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# Consuming passions

If “eat me” was all that needed to be said, both you and me would be out of a job. Fortunately, here in the real world, people are a touch more intelligent, a soupçon more sceptical. So how do we set about convincing the modern, savvy consumer that our brand is the one they should be eating, drinking, using ...?

Packaging is perhaps the ultimate expression of the interaction between consumer and brand. It's both champion and guardian of the brand, there to lure the customer to your product and guide them to the delights that await within.

Beginning on page two, we take a look at the branding role played by packaging and provide a few insights into the way it is perceived by the consumer. We also take a peek into the future and discover that developments in technology present both threat and opportunity for the brand.

Of course, the savvier the consumer becomes, the harder they become to sell to. That's when you need to find a point of difference. But this unique aspect should not be

contrived, nor invented. For the consumer to believe what you're telling them, it has to come from within.

On page eight, we begin a short examination of brand truths. Every brand has one. Have you found yours?

On page 12, we ask the question: sustenance or pleasure? Is it possible to appeal to both the heart and the mind? And why, if we're so concerned about our

health these days, has the growth in beer sales outgrown those of nutritional drinks?

We end where an alarmingly high amount of packaging still ends up: in the dustbins and landfills of the world. How can we square our role as marketeers, and as packaging designers, within an increasingly fragile world?

**Fancy a bite anyone?**

# Playing into their hands



Stand out! But remember to blend in! It's a command to go alongside a mother's advice on affairs of the heart: take your time but don't get left on the shelf. Contradictory but true.

Packaging is an integral part of brand communication. There to reinforce brand values as much as to offer protection for the goods within, packaging needs to perform four basic functions: **Impact Interest Inform Integrity**



### Impact

Picture an average supermarket – that's 40,000 lines. Now picture a harassed shopper, keen to fill their trolley and get out of there. It's little wonder that a product has less than three seconds to get noticed. To make an impact here, your visual equity has to be unequivocal. It can be shape or colour; imagery or illustration. It can even be in the name itself. Coding is essential to brand success. So you've got to get it right.

### Interest

Now, say that you've been the lucky one. You've caught the shopper's eye; this is your chance to persuade – create a point of difference. Are you, for example, the best? Or the biggest? Or the cheapest? Or were you the first? Establish your credentials and make them an essential part of your brand character. Whatever message you want to communicate, do it with conviction or you'll end up lonely on the shelf again.

### Inform

You've caught their attention, you've reinforced the positive messages. Now you have to give them the facts that will clinch the deal. Ingredients are an important factor here. But so are environmental claims. Information on source or provenance. Which makes it all the more important to create a clear hierarchy of messages.

### Integrity

The hard job is done. But the hard work isn't finished. Without consistent application of design, of message, of detail, the brand message will drift. Tayburn's work with the Princes brand is a prime example of what needs to be done to achieve absolute consistency.



"Companies that focus ruthlessly on every detail of their brands, honing simple, cohesive identities that are consistent in every product, every market around the world and every contact with customers [will be rewarded]." Business Week/Interbrand Annual Ranking of the 100 Top Global Brands

### CASE STUDY



#### Princes branding

The first challenge in developing a brand like Princes is managing a wide portfolio of products. Core elements of brand equity such as strong colour and clear typography unify food and drink products as disparate as tuna chunks and orange juice.

Tempting food photography conveys quality food values and serving suggestions. Discipline is maintained via a structured hierarchy of information.

Liaison with a global network of suppliers and printers helps enforce consistency across different materials to uphold the brand integrity.

# Soapy Suds

There are many subtle rules of packaging – and brands play with them at their peril. Soap powder in brown packaging is unlikely to have a bright future. Consumers won't swallow spring water in black cans (although they will when it comes to fizzy sweetened drinks). Sales of instant coffee would lose their kick in cardboard boxes (yet, try selling tea bags in a jar).

Which brings us to rule number two. Blend in! Category cues guide the consumer to the product; they offer comfort and understanding (with less than three seconds to play with, confusion is your enemy). In short, consumers know what they're buying into. It's important, therefore, that we don't stray too far from the consumers' comfort zone; be radical in your designs and you risk narrowing your appeal to the fringes of consumer purchasing.

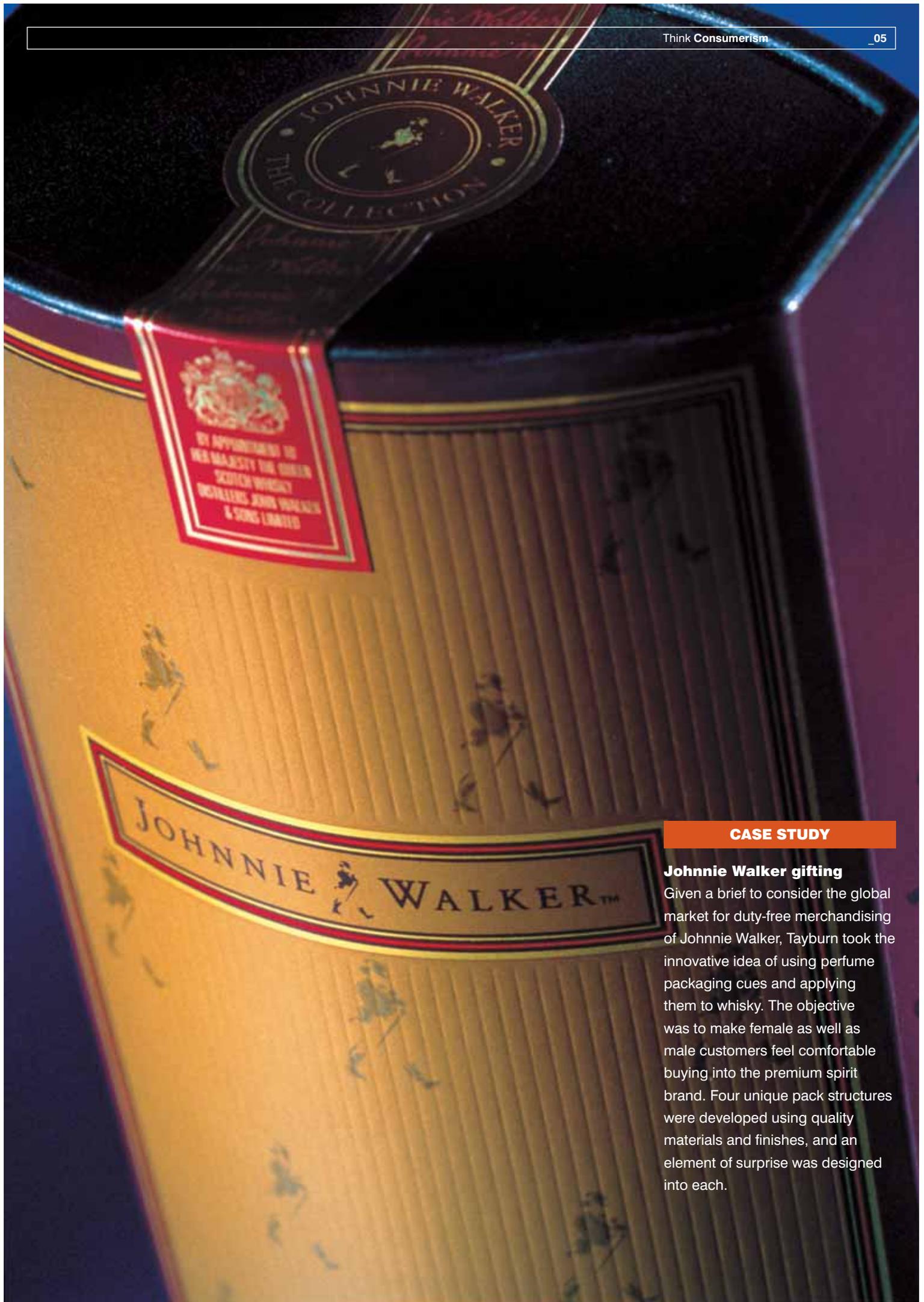
Blending in doesn't mean the same as bland conformity of course. Innovation has always been integral to packaging development, from eggs in plastic trays, to cola in cans, to crisps in foil. Indeed, so successful have some innovations been that the original formats have all but disappeared. When did you last buy milk in a glass bottle for example?

## CASE STUDY

### Primula re-branding

Over many years, the Primula brand packaging had moved so far from its origins that it no longer looked like the product it is: cheese. Tayburn brought the whole brand back into line by re-emphasising its taste credentials. And who better to lend their expertise than a mouse...





## CASE STUDY

### Johnnie Walker gifting

Given a brief to consider the global market for duty-free merchandising of Johnnie Walker, Tayburn took the innovative idea of using perfume packaging cues and applying them to whisky. The objective was to make female as well as male customers feel comfortable buying into the premium spirit brand. Four unique pack structures were developed using quality materials and finishes, and an element of surprise was designed into each.

HELLO

Innovation provides an all-important edge in the fight for market share. Already, intelligent packaging is showing significant growth with everything from safety features such as time or temperature indicators, to brand protection devices such as scanners that can track a product from production line to supermarket shelf.

In an intelligently packaged future, the role of labelling will change too. No longer will the manufacturer need to list ingredients or show nutritional information. Scannable labels will simply transfer the information the consumer needs straight to a hand-held screen, perhaps even their own PDA, which can compare the product to pre-defined personal nutritional needs.

As the move towards an online environment accelerates, packaging's role will become less about promoting the brand and more about protecting it.

Predicting the future is a perilous task. But it seems clear that more inventive and more innovative pack designs will be needed to meet the needs of retailers and the wants of consumers.

Words bring problems for a global brand. Put multiple languages on the packaging and you clutter your brand message. Opt for different packaging for different markets and you add considerable cost to the bottom line. Our solution for Parker Pens is shown opposite.

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“Brands need to find a way to make the consumer pay extra for their product, rather than buying a supermarket own-label product. This is where cutting edge packaging technology can give you an advantage...and [helps you to] justify charging a higher price and [you] avoid your product becoming a commodity item.”  
Larry Mucha, former director of future technologies at Coca-Cola.



## CASE STUDY



### Parker Pen Sub-branding

When dealing with packaging for multiple languages the location of lead references helps the consumer recognise the brand and navigate the pack.

For Parker Pens the distinctive logo and black 'anchors' were our start points. We then created clear imagery and symbols to convey product specific messages that would be understood in any language.



# Real(ity) bites

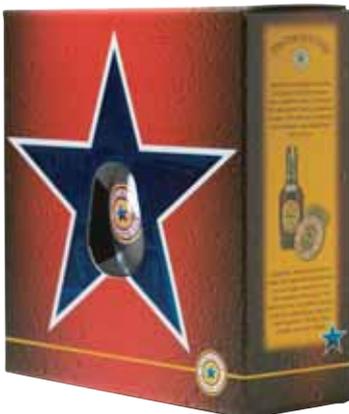
Legal, decent, honest and true. That old advertising chestnut could equally be applied to branding. To be successful, a brand needs to have an inherent truth. Something that the consumer can recognise as being unique. One of the most desirable – and seemingly most elusive – truths is authenticity.

Authenticity is a badge of good taste. Look at the explosion of the global malt whisky industry. Walk into any bar or off-licence in the 1970s and you'd have been hard pushed to find a single malt anywhere. This is unsurprising as, until the 1980s, the only single malt produced by most distilleries went back into the pot for their own blends. Quite simply, a mass market didn't exist. But as the major drinks groups began to realise the asset they had

in this authentic product of the soil, they began to market the single malt as a distinctive brand experience. Sales have risen ever since, so that instead of being closed down, distilleries are being opened up to attend to our insatiable demand for authenticity.

It's not just malt whisky either. Change the tittle to real ale and the story's essence would be the same. Take coffee. Coming back from a business trip to Italy in the

early 1980s, a plastics salesman by the name of Howard Schulz decided to open a coffee bar just like those he had seen on every street corner in Milan. He called his shop Starbucks – and his customers were not simply buying coffee, they were buying an authentic taste of Italy.



### Display theme for Newcastle Brown Ale

Tayburn helped Newcastle Brown Ale launch into the travel retail sector with a specially themed retail unit at Newcastle International Airport.

This ground breaking initiative was built around designs inspired by Newcastle Brown Ale's great history.

Following an in-depth archive investigation the creative solution focused on the five pointed blue star featuring a collage of historical images from the brand's rich past.

This undeniable authentic heritage is the basis of a global marketing proposition with the capacity to be rolled out to other key international markets.

# 100% genuine

So how can you deliver authenticity for your product? Search hard enough within your company, within your brand and you'll find authenticity. Here are a few places to look.

## Place

If a product is rooted in a place, it's got a story to tell. And if it's got a story to tell, you've got authenticity. Look at Camper shoes. Or Jack Daniels. Or our own work on Newcastle Brown Ale.

## Time

If you'll forgive the pun, time is a marketing technique as old as the hills. Age equals tradition. Tradition equals heritage equals authenticity. See Kronenbourg 1664 or a real ale like Caledonian Brewery's Deuchar's IPA, whose labels we designed.

## Innovation

Something new can be as authentic as something old, provided you're being genuinely ground-breaking. Dyson is an authentic brand because James Dyson is seen as a hard-grafting inventor whose struggles over many years created something that had never been seen before.

## People

It's the oldest cliché in the book: our people are our most important asset. But if this is going to become more than mere lip service, there has to be an element of craftsmanship – or genuine personality – involved. Think of Glenmorangie's Sixteen Men of Tain. Or the family traditions of RR Spink (see panel). Or the updated Englishness of a Paul Smith suit.

## Simplicity

We live in a technology obsessed world, where everybody seems to be chasing the latest gizmo, the latest hip accessory. Once they have it, of course, it's already become passé and so the search moves onto the next 'big thing'. Brands like Innocent smoothies, Duchy Originals and Neal's Yard cosmetics have taken a step off this dizzying escalator ride to promote the values of simplicity. This last authentic trait could just as easily be called honesty. Today's consumer is savvy, wise to the tricks of the marketeer. Try to fake authenticity and you'll be found out: if there's one thing a consumer hates, it's being taken for a ride.

Be true to your brand and your customer will be true to you.

**CASE STUDY****Branding for RR Spink**

Getting more people to buy fish demanded broadening the appeal of both the brand and product.

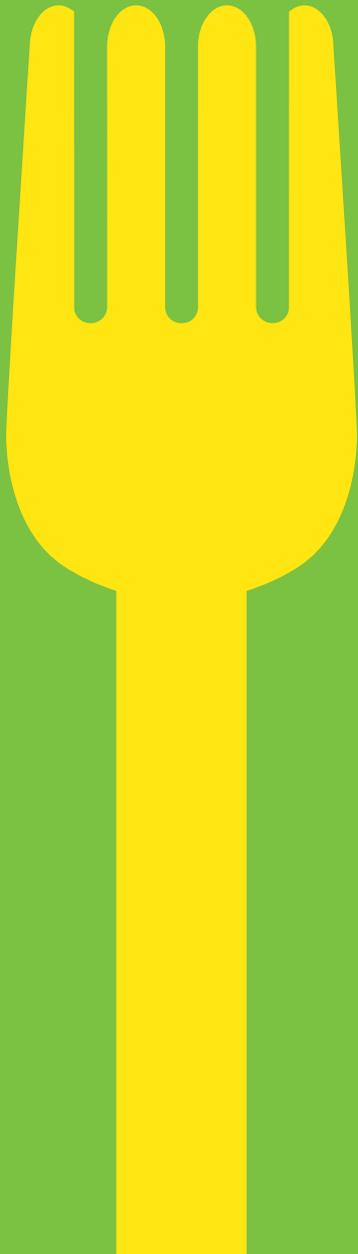
Tayburn established the brand promise, values and creative platform from the Spinks' family history and their legacy of skill.

Creative development built on themes of natural food preparation and tradition through a deli-style wrap and the "family expertise in fish" line.

Sensitive integration of archive references added to the story and unfolded the secrets within. The rich visual property translated from packs into display and advertising and is a winner of Marketing Society and Marketing Week awards.



# Sustenance



According to AC Nielsen, “the consumer focus on health is the underlying force behind a 4% year-on-year food and drinks growth across the globe, with some 75% of the fastest-growing categories relating to health or diet.”

The opportunities this trend presents to the food industry are obvious – but not for obvious reasons. In a recent speech to an obesity conference, Julia Unwin, the deputy chair of the Food Standards Agency said: “Healthy eating is more than a marketing opportunity. It is increasingly seen as an important aspect of corporate social responsibility – an extra reason, apart from customer demand, to invest in healthy eating.”

But there is a problem: this frenetic world of ours. A world where we don’t always have time to choose healthy foods. And authentic foods. And organic foods. And fresh foods. And food that is kind to the environment. And wasn’t produced using unethical means. And wasn’t transported halfway across the world. And. And. And.

What the consumer needs is an everyday solution. One that gives them the healthy, ethical lifestyle they want in a timeframe that suits.

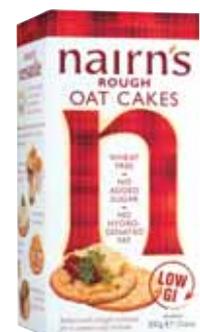
It sounds like a Utopian ideal but manufacturers are responding to this dilemma – and, therefore, opportunity. Walk into any supermarket and you’ll see a proliferation of healthy eating convenience ranges, energy bars and drinks and flavoured waters. You’ll also notice the increasing availability of functional foods, such as soy-based drinks and active yoghurts and other innovations.

## Nairn’s re-branding

Following a rigorous research programme Tayburn challenged Nairn’s, the UK’s biggest producer of oat cakes, to contemporise their offer. Encouraging them to move from Scottish tradition to nutrition allowed Nairn’s to focus on health messages which would appeal to a much broader audience.

An eye catching ‘n’ became the central branding device and linked the core savoury biscuits to NPD projects such as a range of wheat free sweet biscuits.

Sales increased by 45% in the year following re-launch.



# or pleasure?

But, of course, it's not possible for every product to exist in such a narrow niche. Indeed, if consumers were only interested in health or convenience, many thousands of products may not have made it on to the shelves. Which goes some way to explaining why beers, ales and lagers showed the single largest growth across the globe in 2004.

This apparent dichotomy isn't as confusing as it first appears. In a hectic world full of potential environmental or dietary dangers, we know we should be good to our bodies. But, equally, we know we deserve a little reward for all of our endeavours. Could it be that in the midst of an uncertain global situation, we feel we deserve a little luxury even more?

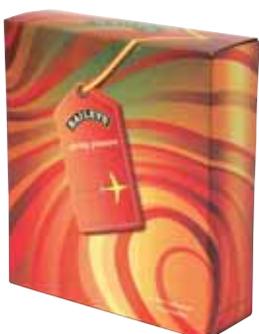
Think of it as a set of scales. On the left side you put concerns for health and the welfare of the planet; on the right put a desire for luxury and convenience. As long as the scales don't tip alarmingly to the right, most consumers will feel good about their purchasing habits. And feeling good is key: we buy luxury products because they make us feel good (mentally). We buy healthy products because they make us feel good (physically).

These emotive drivers can be more powerful than rational assessment. So what does the brand marketer do? He panders to those emotions – and, in doing so, validates the consumers' purchasing decisions. In a world of choices, the consumer can be made to feel good, whatever route they choose. Sustenance can give us pleasure. And vice versa.

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According to AC Nielsen, the products showing biggest growth in their surveys of 2002 and 2004 were:

- soy-based drinks
- drinkable yoghurts
- frozen fruit
- refrigerated salad dressings
- fresh ready-to-eat salads
- cereal/muesli/fruit bars
- sports energy drinks
- bottled water



## Baileys gifting

Borrowing visual cues from the confectionary sector, Tayburn created a unique look, feel and format for Baileys to encourage gift-based purchasing.

The structures were soft and feminine whilst the graphics reflected the brand and product equities.

The project's retrographic style was developed alongside the campaign line "giving pleasure".

# Consumers with a conscience

77% of adults allow their concern for one or more ethical issues to affect their purchasing behaviour\*.

According to 'Brand Spirit: how cause related marketing builds brands', modern purchasing habits have taken on a strong 'ethical and spiritual' dimension. It's the logical conclusion to a journey that, the author claims, has taken us far, far away from our 'rational' selves of the 1950s. To underline that fact, the most recent industry figures put a value of £1.75 billion on the ethical food market.

Furthermore, 85% of consumers believe that the food industry has a responsibility to respond to the social, environmental and ethical consequences of its actions.

Source: IGD

As consumers, as producers, we can no longer ignore the effect we have on this fragile planet. So as brand marketers, what can we do to reflect this and maintain sales growth at the same time?

Well, firstly, we have to appeal to a broader market. Research has shown that the current market for ethical produce is sustained by only 25% of adults. However, a further 25% of consumers are sympathetic and can afford to buy ethically but, at present, don't.\*

The obvious question is: why not?

## Price

Consumers are still paying a premium for organic products. Price is coming down but until there is parity, many consumers will continue to opt for the non-ethical alternative

## Choice

Only a small percentage of product lines in an average supermarket are ethically sourced or manufactured. Therefore consumers will be unable to choose green alternatives

if producers fail to come up with enough exciting green products.

## Quality

Ethical products cannot afford to offer any less than their non-ethical equivalent. Consumers don't buy a product solely to salve their conscience. They want it to be as good – if not better – than the alternative.

## Marketing

In aiming for the mainstream, brand managers should not go for a bleeding hearts approach to marketing. The ethical product has to compete on every level and that includes a savvy approach to marketing. Ethical can equal sexy.

\* Mintel, Attitudes Towards Ethical Foods, Feb 04

## DESIGNAID

Tayburn has been in close contact with the Government funded WRAP (Waste & Resources Action Programme) and PIRA (a leading commercial consultancy) to investigate ways in which we, as designers, could promote environmentally friendly packaging.

As a consequence we are discussing the potential adoption of a corn starch based 'plastic' available in clear, white and metallic versions which is fully biodegradable in compost conditions in two weeks.

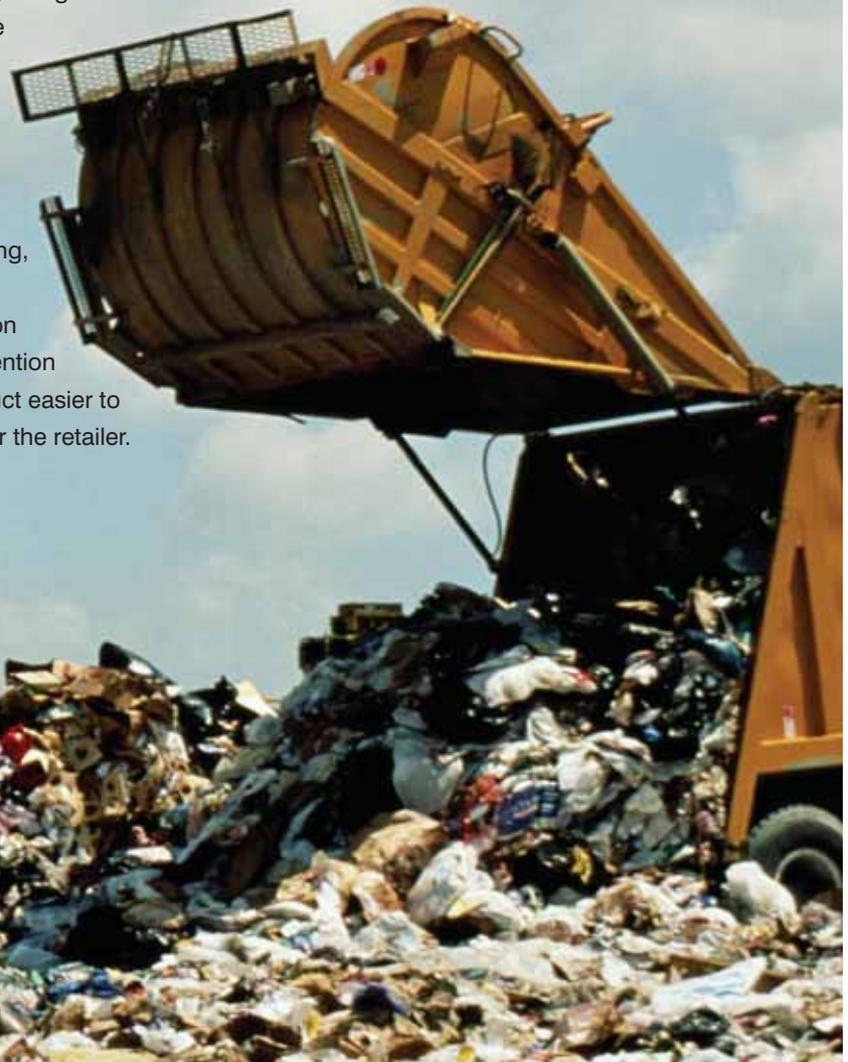


In an ethical market, packaging has become something of a battleground. These facts show you why:

- four million tons of food packaging end up in British landfill sites every year;
- 500 million plastic bottles (and eight billion plastic bags) are thrown away each year;
- the British use more food packaging per person than any other country in Europe.

Of course, there are the obvious and increasingly popular solutions: packaging that is reusable, recyclable or biodegradable.

Increasingly though, designers are looking to create packaging that fulfils a number of uses. We expect to see a stronger move to innovative shelf-ready packaging, point of purchase displays and collation units that attract attention and make the product easier to stack and display for the retailer.



### **Pancake Pods packaging**

Tayburn's innovative packaging solution for these 'Unidentified Flipped Objects' overturned category conventions with colourful flavour characters.

Further boundaries were pushed when we created a shelf-ready display shipper. Utilising easy-tear cardboard engineering, Tayburn was able to provide pancake Pods with an impactful shelf presence constructed in one move whilst saving tertiary packaging.



# A little digestif

“We are so busy listening to public opinion that we forget we can mould it. We are so busy listening to statistics, we forget that we can create them.” *Bill Bernbach, legendary American adman*

We're here to bring pleasure. And offer exciting alternatives. Perhaps that's why we love being in this business. The brand marketer can exert a real influence on consumer behaviour. We can create new demand, promote new ideas. That's why Bill Bernbach is so right. We should be looking to push the boundaries of what we're doing. Try to achieve something nobody else has.

At Tayburn, we research the market thoroughly, gauge opinions and carefully match our ideas to the overall objectives. But we look to go beyond the basics of the product. We find the true essence of a brand, we live and breathe it, discover its inherent truths and try to find ways of engaging directly with the consumer, so that a genuine relationship can be created. For this to happen, it's important that brand design is treated as an integral part of the marketing mix, rather than simply a one-off project.

To discover more about our communication credentials, and the way in which we integrate branding with marketing and reporting, please contact [simon.farrell@tayburn.co.uk](mailto:simon.farrell@tayburn.co.uk)

We'll be happy to give you a flavour of our work.



The ultimate example of packaging: distinctive, attractive, biodegradable, informative and intelligent (it tells you when it goes out of date).



**TAYBURN**  
BRAND COMMUNICATIONS

Tayburn is a visual communications group specialising in consumer and corporate brand management, stakeholder reporting and marketing support.