewee 2



Interviewee 3





Interviewee 4



Interviewee 5



Appendix 4: Mentioned coffee brands

| | 1 | 2 | 3 | 4 | 5 |
|--------------------|----------|----------|----------|----------|----------|
| Juhla Mokka | x | x | x | x | x |
| Presidentti | x | | x | x | x |
| Paulig City coffee | x | | | x | x |
| Brazil | | | | | x |
| Kulta Katriina | x | | x | x | |
| Costa Rica | x | x | | | |
| Rainbow | | x | x | x | |
| Robert Paulig | x | x | | | |
| Saludo | | | | | x |
| | | | | | |
| Porvoon Paahtimo | | x | | | |
| SixPot | | x | | | |
| | | | | | |
| Arvid Nordquist | x | | | | x |
| Löfbergs Lila | x | | x | | x |
| Gevalia | | | x | | |
| Zoega | | | | | x |
| | | | | | |
| Segafredo | | | x | | |
| Lavazza | | | x | | |
| | | | | | |
| Espresso House | | x | | | |
| Starbucks | | x | | | |

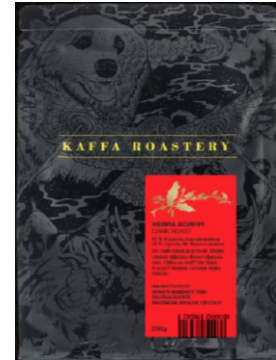
Appendix 5: Coffee packagings included in the research



1: Paahtimo Papu



2: Lehmus Roastery



3: Kaffa Roastery



4: Turun Kahvipaahtimo



5: Mokkaestariit



6: Holmen Coffee



7: Kaffiinin paahtimo