

MANIPULATING CONSUMERS THROUGH GRAPHIC DESIGN:
A PROJECT ABOUT THE EFFECTS OF GRAPHIC DESIGN
ON BRANDING AND CONSUMER PERCEPTIONS

by
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MANIPULATING CONSUMERS THROUGH GRAPHIC DESIGN:
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ABSTRACT

MANIPULATING CONSUMERS THROUGH GRAPHIC DESIGN: A PROJECT ABOUT THE EFFECTS OF GRAPHIC DESIGN ON BRANDING AND CONSUMER PERCEPTIONS

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With improving technologies and production techniques specifications of different products in a category become very similar and design turns into a crucial element to create distinction. To make a difference amongst products, each brand tries to create a common language in all of its visual elements and aims to give a message to the consumer about its identity. Since design is such a significant aspect in branding, can consumer perceptions about a product be manipulated through graphic design? This project focuses on the creation of different identities for a single product and tries to see the results of this production on consumers.

Keywords: Graphic design, branding, brand image, consumer perceptions, packaging, corporate identity, advertising, Koku.

The CD includes: corporate.pdf, packaging.pdf, website.pdf, advertisement.pdf

ÖZ

TÜKETİCİYİ GRAFİK TASARIMI İLE MANİPÜLE ETMEK: GRAFİK TASARIMININ MARKALAŞMA VE TÜKETİCİ ALGISI ÜZERİNDE ETKİSİNE DAİR BİR PROJE

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Günümüzde, tasarımın markalaşma üzerinde etkisi şüphesizdir. Gelişen teknolojiler ve üretim yöntemleri ile aynı kategorideki farklı ürünlerin özellikleri birbirlerine çok benzemeye başlamakta ve tasarım farklılaşmak için kritik bir eleman olmaktadır. Diğer ürünler arasında fark yaratabilmek için, her marka tüm görsel elemanları arasında ortak bir dil oluşturmaya çalışmakta ve tüketiciye kendi kimliği ile ilgili mesaj vermek istemektedir. Tasarımın bu kadar etkili bir eleman olmasından dolayı, bir ürün hakkındaki tüketici algıları grafik tasarımı aracılığı ile manipüle edilebilir mi? Bu proje bir ürün için farklı kimlikler yaratımı ve bu yaratımın tüketici üzerindeki etkilerinin sonuçlarına odaklanmaktadır.

Anahtar sözcükler: Grafik tasarımı, markalaşma, marka imajı, tüketici algısı, ambalaj, kurumsal kimlik, reklamcılık, Koku.

CD içeriği: corporate.pdf, packaging.pdf, website.pdf, advertisement.pdf

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CHAPTER 1

INTRODUCTION

"There are professions more harmful than industrial design, but only a very few of them. And possibly only one profession is phonier. Advertising design, in persuading people to buy things they don't need, with money they don't have, in order to impress others who don't care, is probably the phoniest field in existence today. Industrial design, by concocting the tawdry idiocies hawked by advertisers, comes a close second...And the skills needed in these activities are taught carefully to young people."

As Victor Papanek (1972) claimed above, design has an effect on our decisions about consumption. Sometimes we buy products just by looking at the package, and sometimes we do not even pay attention to how it looks. When does it become important? When do we start to care? In a usual shopping expedition in a supermarket, we face 40 000 plus products, which comes to almost 300 products in a minute (Napolitano: 2002). How do we choose? For certain products we have habits, traditions; but for others we started to act according to our emotions. We mostly say "I like this!" and buy a product, although we already know it has no difference to the others. We are mainly attracted by the package, maybe the logo, or sometimes just by the colors.

Each day, we become consumers, who buy upon emotion than on the needs (Isoline:2002). It is the "Oohh!" factor in a product (Isoline:2002), that catches our attention and that factor is primarily built on visual elements such as mentioned earlier above; corporate identities, packaging, colors, web sites, magazine ads, etc, which touch our emotions. And being able to touch the emotions of the consumer and not being "just a logo" can summarize the main objective of a brand. De Mozota states that, brand is the sum of perceptions gained by communication and experience and brand gives a product a story, a meaning, an identity. This is defined by the visual elements to the consumer. It's the social symbolism created by the brand, which has an influence on the consumer with his decisions (2005:112-122). And this symbolism might be the creation of design. Product Design and Graphic Design turn into one of the primary responsables to create a background, a story, a meaning to a product. Since design emerges as one of the determining aspects in branding, is Sullivan still correct in saying "Form follows function" or did form already became another function?

This project concentrates on the relations between graphic design and branding and tries to see, if consumers can be manipulated through the use of graphic design. Firstly, the associations between graphic design and branding will be analyzed. The important terms about this subject will be explained briefly. Then the main project, the creation process of different identities for a single product will be discussed. The project will be explained step by step in details and at the end, with the help of a survey; the results of this creation process will be evaluated. This project aims to see, if only with the help of graphic design consumer perceptions can be shaped.

CHAPTER 2

GRAPHIC DESIGN & BRANDING

Graphic design can be described as the implementations of art and communication techniques in order to fulfill the needs of business and industry. It was also once called commercial art. Graphic design is an art, in which the need of going to a museum is excluded as people are always in contact with it in their daily life (Landa, 2001:2). Finding an item without any application of graphic design in the daily life is almost impossible. Think about yourself buying a cd of your favorite band with a blank cover or imagine your favorite magazines like a computer document print-out, consists of just black letters on a white sheet of paper; these are just few examples of a world without graphic design (Landa,2001:2).

Transferring a message to an observer and creating a credible or enjoyable design that will enhance the message are basic goals of a graphic designer (Landa, 2001:7). As Rand states, in order to give the right message to the “spectator”, the designer should be convincing or at least instructive (1985). Where does ‘giving the right message’ become crucial? In the business world, where each step must be calculated before taken, graphic design becomes another vital point. Therefore, designing the appropriate corporate visual identity system for an organization would create a desired environment for the collaboration of graphic design and management.

Believed to be used primarily by Margulies in 1960s (Margulies:1977), the term ‘corporate identity’ comprises all aspects of a business, which will effect the people’s perceptions (Melewar:2000). Although significant numbers of managers in Europe still reconcile corporate identity only with graphic design (Balmer,2001), having any relationships with other disciplines; such as the International Corporate Identity Group (ICIG) enunciates in ‘the Strathclyde Statement’ “When well managed, corporate identity can be a powerful means of integrating the many disciplines and activities essential to an organization’s success” (Balmer, 2001). Similarly, Lambert’s iceberg model (Alessandri:2001) about corporate identity makes a clear declaration about its interdisciplinary structure. According to Lambert, corporate identity has two levels:

above the surface we see the visual elements, such as name, logo, and color; while below the surface are equivalent parts of the corporate identity, but are not so visible like the others, corporate organization, manners, communications.

With improving technology and production techniques, specifications for different products in the same category become very similar and design turns into one of the crucial elements to create distinctions. Design contains a message, an emotion, and a social relationship between the product and the consumer. In consumer decisions about products, a firm's character and 'identity' started to become the principal aspects (Melewar:2000) How can this 'identity' be entitled? What can all the elements including corporate identity, character, emotions and messages can be united? According to the American Marketing Association, "name, term, sign, symbol, or design, or a combination of them intended to identify the goods and services of one seller to group of sellers and to differentiate them from those of competition" is called a brand (Keller:1998:2).

Keller (1998:4) interprets a brand as a product, which puts in other aspects to distinguish it some way from other products designed to fulfill the same need. Sometimes these aspects can be based on a "rational" reason like performance, durability or quality. But most of the times these differences can be much more emotional or symbolic. In other words, in many cases, the difference between a branded product and its equal without a brand is the consumers' perceptions and senses about this product, a brand name, and manufacturer company. In order to establish appropriate perceptions and senses, the aim to 'give the right message' is actually an important part of this branding process, where graphic design becomes a crucial contributor to actualize the intended environment for a product.

2.1. Brand Equity

To measure customer reactions to a brand, the blind test is a very well-known technique in the marketing area. Blind test researches show that two groups of customers have different reactions after consuming exactly the same product, based on whether or not the group had been informed about the brand name before hand (Keller, 1998:45). These experiments show that brands with a certain relationship or level of familiarity with customers can create connotations in consumers' consciousnesses. If having a brand creates different outcomes for a product as opposed to not having a brand, the

existence of brand equity can be determined. Having customers with a high level of awareness holding “strong, favourable, and unique” associations about itself in memory creates optimum environment for customer-based brand equity appearance.

2.1.1. Brand Knowledge

Each company wants its brand to get new customers and always tries to keep the existing ones. The enthusiasm for someone to keep on purchasing a brand can also be considered as a description of brand equity. The answer to construct a successful brand equity is to establish strong brand knowledge (Keller, 1998:46). Brand knowledge is mainly constructed by brand awareness and brand image. Brand awareness can be described as the level of knowledge a customer has about a brand. In order to have strong brand awareness, the brand should have a powerful trace on consumers’ conscious (Keller, 1998:49), so that the brand can be recognized and recalled successfully under different circumstances. Brand image is generally the result of a marketing program, in order to link the brand with “strong, favorable and unique” associations. It is the outcome of a relationship between the producer and the consumer of a brand, depending on the coherence between the intended image created during the branding and the perceived image by the consumer (Pavitt,2000:21). Choosing those attributes plays an important role on shaping the future consumer reactions, which will eventually form the brand equity. Brand image has a significant mission in marketing plans, since decisions on that subject create the personality, the strength and the perception of a brand.

2.1.2. Brand Elements

The features to categorize and separate a brand from others can be summed up as brand elements (Keller, 1998:131). Brand names, logos, symbols, characters, slogans, jingles and packages belong to the main brand elements. Brand Elements can affect both brand awareness and brand image. Choosing and designing the appropriate brand elements strengthen the associations of that brand and can shape consumer perceptions. Building the brand equity via brand elements involves a high level of graphic design, since creating the right corporate visual identity system would become an important part of the brand equity. The engagement of graphic design with branding becomes so inevitable, because the choice criterias for brand elements such as memorability,

meaningfulness, transferability, adaptability, and protectability mentioned by Keller already belong to the main concerns of a graphic designer on a project (1998:131).

Every company, major-sized or middle-sized, a university or a restaurant aims to give a message to its clients. It is the mission of the graphic designer to understand and present the message with the optimal language. After a product or company is named, it is the designers' job to make the consumer feel secure and credible about the product or the company by creating the logo, "a distinguishing mark", which will generate reputations and associations (Rivers, 2003:14) "A logo must be designed appropriately in terms of style" (Landa, 2001:116). An appropriate logo for a logistic company might be inappropriate for a restaurant; therefore a logo should reflect the idea, the personality behind an organization. Gobé defines logo as "a lighthouse, a promise and a comet at the same time. A guide, a vision ... crafted around a visual expression of the brand that inspires to be memorable" (2007:81).

Sometimes brands use special animated or real-life characters. The characters are mostly presented through advertising, and come in different forms, such as Turkcell's, Turkish GSM operator, animated CellTips or ACE's live figure Ayşe Teyze. As Keller also mentions, these characters can be beneficial to gain brand awareness, but sometimes they can also dominate other brand elements and cause damage to brand awareness (1998:147-149). Also characters must be frequently updated to keep up with the target market.

Slogans, or tag lines, are the written part of an advertising message that sums up the key thought in a few impressive words (AMA, 1995). Slogans are powerful and can be important like a brand name, since it delivers the message quickly and helps the consumer to understand the meaning of that brand. Mc Donald's "I'm lovin' it!", Sony's "like.no.other", and Coca Cola's "The Coke side of Life" are as memorable as the brands themselves, and they also give the consumer an idea about the brand (Figure 1).



Figure 1: Brands and Slogans

Once, only targeting the sense of sight was considered enough in advertising. Increasingly consumer expectations lead brands to come up with additional brand elements, which can create a difference between them. One of the ways about targeting other senses is using musical elements in advertisements. “Jingles are musical messages created for a brand” (Keller, 1998:157), have often catchy choruses which will stick on the viewers’ mind, whether they want it or not. Some jingles differ from ad to ad for a single brand, but some brands have ‘sound logos’ which are as important as their name or logo. A good example of signature jingles is Intel’s short melody at the end of its each advertisement. It has become one of the main elements of that brand. Jingles mostly create intangible associations and are likely to touch the emotions of the viewers.

A package should transmit the intended note to the consumer, should gain his attention in order to complete a purchase. It represents a brand’s main principles physically (Vazquez:2002), and can tell a story about a brand or let the consumer imagine their own experiences (Gobé, 2001:204). “Good packaging sells stuff.” says Isoline, where she also mentions that packaging has the ability to complete a sale in the final vital point of a purchasing choice (2002). Having a poorly designed package, could lead a product with a high performance to a failure; or a well designed package can create a new experience without having any function. For example, Evian’s Millenium Bottle (Figure 2) is not about creating a benefit in the use of water or implementing a sense of luxury, it is mostly about seeing the water in a new way through awaking the senses, design and decoration, as Gobé explains (2001:xxvii). The difference of packaging from other brand elements is that packaging not only has an effect on the intangible associations of a brand; it also has an effect on the rational aspects, such as the durability, or usefulness. Some packaging can add up to a significant value for a brand by improving its consumption techniques.



Figure 2: Evian Millenium Bottle

With the improvement in online applications, web sites have become another important brand element. Brands create environments according to their target groups, inform their consumers about upcoming improvements, and create bonds through internet. Internet creates unlimited opportunities for companies, and lets them track the customers about their choices, which can eventually be used for further developments.

Well designed brand elements create better brand knowledge, which consequently improves brand equity. Design has a crucial role in building a brand, where every detail must be considered in order to avoid major mistakes. Without the role of design, creating a successful brand seems impossible. In branding, as Gobé states, realizing influential ideas through design is the most excellent technique to create a strong connection between the consumer and the company (2001:107).

2.2. Emotions & Branding

Searches through the internet show people having a product logo tattoo. One gets an Apple logo, another, a Microsoft logo, the other a Google logo (Figure 3). Why do people do that? Tattooing himself with a product logo can be considered extreme, but many people do have strong feelings for some brands. Some people buy their household product only from one brand, some people only drink some brand's products, and some buy products they do not even need, just to have everything coming from that brand. Although positive experiences with certain brands also have a strong affect on some 'brand addictions', sometimes consumers are affected by the imaginative life presented by the brands and purchase items to be part of that life.



Figure 3: People getting tattoos of brand logos

“... I see myself in that brand and that brand in myself”, a person saying these words was imagined by Plummer (1985), in order to show the situation for some people. In order to create such loyalty for a product, the emotions of the target group should always be considered. Despite the importance of the tangible facts of a product, the representation of a life created with a product should never be ignored (Gobé, 2001:69). What makes people want to have a ‘brand relationship’ and how can their ‘perceptions’ be shaped in order to create a strong relationship?

2.2.1. Brand Relationships

“Brand relationship” began to be used as a term in the late 1990’s. Then it was believed that brand relationships only existed via use of products and were not seen as related to advertising. With the competition in the market, advertisements started to be of value, and brand relationships started to be considered important. Wyner mentions brand relationships as “... how much the brand has entered the consumer’s mind and influenced behavior” (2003). This statement can also be interpreted that, concerned with both emotions and ideas, brand relationships can occur amongst the non-users of a brand (Heath:2006).

How is the brand relationship build between a brand and a consumer? Watzlawick believes how you mention a brand builds brand relationships, not what you mention about it; in other words, “emotional creativity” creates brand relationships, not the “rational messages” (1967). Also experiments made by Heath and Brandt in order to test Watzlawick’s suggestion show that the emotional content is responsible for maintaining brand relationships and they suggest focusing on the creative side in advertisements to establish strong relationships (Heath:2006). This leads again to the creative department in an advertising agency, where graphic designers have the

responsibility to shape a brand's future. Design has the ability to open up a brand relationship, where it allows the brand to be more expressive and original and it will keep the brand appealing (Gobé, 2007:97).

2.2.2. Consumer Perceptions

Especially in fashion and arts, aesthetic values are considered as product features by many consumer experiences. But aesthetics also started to have a significant importance in other products, such as cars, packaging, home appliances (Yamamoto:1994). As added brand elements, visual aesthetics started to matter more, in fact today, having a low brand image and appeal started to be considered more harmful than low perceived quality (Homer:2008). Being still a “must-have” item among many consumers after being covered by the press about its screens that scratch quickly, Apple iPod Nano may be regarded as a proof about this situation (Snyder Bulik:2005). Of course, this must not be interpreted as a consideration of the product quality's unimportance, but for some categories, researches show that performance and quality features are not efficient enough to improve brand image (Homer:2008).

Brands exist in the minds of consumers as the “meaning” of a brand. Consumers gain ideas, perceptions build on what they have experienced over time (Keller:1998). Their opinions and associations can glorify or destroy a brand. Any connection that the consumer has with the brand can shape and leverage these opinions and associations (Plummer:1985). In branding and implicitly in advertising, these direct and indirect connections are mostly made through graphic design. Graphic design is mainly used to point out the target group, such as Kayra, one of the wine producers in Turkey, does. Kayra has launched a new wine three years ago. It was called “Cumartesi”. The primary packaging, the one that is in straight touch with the product (Ampuero:2006), of the wine, its bottle, was effective in stealing the couple of seconds spent in looking at the shelves. It was a cheap but delicate, so called ‘dinner wine’. Most of the wines in this price category had bad reputations. But Kayra first started with a distinct label design, and in time, continued with additional graphic design oriented brand elements, such as characters, a web site, advert games and small newspaper ads. Kayra made its target group and consumption recommendations slowly clear, and explained that this wine is created for young people for their dinner parties at home (Figure 4). Kayra, through the use of graphic design, shaped the opinions and associations about “Cumartesi” and made its identity and message clear. There are many other examples like Kayra in the

market, such as Binboa Vodka, Bant magazine, defining or advancing their positions through graphic design.

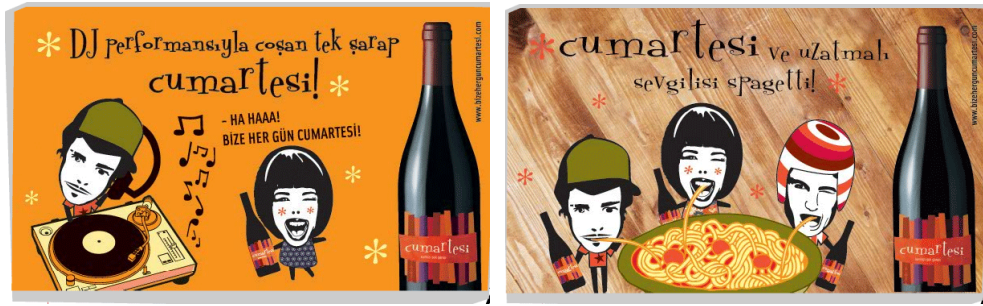


Figure 4. Examples of Kayra wine advertisements

The “subjective characteristics”, the qualitative features such as a comfortable use or a professional look of a product, have an essential impact on consumers’ product valuations; therefore they are considered important by marketing researchers and designers (Kannan:2008). As a counter example to Kayra’s success, Docteur Renault Paris was an unexpected failure in the cosmetic market in Turkey. After being produced by a Turkish company in 1999 Docteur Renault Paris created wide brand awareness with its advertisements on TV, where celebrities tried to pronounce the name of the brand correctly. Celebrity endorsement and creating a fun factor with the brand name was a successful idea, because people started to memorize the name of the brand quickly. Although the brand gained high brand awareness, its sales were not so successful. Due to its brand elements, such as the French brand name, difficult pronunciation, and luxurious-looking brand logo, people started to think about the products as ‘expensive’ and did not consider buying them, even though they had reasonable prices (Figure 5). For the wealthier section of the population, the price was not high enough, so they considered the products as standard. In brief, Docteur Renault Paris caused a misunderstanding via its brand elements and formulated the subjective characteristics incorrectly, which led to unintended consumers’ perceptions and eventually to a failure in the market (Coşkun:2007).



Figure 5: Docteur Renaud Paris Products

Gobé claims in his book “Brandjam” that the “emotional personality” of a brand must present a fixed set of emotional principles in a steady method, from its name, to its advertisements to its retail place or Web site. According to Gobé, the five concepts as “Emotional Drivers” in branding are “citizenship, freedom, status, harmony, and trust” These emotional drivers can help a brand to communicate with consumer perceptions in a private, believable and appropriate way (2007:73). Correct use of these emotional drivers can provide a brand the opportunity to create its reputation in the market. Despite the role of adding an aesthetic value, choosing the right color, selecting the right font for a logotype or correct use of a photograph in a design can effect the way an emotional driver is presented and change the way a key message is transmitted to the consumers.

CHAPTER 3

THE PROJECT

3.1.Overview

Graphic design has an important effect on branding. In brand positioning, where consumers' perceptions are mainly shaped by the subjective characteristics of a product, graphic design would seem to be a decisive element in branding. This project aims to discover if and how graphic design manipulates consumers' perceptions.

During this project, one of the goals was analyzing the graphical elements in products with different brand positionings and realizing the common applications. From the graphic elements in branding, such as logos, packaging, web sites, an appropriate set would be chosen. After these common motives were observed and sets were generated, new designs would be created with the implementation of these motives. Sets would be designed according to some chosen positionings, such as target groups, price levels. An important feature in this design process was that some of the non-graphic brand elements, brand name and primary package, on which all other brand elements were going to be based on, would be the same in each design set. In this way, having constants across the sets allows the measurement of graphic design's manipulation capability on consumers' perceptions to be fairer.

Of all the brand elements and components that can shape consumer perceptions, this project only paid attention to those related to graphic design, neglecting other managerial or scientific attributes. The elements related to graphic design were already explained in the previous chapter, but will be mentioned in the project methodology again depending on their roles and creating processes. Apart from the graphic design, the only profession considered in this project was industrial product design, which had an effect on the creation process of the primary packaging, which was one of the constant elements across the design sets.

As a result, combining graphic design related brand elements and branding strategies to shape consumers' perceptions, the following statement can be claimed: Consumers' perceptions towards products might be manipulated through the decisions in the graphic design process by the creation of design related brand elements.

3.2. Methodology

3.2.1. Choosing the Product

At the beginning of this project, to choose a product, on which emotional aspects have a significant effect during consumption, was mandatory. Each design set would be based on this product, so the choice of the product would have an effect on the whole project. The product had to be appropriate to create “image advertising” and must be able to give the sense of a “desirable lifestyle or spirit” formed with the consumption of this product through its brand elements (Landa,2001:231).

As Gobé also mentions, for the fragrance industry, brand image means everything. For a fragrance, the only tools to give the consumer a commitment and differentiate a fragrance from another are mostly the graphic elements. Gobé also states that fragrances need to transport an expressive message to the customer instantaneously (2001:205). The magazine ads and packagings of fragrances seem to show that, every fragrance tries to give the customer a promise, a lifestyle, and a status with its use.

Statistically, 40% of fragrance purchases are decided according to the design of the bottle (Lindstrom,2005:98), which could be seen as a result of design’s high influence on purchase. “In the fragrance and beauty industry everything needs to communicate” (Gobé,2001:205). Therefore, choosing a fragrance as a product in this project seems as an appropriate decision. Since graphical elements are a part of the important elements in the branding process of a fragrance, measuring the effects of the changes in these elements could be more proper by analyzing a fragrance.

3.2.2. Creating the Brands

Before starting the design process, characteristics for each set were defined. Initially, the amounts of the sets were determined. After the decision to be created as three sets, the main attributes of these sets were identified. To be able to make a comparison between these three sets, some features should be set as common, and others should be set as different attributes.

Mainly, the features were set according to the desired target groups for each fragrance. While the first set was decided to be for young unisex people, the second and third sets were decided to be designed for women. As additional aspects to these sets, proper price ranges for each set were fixed. The first two sets were decided to be over

the mid-priced segment, over 100 YTL, where especially the second one was concluded to be perceived as a luxury item. Contrary to the first two sets, the third set was decided to be on the low-price segment. The common features between the first two sets were decided as price-segments, where their uncommon attributes were decided as their target groups. The second and third set had their target groups as their common attributes, where their price ranges were set as uncommon features (Table 1).

	Set 1	Set 2	Set 3
Target Group	Young People, unisex	Women	Women
Price Range	> Mid-priced	> Mid-priced, luxurious	Low-priced

 Common Features between sets

Table 1: Price and Target Group decisions for each set

3.2.3. Designing the Brand Elements

The design process started with the decisions about non-graphic brand elements, the name of the fragrance and primary packaging. The name of the fragrance was chosen as “Koku”, the Turkish translation of the word “fragrance”. With “Koku” as the brand name, the intention was to have a generic name for the brand, which would seem not to have any unintended connotations. Since the main purpose of this project was to measure the effects of graphic design on consumers’ perceptions, using another word as the name of the brand could cause associations with the brand, which could be unrelated to other graphic design decisions and affect consumers’ perceptions.

During the product design process of the primary packaging, the fragrance bottle, the main assignment was to design a perfume bottle, which should be generic like the brand name and could be used with different styles. The idea behind the design of this bottle was the fragrance production process, where essences are created in labs. Since the origin of a fragrance comes from a scientific laboratory, the bottle of the fragrance was designed inspired by the laboratory equipments, such as Erlenmeyer flasks, graduated cylinders, and volumetric flasks. After the sketching process, the stylized version of a volumetric flask was chosen as the primary packaging of the fragrance. The design appears to be generic and therefore suitable for a use in different styles (Figure 6).



Figure 6: The fragrance bottle designed for all the sets

In the whole project continuum, some design fundamentals played significant roles, in order to shape and differentiate the brand elements. First of all, color could be seen as an important element, which had an important impact on brand elements to give a specific message. Colors appeal differently to each person and can cause diverse associations or remind the observer diverse feelings (Rivers,2003:78). In some cases, consistent use of color can create an additional relationship with the brand for the consumers and thus, color's affects should not be underestimated. Kodak's yellow, Tiffany's light blue or Coca Cola's red are successful examples about the color's importance in branding (Schmitt,2000:110). The main color sets used in this project were classified as shades of blue, pink and purple. Research (Aktuğlu, 2004:144) shows that shades of blue used in the first set evoke emotions like commitment, sincerity, consistency, and they also have a calming effect on the observer. Purple tones used in the second set remind emotions like power, imperium, and nobleness; whereas pink tones as used in the third set arouse feelings of romance, purity, compassion, and calmness.

Secondly, choosing the right typeface for a brand logo was also decisive, since the font selection also expresses a “nonverbal” meaning (Zisman:2001). The readability, understanding of the words can be affected through the use of diverse typefaces and they can influence the represented concepts.(Thangaraj:2004) As Speikermann and Ginger state (2003:103) “the choice of a typeface can manipulate the meaning of that word”. In this project, the main typefaces used in the logos and other graphical elements were Futura Md BT, Mutlu Ornamental and Atomic Clock Radio. Futura Md BT was

chosen for the logo design intended to represent the youth, since sans-serif fonts like Futura Md BT appear more contemporary to the reader (Tangaraj:2004). A script logo Mutlu Ornamental was chosen for the logo design intended to characterize the luxurious fragrance for women. Classic serif fonts and script fonts like Mutlu Ornamental are generally considered as “trustworthy and respectable” (Zisman:2001). A very contemporary font Atomic Clock Radio was chosen for logo the third set, where the target group was women and the price range was the low-price segment. Using such a fashionable and contemporary font that refuses any association with the past, and as well as with the traditions, might have created a much more approachable status for the brand (Figure 7).

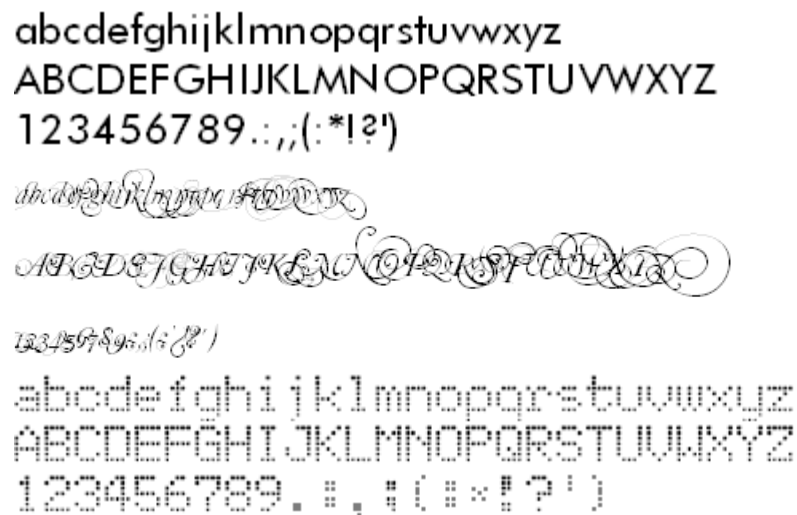


Figure 7: Fonts used in the project – Futura Md BT, Mutlu Ornamental, Atomic Clock Radio

The design process started with the design of three different logos and logotypes, followed by secondary cardboard packaging, web sites, and magazine advertisements. The logo design was the first step to create a distinction between brands. During the logo design, a significant visual feature of branding that can exploit emotional associations is the composition of the letters transmitting the message (Gobé,2001:133). The logo for the first set was designed using Futura Md BT font, as mentioned before, and a primitive shape, square. The name “Koku” was divided into its syllables and placed into the square. Dividing the name into its syllables created a different emphasis for the word and resulted in a diverse, entertaining pronunciation. The use of a primitive, geometric shape had the intention to create a modern, dynamic look, in order

to get young people's attention. The bright blue color of the logo also created a sincere atmosphere for young people.

The logotype for the second set was designed using Mutlu Ornamental font, which is a script font used mostly for decorative purposes. A smaller kerning, adjustment of the space between the letters, created a more compact look for the logotype allowing it to appear as a unit. The tails of the letters circling around the word created a style resembling Art Nouveau, to strengthen the intended associations of femininity and luxury with concepts like tradition and dignity. The third set's logotype was designed with the font Atomic Clock Radio, which is a newly designed typeface, inspired by the dotted display on digital radios. Using this font with a gradient pink color, might create an energized effect combined with romance and purity, generating a feminine look.



Figure 8: Logo designs for each set

Following the logos, the design process for the secondary, cardboard packaging had started. Using complementary and similar elements during the design procedure of the packaging was to create a unity between the logos and packages. The packaging design for the first set has a repetitive structure, where the square shape in the logo was repeated several times on the surface with different hue values of blue. This repetition creates an active composition in order to support the idea of the 'youth' for the fragrance. The use of a secondary color, pink, in a small amount has the goal to add the 'unisex' feature to the fragrance. The second set's packaging design uses parts of the large script letters as main elements in its composition. The colors used in this packaging are a light shade of purple, black, and white; where the black and white colors are considered suitable for high level positioned, luxury class products by customers (Ampuero:2006). Between the overlapping elements used in the design, negative-positive effects were created between the logo and other elements.

The design of the third set's packaging was derived from the dotted structure of the logo's font. Made out of pink and grey and white circles, the intention in this design was to create a romantic, pure but also entertaining environment. The intention in using same colors with different transparency values was to generate a depth in the design in order to give a sense of floating bubbles on the packaging.

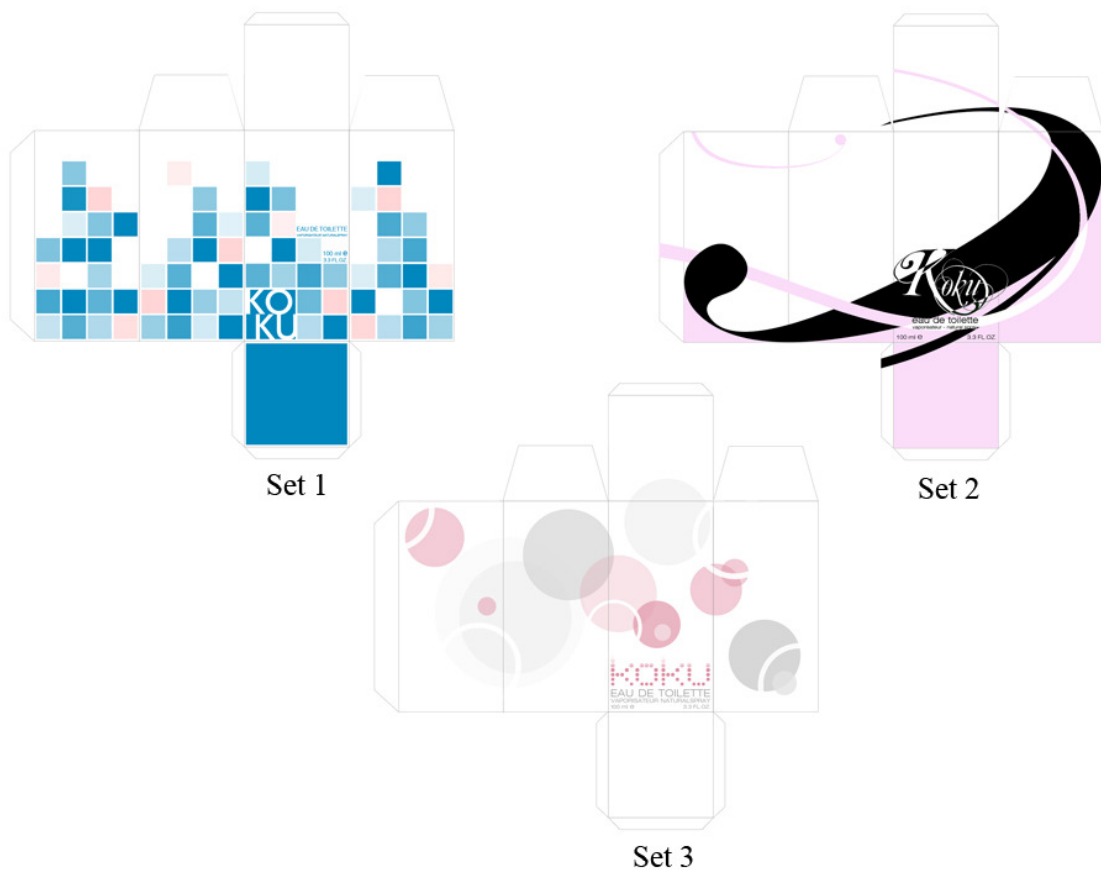


Figure 9: Packaging designs for each set

After the packaging design, the design progression continued with the designs of web pages for these fragrances. The idea was to design three html main pages, without any animations. This part of the project needed some additional materials such as images and slogans. For each web site, images from the internet were selected. The image selection process was based on the goal of selecting appropriate images according to the target groups and price ranges of the products. The images selected for the first set's internet site were a young couple, which would support this web site's target group. For the web site of the second set, a photo of a woman in her late 20's was selected, which is a close-up photo with a high exposure. The photo selected for the web

site of the third set is a young women's photo, probably between the ages 18-23, with minimal make-up and casual clothes, which would support the fragrance's price range.

Although slogans are non graphic elements, in order to create a fully design magazine ad, they should be used in this part of the project. Slogans selected for these web sites should at least assist the identities of the sets or should be generic, in order not to affect the intended messages of the fragrances. The first set's slogan on the web site was selected as just "Your brand new fragrance", which can be considered as a generic slogan. The second sets slogan is "Complete your life's need of luxury", which was used with another sentence "Spoil yourself with a new fragrance..." This slogan was chosen on account of assisting the prestigious positioning of the brand. It does not only refer to the luxury part of the product, it also asks the consumer to be more egoistic, and wants the consumer to indulge himself with the fragrance. The slogan for the third set is "Reach your dreams easily", which has a direct connotation of the low price range of the product. It pays special attention on clarifying the moderate price of the product with the use of the word "easily".

Each web site has common elements with the logo designs and packagings, in order to create a common language between all the designs in the set. The web site of the first set had a design approach similar to its packaging, using the blue and pink squares with different transparency values as main components. The interface of the web site has the buttons for the sub pages in a style resembling the logo. The web site of the second set has the black swirl of a letter predominantly, which has the aim to direct the viewers' eye around the web site, starting from the top-left to the right-bottom. The fonts used on the interface and for the slogan are Swiss Lt Ex BT. Basicly, using a serif-font in this design would be more appropriate, but since using serif-fonts on the web site would not appear as desired, an extended sans-serif font was found suitable for this design. The web site designed for the third set has the 'floating bubbles' like the packaging, but has also the image of a young women in its focus. The photo is repeated several times in a colorized mode and with decreasing opacity values, which creates a movement and energy in the design. The color choice was similar to the packaging, as different shades of pink. The buttons were placed on a rounded rectangle, in order to differentiate them visually from the photo.



Figure 10: Web sites designed for each set

The last part of the design process in this project was to design the magazine advertisements for each fragrance. Magazine advertisements could play a major role in creating certain brand awareness for the fragrance industry. Fashion magazines contain lots of fragrance ads, almost the half of their pages. Observations across the magazines for fragrance ads resulted with some assumptions. One of the assumptions is that the ads for expensive fragrances contain images of people in close-up, where the ads for cheaper fragrances usually contain images of people as a whole figure (Figure 11-12). This might be the reason of the fact that cheaper fragrances try to create a desired environment, or life style with the fragrance to strengthen the image they wanted to impose on the observer, where expensive fragrances try to call attention only to the product and to the desired user. As an additional assumption, the clothing used in cheaper fragrance ads is generally casual and daily, where the clothes in expensive

fragrance ads are mostly elegant dresses. Another important and also reasonable observation is that luxurious fragrances use usually more than one page in magazines, and they also use foldable pages for their advertisements.



Figure 11: Examples of low and mid-priced fragrance ads

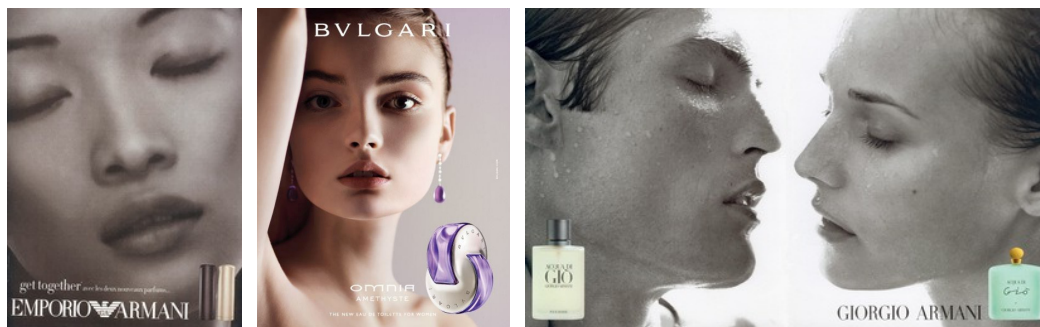


Figure 12: Examples of luxurious fragrance ads

The magazine advertisement for the first set is a double page design containing the same young couple from the web site. The view from a beach was used as the background image, to create connotations like “summer” and “fun”. These connotations would seem adequate for the target group of the fragrance. At the borders of the advertisement, the same characteristic squares of the first set can be seen. These squares work like frame in the advertisement and create a mutual style between the other designs in the set. Since a reader initially looks at the right side of a magazine, the fragrance bottle and packaging was placed on the right bottom.



Figure 13: The magazine advertisement for the first set

The second sets magazine ad was designed as a four foldable pages, where the reader firstly encounters the picture of the women, as on the web site, and the secondary slogan “Spoil yourself with a new fragrance...”, which creates reader curiosity. To see the real product, the folded page must be opened. When the ad is fully opened, the bottle and the package of the fragrance can be seen and a group of roses bursting out of the right page. The roses were used to fortifying the sense of luxury and femininity. Following the assumption made earlier, the chosen image is used as a close-up.



Figure 14: The magazine advertisement for the second set

Lastly, in order to assist the fragrances identity as a low-priced product, the magazine ad for the third set was designed as a single page. The image chosen for this ad is a young woman in her daily clothes, showed as a whole figure. The background image was chosen as a view from a street, on the account of creating connotations like “approachability”, “casualty”. The repetition of the photograph used in the web site was also used in this design, again to create a mutual language between all components in the set.



Figure 15: The magazine advertisement for the third set

Briefly, the design process of this project contains the design of the logo, packaging, web site and magazine advertisement for each set. The common elements in all three sets, which are the name of the fragrance and its bottle, can also be considered as the initial components of this design procedure. In order to provide the desired connotations and responses from the observers of this project, the effect of design elements like color and font choice were taken into consideration. The end of the design process leads to the creation of the survey, which will show if the design process was successful.

3.2.4. Making the Survey

Since the aim of this project is to measure the effects of graphic design on consumer perceptions, making a survey through consumers would seem to be an appropriate

choice for a research. During the survey creation, Malhotra's book "Marketing Research" (2007) was used as a guide, on account of getting efficient results. The responses of survey participants are used to examine the claim made at the beginning of this chapter.

There are two types of research, an exploratory research and a conclusive research. To observe a hypothesis and its relations, and to measure the reactions to a priorly stated opinion the execution of a conclusive research is needed. To state a problem more accurately, to discover different choices of action, and to get supplementary information about an approach in development, exploratory researches are considered the most suitable. Since this project tries to get supplementary information about a claim in order to state it more accurately for future researches on that subject, an exploratory research would seem to be appropriate.

The survey method used in this project is based on questioning people in a "structured data collection" set. In the structured data collection, a formal questionnaire with predetermined questions in order is created. Most of the questions made for this questionnaire are "fixed-alternative questions", where the respondents are asked to choose from given set of answers. These types of questions not only simplify the response process for the survey participant, but they are also helpful to the survey maker in the analysis process. The application method used in this survey is called Computer-Assisted Personal Interviewing (CAPI), where the respondent gets the survey from his e-mail and answers the questions on the computer screen by using a mouse or the keyboard.

In the survey, different scaling methods are used to measure the respondents' answers. One of these scales is "Rank Order Scaling", where the participant is asked to rank several reasons to change his fragrance according to their importance (1- the most important, 6- the least important). Likert Scale is used in the major part of the questions, where the participants point out their acceptance level with statements according to a six level scale, starting from 'strongly disagree' to 'strongly agree'. (Figure 16) Dichotomous questions are also asked in this survey, where the respondent has to answer the question with only 'yes' or 'no'. These questions are useful to avoid neutral answers. The evaluations of the designs are measured with a table containing all possible concepts about the designs and the respondents are asked to mark the key word

they find suitable for each design. At the end of the survey, demographical informations of the participants are asked using ordinal scales. The surveyee is asked to choose from the list his age, education level, yearly income, and gender.

Strongly Disagree	Disagree	Somewhat Disagree	Agree	Somewhat Agree	Strongly Agree
I	I	I	I	I	I
1	2	3	4	5	6

Figure 16: Likert scale type used in the survey

The beginning of the survey starts with opening questions like “Do you use any fragrance?” or “How often do you buy your fragrance?” Although this type of questions seem unrelated to the project and hypothesis, these opening questions help creating a feeling of confidence and cooperation to the respondent. After these opening questions, the survey starts to measure the respondents’ interest in the graphic design elements in a fragrance. The surveyees are asked to indicate the influence level of brand elements on their consumption and how much they pay attention to these elements during a purchase. The brand elements mentioned in these questions are the fragrance name, logo, bottle design, packaging, web site, and magazine advertisements, which are all the elements designed in this project. After these questions, the participants were asked to point out their level of acceptance to statements, which are used to describe personality traits and attributes. Following these personal statements, the respondents were asked again to point out their level of acceptance to statements, but this time, the statements were about the brand elements of a fragrance. These two questions about personal and product related statements can be useful during comparisons between surveys. After these questions, to obtain certain answer about the applicants’ opinions about the importance of graphic design in fragrance consumptions, dichotomous questions are asked, where the respondent has to answer the question with only ‘yes’ or ‘no’.

The most important part of the survey contains the images of the design made for this project, where the survey participant evaluates the designs according to some key words. Starting with the logos of three sets, the respondents are asked to cross the suitable keywords given for each design. They can mark more than one design for each keyword, or mark none of them, if they think that it’s not suitable for any of them. The same sets of keywords are asked to be circled again for the packaging of the fragrances, web sites, and magazine ads. In this part of the survey, the respondent compares the sets

via these questions. At the end of the survey, the participant is asked to give his demographic informations such as name, adress, age, level of education, yearly income, and gender. The survey can be seen in Appendix A.

CHAPTER 4

RESULTS & ANALYSIS

4.1. Results

The survey was taken by 56 people. The demographics of the survey participant can be visually summarized via the pie charts. In Figure 17, the first chart below shows the frequencies of the participants' genders. As can be seen, the majority of the respondents were females. The age frequencies of the participants can be seen on the second pie chart, where almost $\frac{3}{4}$ of the group population was between the ages 18 and 32. The third pie chart shows the lastly graduated schools of the respondents, in which the university graduates are the majority and high school graduates are the minority.

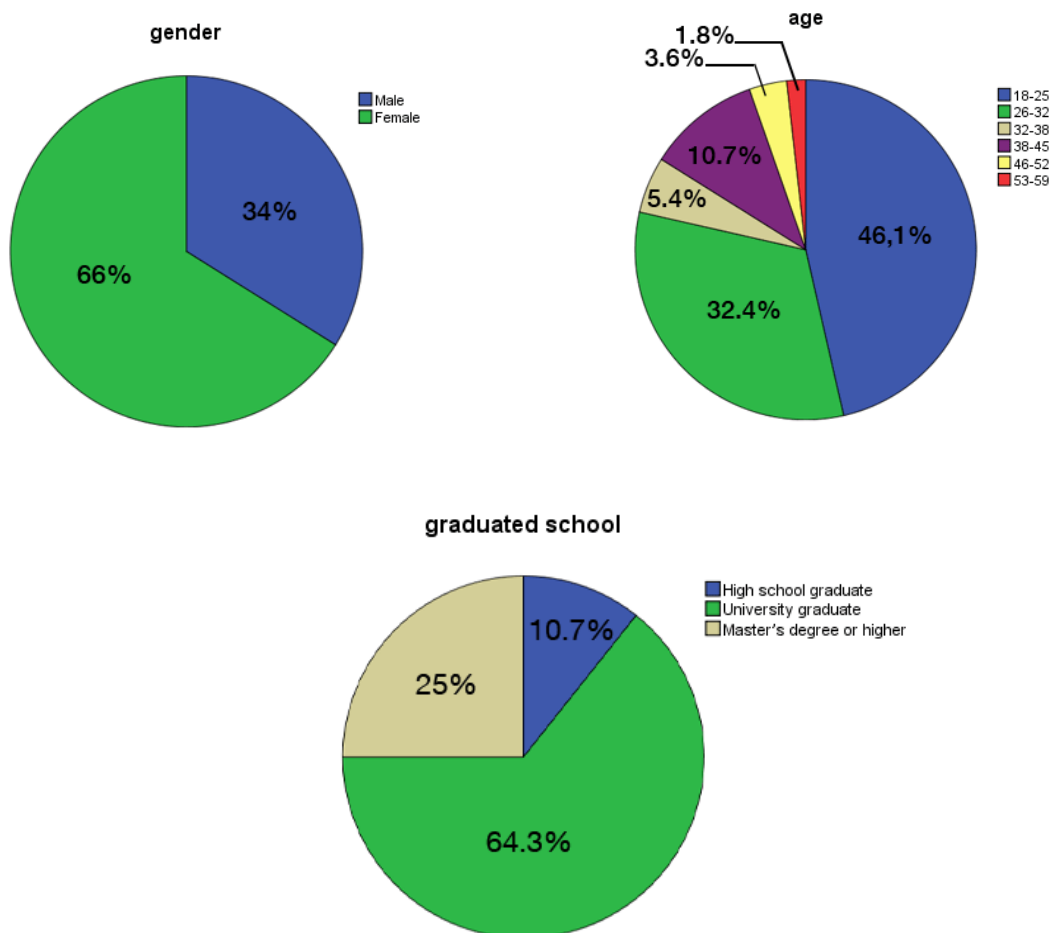


Figure 17: Pie charts showing demographical frequencies

At the beginning of the survey, the participants are asked to order the given reasons to change their fragrance according to their importance, by assigning the number “1” to the most important and number “6” to the least important. Ordering the mean values of the results shows that, certainly, the scent is the most important element in a fragrance. The second most important factor causing people to change a fragrance is the price. The name and the package have minor effect and are followed by the least important factor, trends (Table 2).

Reasons according to their importance				
	N	Minimum	Maximum	Mean
importance_scent	56	1	2	1,02
importance_price	56	1	6	3,12
importance_campaigns	56	1	6	3,79
importance_name	56	2	6	4,11
importance_package	56	2	6	4,36
importance_trends	56	2	6	4,73
Valid Responses	56			

Table 2: Mean values of the results about the reasons to change a fragrance

The participants are asked to indicate their level of attention to the design elements of a fragrance. They are also asked to mark the level of influence of these elements during their purchases. Some of the participants could not differentiate between these two questions and ended up marking the same numbers in both questions (Table 3 – 4).

Level of Attention paid on Elements				
	N	Minimum	Maximum	Mean
attention_name	56	1	4	2,70
attention_bottle	56	1	4	2,63
attention_package	56	1	4	2,34
attention_media	56	1	4	2,23
attention_logo	55	1	4	2,00
attention_web	55	1	4	1,44
Valid Responses	55			

Table 3: Mean values of the results about the level of attention to the graphical elements of a fragrance

Level of Influence of the Elements on Purchase				
	N	Minimum	Maximum	Mean
buyinfluence_bottle	56	1	4	2,52
buyinfluence_name	56	1	4	2,45
buyinfluence_media	55	1	4	2,29
buyinfluence_package	56	1	4	2,21
buyinfluence_logo	56	1	4	1,89
buyinfluence_web	55	1	4	1,45
Valid Responses	55			

Table 4: Mean values of the results about the level of influence of the graphical elements of a fragrance on purchase

The results of these two questions show that the design of the bottle and the name of the fragrance could be seen as the strongest elements. The respondents mention that they pay attention to the fragrance name the most, but are mostly affected by the design of the bottle during their purchases. In both questions, the difference between the elements name and bottle design are very small, 0.07 points over the mean value, so that they might be considered in equal importance.

In order to maintain a connection between these questions about the rankings of the elements and the questions, where the participants have to choose the appropriate key words for the designs, there were statements about personal attributes and graphic design. In this part of the survey, the surveyees had to indicate their level of acceptance to each statement. The results in this category show that the participants are divided into two sides, where one part believes to the importance of graphic design, where the other part does not agree to the fact that graphic design has an effect on a fragrance. For example, the results about the statement “I think that logo design of a fragrance is important” show that 30.4% of the respondents somewhat disagree with this statement, where also 21,4% agrees with the second highest percentage. The negative statement “I think graphic design has no effect on my purchases” has the same percentages with the same answers, which shows that 30.4% of the participant do actually think that graphic design has an effect on their purchases. The results about the other graphic design related statements can be seen in the Appendix A.

The most important questions about this project are the questions, where the respondents choose from the given statements after looking to the design step by step. The five statements chosen the most for the logo design of each set with their number of votes can be seen in Table 5, which shows that the logo of the first set creates connotations like “affordable” and “mid-level”, where the logo of the second set makes associations such as “luxurious”, “classic” and “mature”. The logo of the third set generates connections to the words like “young”, “trendy” and “energetic”.

With each design, the values of the statements differ. The statements about the packaging designs of the fragrances slightly differ from the statements of the logos. First of all, the packaging of the first fragrance is considered as “young” and “stylish”. The second sets packaging is chosen again as “luxurious” and “mature”, where the third packaging creates connotations like “trendy” and “young” at most (Table 6).

LOGO	Set 1	Set 2	Set 3
1	Affordable(30)	Luxurious(45)	Young(37)
2	Mid-Level(29)	Classic(43)	Trendy – Energetic(30)
3	Young(27)	Mature(41)	Childish (24)
4	Cheap(24)	Stylish(35)	Mid-Level – Casual(20)
5	Ordinary – Calm(20)	Expensive(34)	Stylish(17)

Table 5: Most selected keywords for the logo designs and their number of votes out of 56 participants

PACK.	Set 1	Set 2	Set 3
1	Young(30)	Luxurious(45)	Trendy(40)
2	Mid-Level(29)	Mature(44)	Young(36)
3	Stylish(27)	Expensive(41)	Energetic (24)
4	Casual(21)	Classic(35)	Affordable(28)
5	Expensive(17)	Stylish(34)	Cheap(17)

Table 6: Most selected keywords for the packaging designs and their number of votes out of 56 participants

The Table 7 shows the top five key words about the website designs for these fragrances. The web site of the first set creates connotations like “young”, ”mid-level”,

and “affordable”. The second set’s web site generates connections with the words “expensive”, ”luxurious” and “mature”, where the last web site makes associations such as “young” and “ordinary”.

WEB	Set 1	Set 2	Set 3
1	Young(35)	Expensive(48)	Trendy(32)
2	Mid-Level(27)	Luxurious(46)	Young(30)
3	Stylish(27)	Mature (45)	Energetic (29)
4	Energetic(20)	Classic(37)	Affordable(26)
5	Expensive(18)	Stylish(31)	Mid-Level(18)

Table 7: Most selected keywords for the web site designs and their number of votes out of 56 participants

The same set of keywords was asked for the magazine advertisement designs of the three sets. The ad of the first set indicates associations like “young”, “energetic” and “affordable”, where the second advertisement indicates “expensive”, “mature” and “luxurious”. The magazine ad for the third sets creates connotations like “young”, “ordinary” and “affordable” (Table 8).

ADS	Set 1	Set 2	Set 3
1	Young(37)	Expensive(49)	Young(30)
2	Energetic(30)	Mature (45)	Ordinary(26)
3	Affordable(29)	Luxurious(44)	Affordable(25)
4	Expensive(23)	Classic(43)	Mid-Level(24)
5	Trendy(22)	Stylish(35)	Energetic(21)

Table 8: Most selected keywords for the magazine advertisements and their number of votes out of 56 participants

The frequencies of important questions from the survey can be seen through the tables in the Appendix. The rankings of the key words differ from design to design. Some key words stayed in the top five through the whole evaluation, and some came up after different brand elements are introduced. In general, the keyword “young” was the most selected one for the first set, where “expensive” and “luxurious” were for the second set, and “young” and “trendy” were for the third set.

4.2. Analysis

The major part of the results is analyzed using SPSS 16.0 program. The results of the survey show that, each set created the appropriate connotations as an outcome of the designed brand elements. The target group of the first set was young people and overall the keyword “young” was the most selected one for the elements in this set. One of the top five keywords was “expensive”, but the keyword “mid-level” was also one of the most selected keywords, although the price range planned for this fragrance was over the mid-level price segment. This duality would seem to be the cause of a clear positioning of the target group. Many people might have think that a product for a young target group should be affordable and mid-priced, in order to be suitable for their budget. But in the market this will not always be the case. Despite the majority of the keyword “mid-priced” for this set, the results of the survey might be considered successful in order to support the hypothesis.

The seconds set’s results can be considered as the most consistent results, since from the beginning with the logo till the end of the survey with the magazine advertisements, the keywords “luxurious”, “expensive”, “stylish”, “classic” and “mature” are always in the top five selections, with different rankings. All these keywords and especially the keyword “luxurious” as the most selected one in overall rankings support the intended target group and over the mid-priced, luxurious price range.

In the third set, starting with the logo design, keywords “young” and “trendy” are the most selected keywords. This situation may be the result of the selected font and imagery. As early mentioned, using a sans-serif, contemporary font like Atomic Clock radio could support connotations like “trendy” and “young”. Fortified with the keyword “young” like in the first set, the majorly selected keywords in relation with the price range are “affordable”, “mid-level” and “cheap”. All of these keywords strengthen the intended price range, which is the low-priced segment. The additional commonly selected keywords for the third set are “energetic” and “stylish”. These keywords, along with “young” and “trendy”, are unexpected and add positive emotional values to the brand image of the fragrance. These results in the third set show that, the correct implementation of design for a product would seem to advance the image of a product, which may probably affect the position of the product in the market positively.

Between the evaluations of the first sets design elements, some changes occurred. The frequently selected keywords for the logo of the first set contained keywords like “ordinary”, “calm”, and “cheap”, which disappeared after the observations of other designs, leaving their positions to keywords like “stylish”, “energetic” and “trendy”. This situation shows that in some cases the logo design alone may not be enough to express an idea, an emotion. Especially in a logo containing generic shapes and fonts like the first set’s logo, associations made by consumer can fairly differ.

Although some unexpected results occurred at the end of the survey, in general, the results could be seen as satisfying enough. The majority of the desired results in order to support the statement made at the beginning are acquired through the survey. The survey as a whole was also considered successful by the participants; nevertheless the survey method seemed improvable to the majority of the respondents.

CHAPTER 5

CONCLUSION

The main objective of this project was to show the relation and importance of graphic design in branding and on consumer perceptions. The aim behind this project was to support the statement that consumers' perceptions towards products can be manipulated through the decisions in graphic design process by the creation of design related brand elements. In order to get supplementary information about the claim, three different sets of brand elements for a fragrance name and bottle, having different intentions and features as target groups and price ranges, are designed. These sets are presented to consumers via a survey and the participants are asked to indicate the connotations they get through different design sets.

Through the creation process of the design sets, specifications for each set were determined. For the first set, the decided features were a young target group and over the mid-priced price range. Results of the surveys show that the participants majorly selected the correct keyword "young" for this set, but although an important amount of the respondents selected one of the appropriate keywords "expensive", most of the participants also selected "mid-level" and "affordable", which were unintended associations. In the second set, the determined target group was women, but the price range was highly over the mid-price segment, much more a luxurious range. The results of the second set were consistent and highly successful, having the keywords "luxurious", "expensive", "mature", "classic" and "stylish" in every evaluation. The third set's price range was set as low-price segment, having women as its target group. The results were satisfying, with "mid-level", "affordable" and "cheap" as mostly selected price-oriented keywords. The third set had also unexpected, but positive results, having "trendy" and "energetic" as two of the most selected keywords in addition to another majorly chosen, but expected keyword "young".

The results obtained from this project show that the graphical brand elements such as logo, packaging, web site and a printed advertisement may create connotations in consumers' minds. The majority of these associations might have been established

through the correct use of colors, fonts, shapes and images. Choosing the font and the color for a product logo may possibly identify a brand clearly from the start or they can also create unexpected conflicts in customers' perceptions. The use of imagery in advertisements could also have a significant effect on target positioning. Since consumers can create a quick connection with the person they see on the ad to the target group of the product, choosing a wrong image may perhaps result as a failure for the brand.

Especially in industries like the fragrance industry, where conveying an emotional message is also an important factor, graphic design would seem to be crucial on the account of giving the consumer a perception, an emotion. This project showed that using graphic design in order to shape consumers' observation about a product can result successfully. It can be gained as another result of the project that graphic design may shape the status of a product for the consumers as well. A company can increase the status of a product's brand, with the support of the graphic design, or they can also decrease its status with a poorly applied graphic design. Although a product is cheap, creating connotations like "energetic", and "trendy" just via graphic design can be possible. Using implementations of design in order to advance the image of a brand should be seen as one of the primarily objectives of a company.

In order to create consistent associations for each element of a brand, all the components in a brand's design set should be considered as a whole and most of the design decisions should be made for the whole group. Thinking about each brand element independently might result as a discontinuity between the parts, causing ambiguity in consumers' minds. As a determining aspect in branding, design possibly will responsible for creating a background, a status, an image for a brand. The results of this project show that making the suitable decisions in the creation process of a design may shape the consumers' perceptions, which also assist the given statement. This project demonstrates the fact that manipulating consumers through the use of graphic design seems to be possible.

A shortcoming of the project was having an insufficient number of responses to the survey. Therefore, these results can not be used as a proof, but can be used as additional supporting information to the premise stated before. These results can be

used to shape a hypothesis, in order to create a setting for future researches about the relations of graphic design and brand management.

The improving technologies made specifications amongst products almost similar, adding special importance to the brand image of a product to create distinction. It is certain that graphic design as an effective medium can have a significant role in shaping the consumers' reactions and interest and therefore should be applied wisely. The selection of fonts, colors, shapes and effects during the creation can shape the destiny of a product, leading to victory or loss. Thus, especially in the phase of building a brand from the start, graphic design must be considered as one of the key components. Graphic design's role in management and marketing should be made clear and implemented consciously in every detail.

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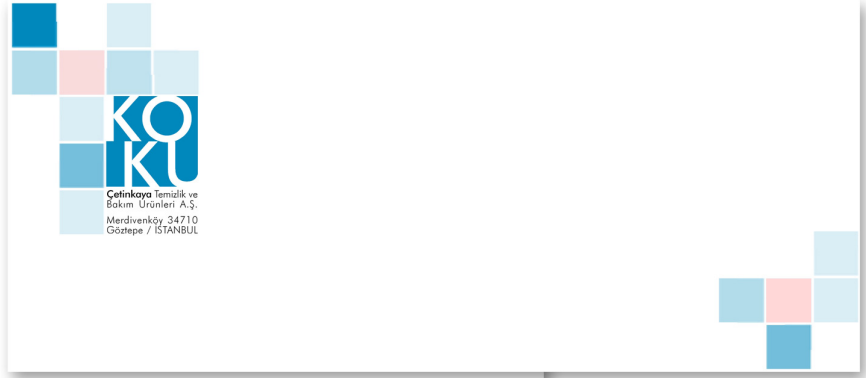
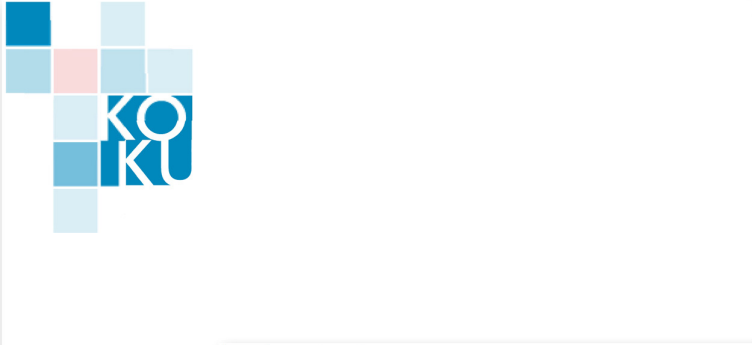
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APPENDIX A

Corporate Identity:

Stationary (Letterheads, Envelopes, Business Cards)

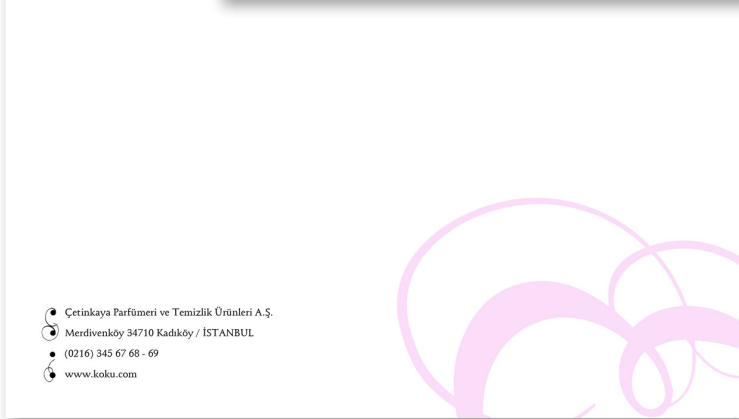
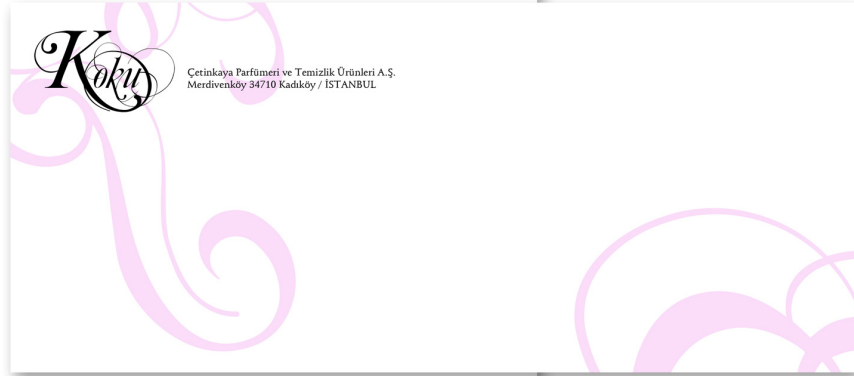


Çetinkaya Temizlik ve
Bakım Ürünleri A.Ş.
Merdivenköy 34710
Göztepe / İSTANBUL

Çetinkaya Temizlik ve Bakım Ürünleri A.Ş.
Merdivenköy 34710 Göztepe / İSTANBUL
+90 216 350 01 24
www.koku.com.tr



mehveş çetinkaya
görsel iletişim tasarımcısı
0533 568 12 34
0212 568 12 34 (2345)
mehvescetinkaya@gmail.com



Çetinkaya Parfümeri ve Temizlik Ürünleri A.Ş.
Merdivenköy 34710 Kadıköy / İSTANBUL
(0216) 345 67 66 - 69
www.koku.com



koku

Çetinkaya Parfümeri ve Temizlik Ürünleri A.Ş.
Merdivenköy 34710 Kadıköy / İSTANBUL

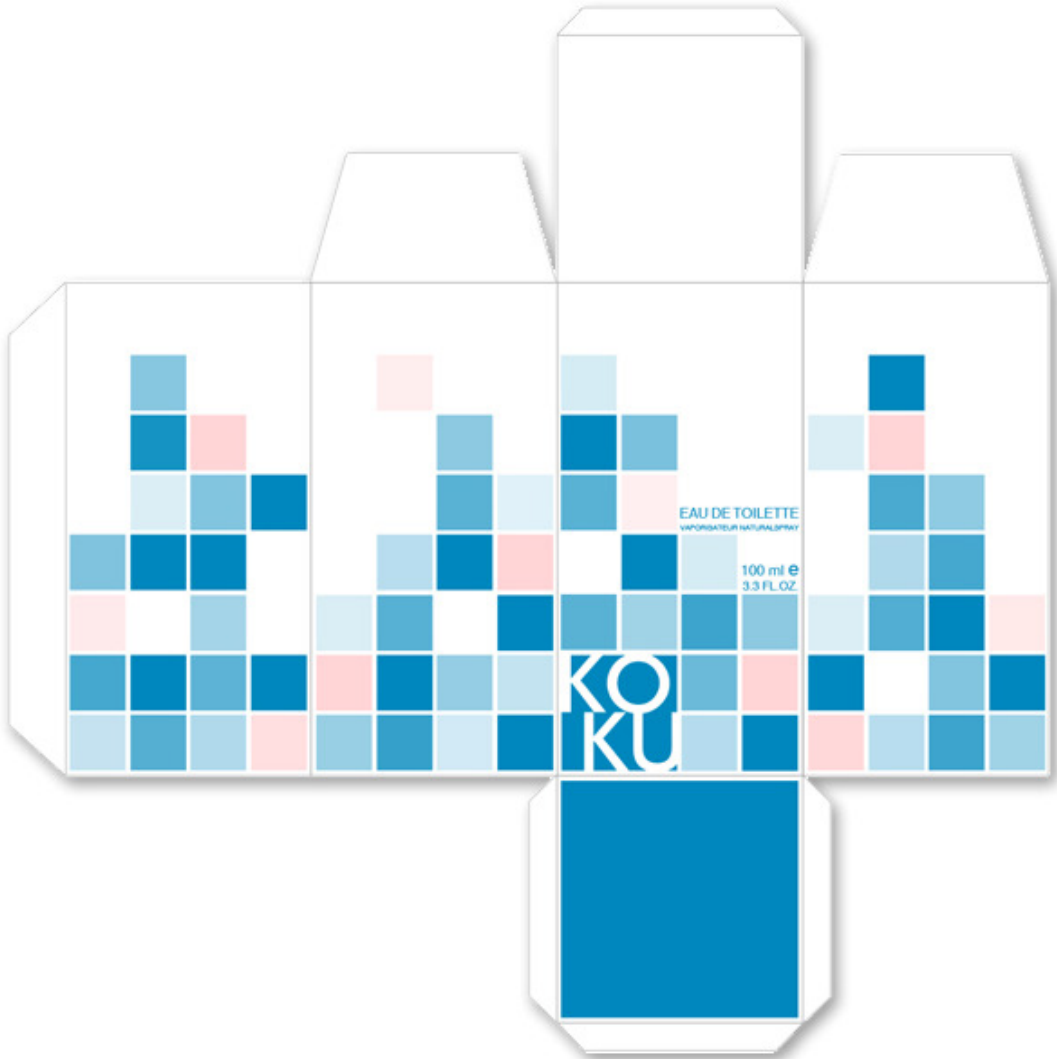


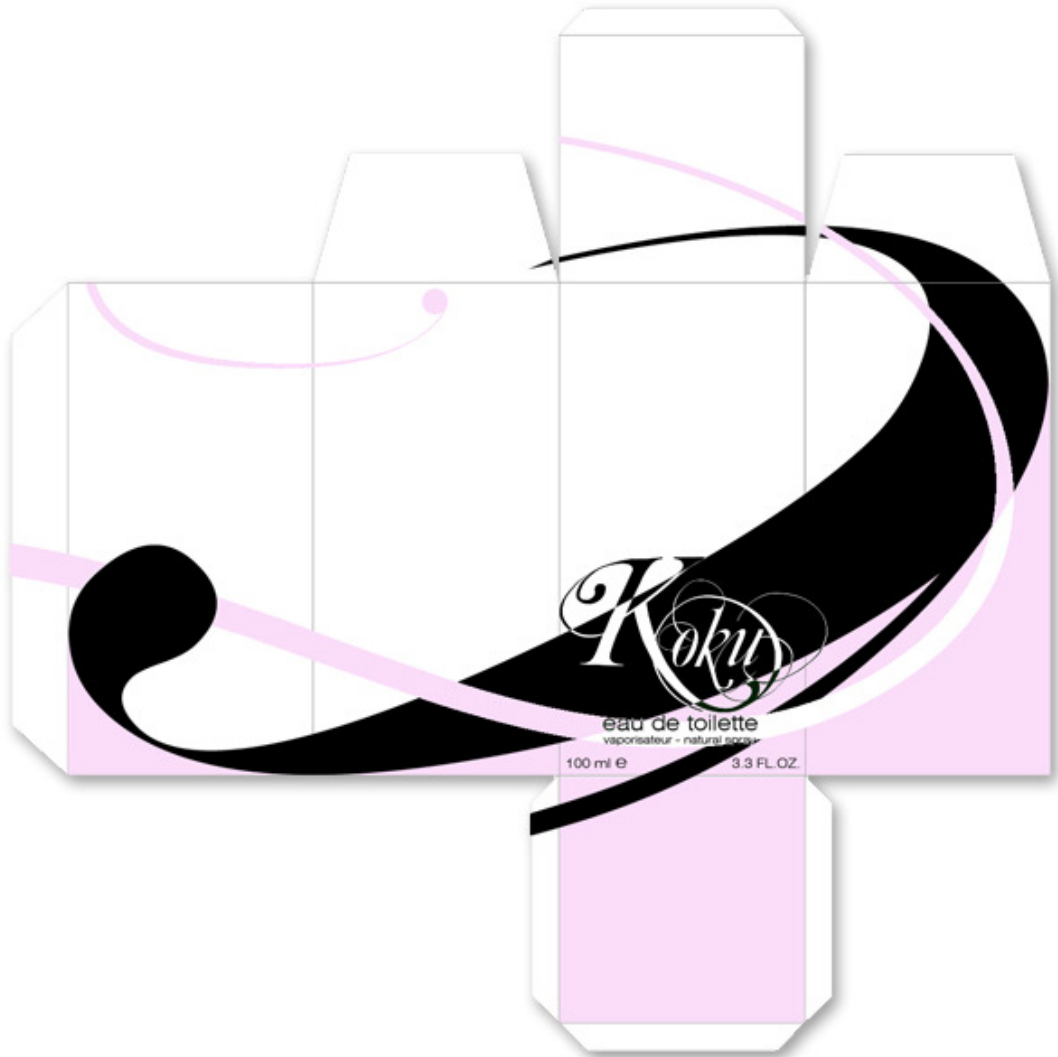
koku

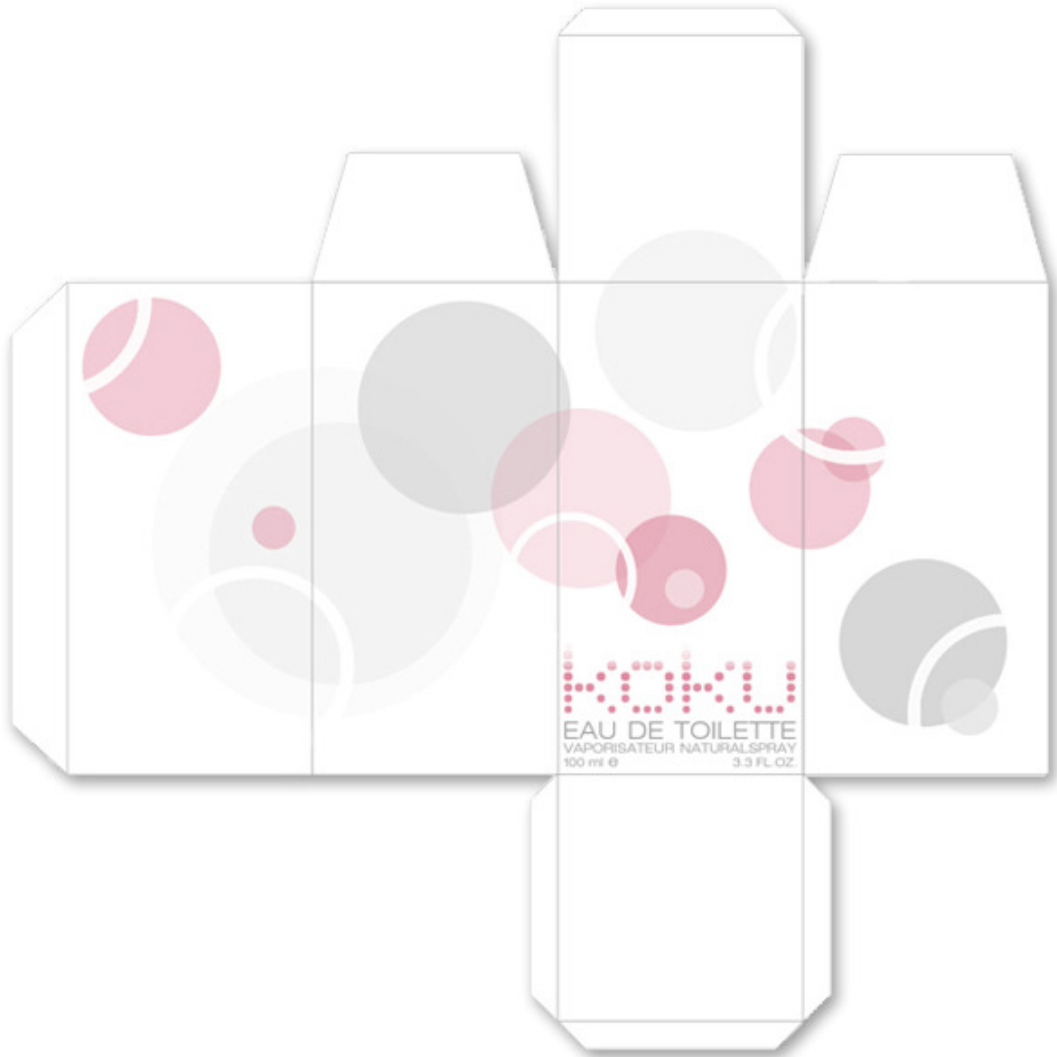
koku

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Görsel İletişim Tasarımcısı
0533 678 34 56
0216 648 56 67 (234)
mehvescetinkaya@gmail.com

Packaging







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YOUR BRAND NEW FRAGRANCE

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Spoil yourself
with a new fragrance...
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Magazine Advertisements





Spoil yourself
with a new fragrance...



Reach your dreams easily...

Kalyon
DE TOILETTE
NATUREL SPRAY
3.3 FL. OZ.

Çatınlıya Tıbbi ve Bakım Ürünleri A.Ş.

The advertisement features a woman with long brown hair, wearing a brown tank top and blue jeans, smiling in a narrow, historic street. The street is lined with stone buildings and has several street lamps. A large, semi-transparent perfume bottle is overlaid on the scene. The bottle is white with a silver cap and has a label with the brand name 'Kalyon' in a stylized font. Below the brand name, it says 'DE TOILETTE', 'NATUREL SPRAY', and '3.3 FL. OZ.'. The label also features a decorative pattern of pink and white circles. The overall aesthetic is elegant and classic.

The Survey

Dear Survey Participant,

This questionnaire is prepared for understanding the effect of graphic design on consumer perceptions. Your sincere answers to these questions are very important and we hope to get the best results and relationships about graphic design and brand image through this research. Thank you.

1-)Do you use any fragrance?

- Yes No

2-)How often do you buy your fragrance?

- More than six times a year
 Four to six times a year
 Three times a year
 Twice a year
 Once a year
 Don't know

3-)How often do you change your fragrance?

- Once a year
 Whenever I'm bored
 Each time
 Never
 Don't know

4-) What might be the reason for you to change your fragrance?

- I'm bored with my current fragrance
 It does not suit me well
 To catch up with the newest trends
 Influenced by a campaign
 Influenced by the bottle design
 Price
 Others

5-) Order the reasons to change your fragrance below according to their importance?
 (1- The most important 6- The least important)

- Name
- Price
- Scent
- Package
- Campaign
- Trends

6-) Given design elements below, how important do you consider these to influence you about your fragrance purchase ?

(1- Unimportant, 2-A bit unimportant, 3-A bit important, 4-Very important)

	1	2	3	4
Name of the fragrance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Logo of the Fragrance Name	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bottle Design	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Packaging	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Web Page	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media Ads	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

7-) Given design elements below, how much do you pay attention these by your purchase?

(1-not at all, 2-a little, 3- much, 4-very much)

	1	2	3	4
Name of the fragrance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Logo of the Fragrance Name	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bottle Design	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Packaging	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Web Page	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media Ads	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

The following statements are used to describe personality traits and attributes. Please indicate how much you agree or disagree that they describe you. To do this please use a scale of 1 to 6 where a 1 means that you **completely disagree** and a 6 means that you **completely agree**.

Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
I	I	I	I	I	I
1	2	3	4	5	6

8-) I like to take chances.

1	2	3	4	5	6	Don't know
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

9-) I like to experiment with new ways of doing things.

1	2	3	4	5	6	Don't know
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

10-) I usually notice details.

1	2	3	4	5	6	Don't know
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

11-) When I see a product some what different from the usual, I check it out.

1	2	3	4	5	6	Don't know
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

12-) I pay attention to my economy.

1	2	3	4	5	6	Don't know
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

13-) I like to try new and different things.

1	2	3	4	5	6	Don't know
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

14-) I am a very conservative person about changes.

1	2	3	4	5	6	Don't know
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

15-) I consider myself as a conservative person.

1 2 3 4 5 6 Don't know

16-) Sometimes I am too much affected by an ad.

1 2 3 4 5 6 Don't know

17-) Sometimes I buy things, although I don't need them.

1 2 3 4 5 6 Don't know

18-) Sometimes I buy things, just because of the package .

1 2 3 4 5 6 Don't know

19-) I pay attention to the ads.

1 2 3 4 5 6 Don't know

Please indicate how much Graphic Design will affect your purchase. To do this please use a scale of 1 to 6 where a 1 means that you **completely disagree** and a 6 means that you **completely agree**.

Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
I	I	I	I	I	I
1	2	3	4	5	6

20-) I think that Logo Design of a fragrance is important.

1 2 3 4 5 6 Don't know

21-) I think that Package Design of a fragrance is important

1 2 3 4 5 6 Don't know

22-) I think that the web site of a fragrance must be useful and well-designed.

1 2 3 4 5 6 Don't know

23-) I think that Graphic Design has no effect on my fragrance purchase.

1	2	3	4	5	6	Don't know
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

24-) I wouldn't buy a fragrance with a poor package/bottle design, even if it smells good.

1	2	3	4	5	6	Don't know
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

25-) After I see a good fragrance ad in a magazine, I go to a drugstore to try it.

1	2	3	4	5	6	Don't know
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

26-) I can guess the price range of a fragrance, just by looking to its ad.

1	2	3	4	5	6	Don't know
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

27-) Now, please specify whether or not (yes/no) you agree with the following statements about relations between a fragrance purchase and graphic design.

The Designs of a fragrance are more important than the scent of the fragrance Yes No

The Designs of a fragrance are as much important as the scent of the fragrance Yes No

The Designs of a fragrance are less important than the scent of the fragrance Yes No

28-) Looking at the logo designs the same fragrance named “Koku” (Koku means “Scent” in Turkish), cross the suitable keywords given below for each design. You can cross more than one design for each keyword, or cross none of them, if you think that it’s not suitable for any of them.



1



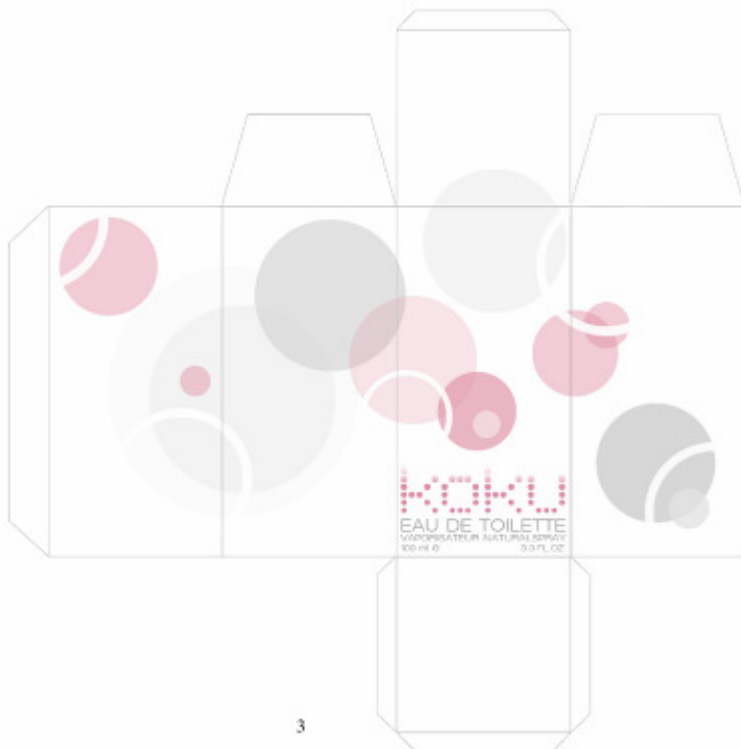
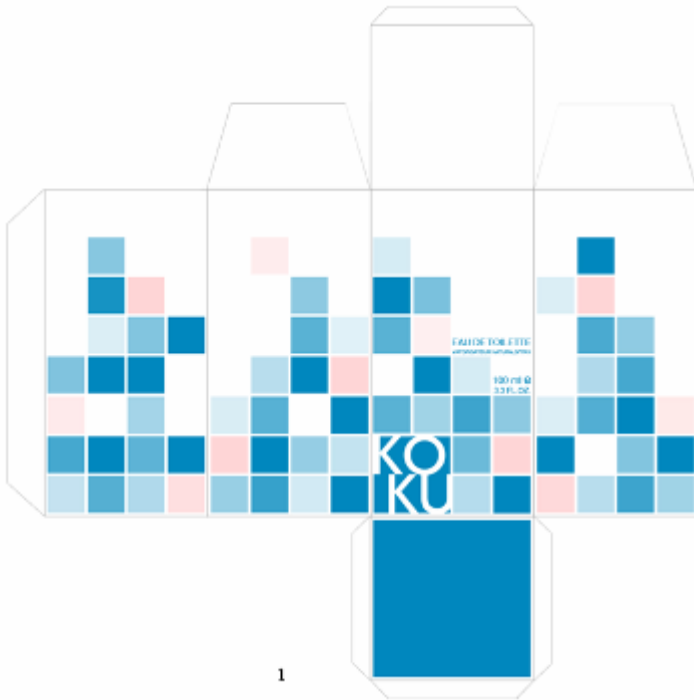
2



3

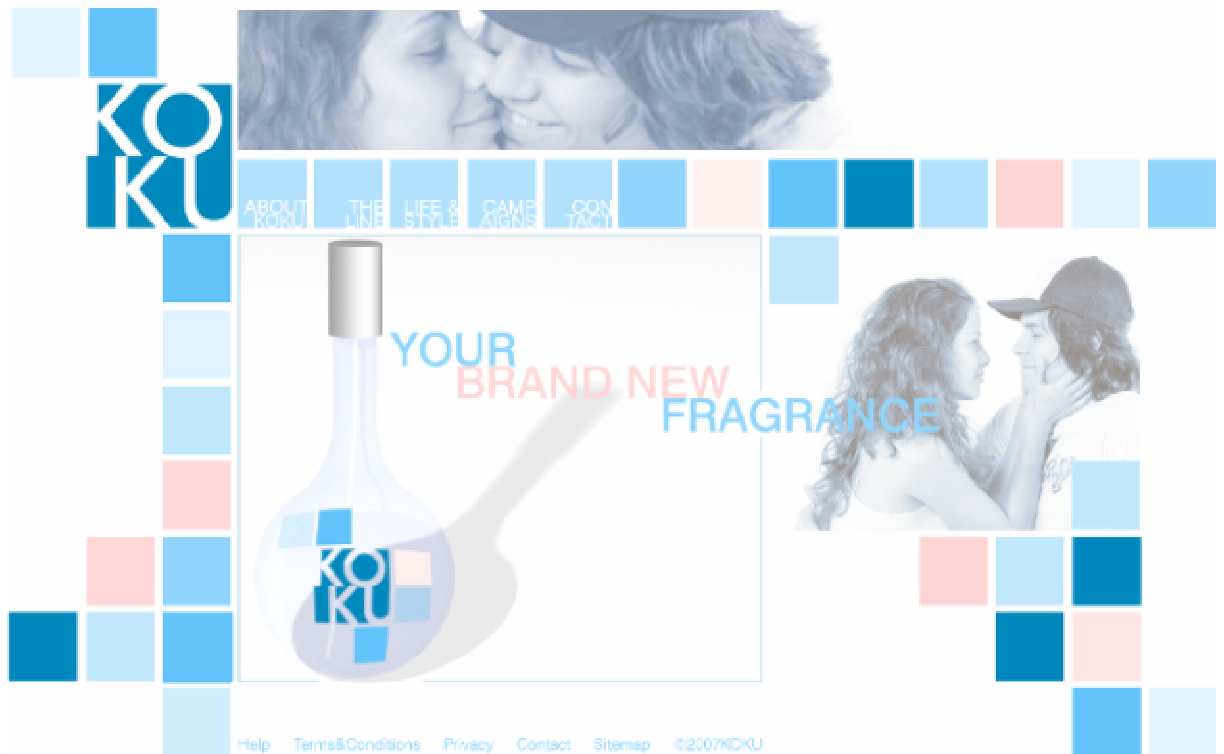
	1	2	3
Stylish	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ordinary	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Energetic	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Calm	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Luxurious	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Mid-Level	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Casual	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Expensive	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Affordable	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cheap	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Mature	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Young	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Childish	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Trendy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Classic	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

29-) Looking at the packaging designs of the same fragrance named “Koku”, cross the suitable keywords given below for each design. You can cross more than one design for each keyword, or cross none of them, if you think that it’s not suitable for any of them.



	1	2	3
Stylish	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ordinary	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Energetic	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Calm	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Luxurious	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Mid-Level	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Casual	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Expensive	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Affordable	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cheap	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Mature	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Young	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Childish	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Trendy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Classic	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

30-) Looking at the web sites of the same fragrance named “Koku”, cross the suitable keywords given below for each design. You can cross more than one design for each keyword, or cross none of them, if you think that it’s not suitable for any of them.



1



2



3

	1	2	3
Stylish	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ordinary	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Energetic	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Calm	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Luxurious	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Mid-Level	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Casual	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Expensive	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Affordable	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cheap	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Mature	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Young	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Childish	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Trendy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Classic	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

31-) Looking at the magazine ads for the same fragrance named “Koku”, cross the suitable keywords given below for each design. You can cross more than one design for each keyword, or cross none of them, if you think that it’s not suitable for any of them.



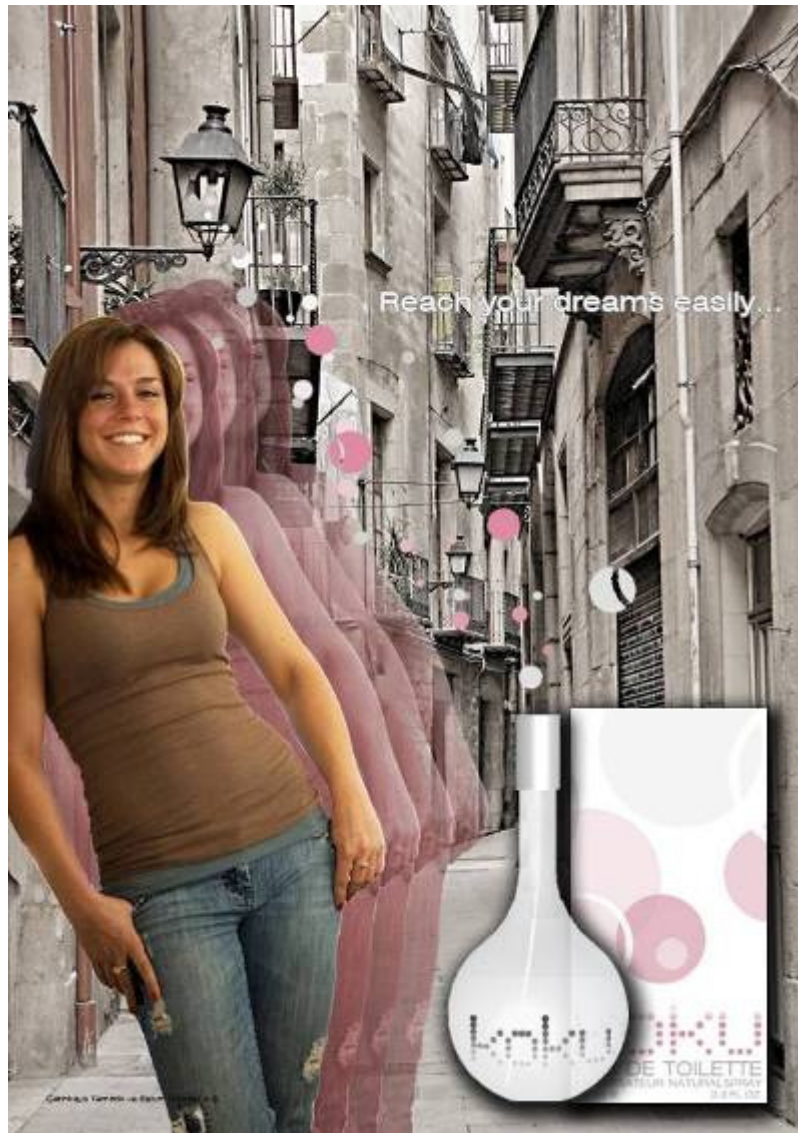
1 (double page)



2 – closed (4 paged folded ad)



2 – open



3 (single page)

	1	2	3
Stylish	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ordinary	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Energetic	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Calm	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Luxurious	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Mid-Level	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Casual	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

- | | | | |
|------------|--------------------------|--------------------------|--------------------------|
| Expensive | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Affordable | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Cheap | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Mature | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Young | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Childish | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Trendy | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Classic | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

32-) Name:

33-) Surname:

34-) Address:

35-) Email address:

36-) What was the last grade of school you completed?

- Some primary school or less
- High school graduate
- University graduate
- Master's degree or higher

37-) Which of the following best describes your age?

- 18-25
- 26-32
- 32-38
- 38-45
- 46-52
- 53-59
- 60 or older

38-) Which of the following best describes your household's total yearly income?

- Under \$20,000
- \$20,000-50,000
- \$50,000-80,000
- \$80,000 or over

39-) What is your gender?

- Male
- Female
- Don't want to indicate

The Survey Results

I think that Logo Design of a fragrance is important.					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	somewhat disagree	17	30,4	30,9	30,9
	agree	12	21,4	21,8	52,7
	disagree	10	17,9	18,2	70,9
	somewhat agree	10	17,9	18,2	89,1
	strongly disagree	4	7,1	7,3	96,4
	don't know	1	1,8	1,8	98,2
	strongly agree	1	1,8	1,8	100,0
	Total	55	98,2	100,0	
Missing	System	1	1,8		
Total		56	100,0		

I think that Package Desing of a fragrance is important					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	17	30,4	30,9	30,9
	somewhat agree	12	21,4	21,8	52,7
	somewhat disagree	10	17,9	18,2	70,9
	strongly agree	8	14,3	14,5	85,5
	disagree	5	8,9	9,1	94,5
	strongly disagree	3	5,4	5,5	100,0
	Total	55	98,2	100,0	
Missing	System	1	1,8		
Total		56	100,0		

I think that Graphic Design has no effect on my fragrance purchase.					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	somewhat disagree	17	30,4	30,9	30,9
	agree	12	21,4	21,8	52,7
	disagree	10	17,9	18,2	70,9
	somewhat agree	8	14,3	14,5	85,5
	strongly disagree	5	8,9	9,1	94,5
	strongly agree	3	5,4	5,5	100,0
	Total	55	98,2	100,0	
Missing	System	1	1,8		
Total		56	100,0		

I wouldn't buy a fragrance with a poor package/bottle design, even if it smells good.					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	strongly disagree	13	23,2	23,6	23,6
	disagree	13	23,2	23,6	47,3
	somewhat disagree	13	23,2	23,6	70,9
	somewhat agree	7	12,5	12,7	83,6
	agree	4	7,1	7,3	90,9
	strongly agree	3	5,4	5,5	96,4
	don't know	2	3,6	3,6	100,0
	Total	55	98,2	100,0	
Missing	System	1	1,8		
Total		56	100,0		

After I see a good fragrance ad in a magazine, I go to a drugstore to try it.					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	12	21,4	21,8	21,8
	strongly disagree	10	17,9	18,2	40,0
	somewhat agree	9	16,1	16,4	56,4
	strongly agree	8	14,3	14,5	70,9
	disagree	7	12,5	12,7	83,6
	somewhat disagree	6	10,7	10,9	94,5
	don't know	3	5,4	5,5	100,0
	Total	55	98,2	100,0	
Missing	System	1	1,8		
Total		56	100,0		

I can guess the price range of a fragrance, just by looking to its ad.					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	19	33,9	34,5	34,5
	somewhat agree	12	21,4	21,8	56,4
	somewhat disagree	11	19,6	20,0	76,4
	strongly disagree	4	7,1	7,3	83,6
	strongly agree	4	7,1	7,3	90,9
	don't know	3	5,4	5,5	96,4
	disagree	2	3,6	3,6	100,0
	Total	55	98,2	100,0	
Missing	System	1	1,8		
Total		56	100,0		

The design of a fragrance is more important than its scent					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	no	55	98,2	100,0	100,0
Missing	System	1	1,8		
Total		56	100,0		

The design of a fragrance is in equal importance with its scent					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	22	39,3	40,0	40,0
	no	33	58,9	60,0	100,0
	Total	55	98,2	100,0	
Missing	System	1	1,8		
Total		56	100,0		

The design of a fragrance is less important than its scent					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	44	78,6	80,0	80,0
	no	11	19,6	20,0	100,0
	Total	55	98,2	100,0	
Missing	System	1	1,8		
Total		56	100,0		

APPENDIX B

PROJECT CD ROM