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Visual communication design strategies:
Multidisciplinary human-centred approach
In branding and marketing

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A t t e s t a t i o n o f A u t h o r s h i p

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the qualification of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgement is made in the acknowledgments.

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2006

E t h i c s A p p r o v a l

This project has obtained ethic approval 05/68 from the Auckland University of Technology Ethics Committee on 13th May 2005

A b s t r a c t

This research study is focused on the buying behaviour of modern consumers. The literature indicates that modern consumers are sophisticated, discerning and are less loyal to a particular brand than they used to be. Consumers today are more concerned with buying a product that not only meets their needs but also provides them with pleasurable experiences. There are many ways to explain buyer behaviour; however for this thesis storytelling, dream theory, and “Lovemarks” have been used to examine the usefulness of the selected theories to the visual communication design industry. The research has focussed on an homogeneous product (bottled water) as a vehicle to establish whether all the plans and strategies in recently published literature can be trusted and be used for design strategies for planning a marketing campaign. The reason for doing this is to establish some new knowledge that could contribute to the design industry in terms of criteria for branding, marketing and design strategy in visual communication design. An extensive secondary research of the literature has been made to inform this study. Primary information has also been gathered by using carefully designed and comprehensive materials involving professional interviews, and a major case study of bottled water has been conducted, which includes a field study, focus groups and surveys. Information and raw data generated by the research have been analysed either quantitatively or qualitatively. The result generated by this study is not conclusive, however, pointing to the fact that the buying behaviour of consumers is complex and variable. There was also little agreement among the professional interviewees in terms of the role of human behaviour and its application in the design campaign.

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Table of Contents

| | |
|--|-----------|
| ATTESTATION OF AUTHORSHIP | 2 |
| ETHICS APPROVAL | 3 |
| ABSTRACT | 4 |
| ACKNOWLEDGEMENTS | 5 |
| TABLE OF CONTENTS | 6 |
| CHAPTER 1 | 10 |
| CHAPTER 2 | 14 |
| 2.1. PROPOSED RESEARCH | 14 |
| 2.2. VISUAL COMMUNICATION DESIGN INDUSTRY | 15 |
| 2.3. STORYTELLING | 17 |
| 2.4. DREAM THEORY | 21 |
| 2.4.1. “ <i>Dream Society</i> ” | 21 |
| 2.4.2. <i>Selling Dreams</i> | 26 |
| 2.5. NEW CONSUMERS | 28 |
| 2.6. LOVEMARKS | 32 |

| | | |
|------------------------|--|-----------|
| 2.7. | A WHOLE NEW MIND | 35 |
| 2.8. | SUMMARIES | 37 |
| CHAPTER 3 | | 39 |
| 3.1. | RESEARCH DESIGN | 39 |
| 3.2. | INTERVIEWS WITH PROFESSIONALS | 40 |
| 3.3. | CASE STUDY | 42 |
| 3.3.1. | <i>Research Planning</i> | 43 |
| 3.4. | SUMMARIES | 46 |
| CHAPTER 4 | | 47 |
| 4.1. | PART I – INTERVIEWS WITH PROFESSIONALS | 47 |
| 4.1.1. | <i>Background of interviewees</i> | 47 |
| 4.1.2. | <i>Sample Interview Questions</i> | 48 |
| 4.1.3. | <i>Interview Results</i> | 50 |
| 4.1.4. | <i>Interview Summaries</i> | 60 |
| 4.2. | PART 2 – CASE STUDY | 64 |
| 4.2.1. | <i>Field Study</i> | 64 |
| 4.2.2. | <i>Focus Group</i> | 89 |

| | | |
|-----------------------------|---|------------|
| 4.2.3. | <i>Survey</i> | 111 |
| CHAPTER 5 | | 145 |
| 5.1. | RESEARCH PROJECT..... | 145 |
| 5.2. | DISCUSSION | 146 |
| 5.2.1. | <i>Changes in the design industry</i> | 146 |
| 5.2.2. | <i>Effective ways of promoting products or services</i> | 147 |
| 5.2.3. | <i>The Existence of dream theory and “Lovemark”</i> | 150 |
| 5.2.4. | <i>The future of the design industry</i> | 152 |
| 5.2.5. | <i>Summaries</i> | 153 |
| 5.3. | ISSUES ARISING FROM THE RESEARCH | 153 |
| 5.3.1. | <i>Issues with Interviews</i> | 153 |
| 5.3.2. | <i>Issues with Focus Groups</i> | 154 |
| 5.3.3. | <i>Issues with the Survey</i> | 154 |
| 5.4. | RECOMMENDATION FOR FUTURE STUDY | 156 |
| REFERENCE LIST | | 157 |
| APPENDICES | | 163 |
| APPENDIX 1 | EA1 FORM | 163 |

APPENDIX 2 SAMPLE INTERVIEW QUESTIONS WITH “PUMP” MANAGERS 163

APPENDIX 3 CONSENT/ASSENT TO PARTICIPATION IN RESEARCH 163

APPENDIX 4 PARTICIPATION INFORMATION SHEET 163

CHAPTER 1

Introduction

Visual communication design has been the most important medium in enabling corporate branding to be successful (Ford, 2004). Without visual communication, many commercial advertisements could not be created, and company products and services could not be promoted to consumers. Visual communication design has been explained in various ways. Some people perceive visual communication design to be about communicating visually with images or pictures. Others feel visual communication design is merely creating visually spectacular artwork. However visual communication design is more than just visual: it symbolises the intersection between verbal and nonverbal communications in the design industry (Sametz & Maydoney, 2003). Visual communication design is about message translating, understanding consumer behaviour and persuasion. Thus, visual communication design transmits emotions and these emotions influence the human mind and decision making.

“Designers need to be trained to go beyond the individualized expression of visual communication.” (Sanders, 2002, p. 6)

Historically designers have heavily relied on research, methods and data from other fields or disciplines (McCarron, 2000). Compared with other disciplines such as business, psychology and philosophy that have extensive research study, the design discipline is still an uncharted area waiting to be explored. In response to globalisation and rapid technological advancement there have been escalating demands from the design industry for more business awareness from designers. The design industry is looking for designers that are confident not only in visual communication design but also knowledgeable in marketing strategies. Hence the new paradigm of “human-centred design” (Jordan, 2002; Sanders, 2002) emerges as a “breath of fresh air” through the industry, enabling it to produce products or services that can become more personally related to the consumer.

The aim of this research is to understand the psychic and emotional values of the consumer decision-making process and to look at design with the consumers' emotions in mind. This research is theoretically based on a review of the selected literature and its application to a product. Interviews with professionals within the marketing and design industry are conducted, along with a case study analysis of "Pump" bottled water. The research finding aims to provide a better understanding of buyer behaviour in the field of marketing, to enable the researcher to liaise better with advertisers and also to create more effective communication and design strategies for the targeted consumers. It is hoped that this interdisciplinary research will, firstly, contribute to the greater understanding of human emotions that inform visual communication design and, secondly, be able to provide a more balanced exposure of the various roles of designers, advertisers and marketers, and bring these disciplines into interdisciplinary cohesion to demonstrate the creative and important contribution designers can bring to business.

Much has been written about the practice of visual communication design targeting consumers' emotions and experiences (Sanders, 2002) by using visual communication methods with marketing and advertising strategies to tell a brand story (Gobe, 2003; Hill, 2003a; Jensen, 1996, 1997, 1999a; Roberts, 2004c). In 1996 Jensen supplemented his original theory of "Dream Society" (1999) by stating that contemporary consumers are governed by the heart rather by the head (Hill, 2003a; Longinotti-Buitoni, 1999b): the feeling about a product or service is far more important than the functional attributes (Jensen, 1997). This study will not only investigate how marketers and designers tell good stories through creating dreams (Jensen, 1996, 1997, 1999), "sensory factors" (Hill, 2003a) and "Lovemarks" (Roberts, 2004c) in promoting products and services in the new product consumption culture, but also examine these theories empirically to find out how much they are applicable to a easily available product such as "Pump" bottled water. The following is an overview of each chapter in the thesis.

Chapter two is the literature review that focus on “human-centred design”, which involves the integration of buyer behaviour and visual communication design. This chapter is written in an analytical and critical way to compare and to critique the validity of various writers’ work, concepts and points of views. The literature review involves seven aspects. It begins with the proposed research. Secondly, it reviews the New Zealand visual communication industry. Thirdly, it introduces the essential advantages and effectiveness of storytelling through design to create an emotional brand story. Fourthly, it looks at the concept of “dream theory” (Hill, 2003a; Jensen, 1999a; Longinotti-Buitoni, 1999b). Fifthly, at “New Consumers” (Lewis & Bridger, 2000). Sixthly, at “Lovemarks” (Roberts, 2004c), an extension and elaboration from the foundation of the “Dream Society” and, lastly, “A Whole New Mind” (Pink, 2005b), which suggests the future economy will be oriented towards and belong to “right brain” creators.

The third chapter is dedicated to methodological issues. The researcher has tried to design the methodology rigorously in order to obtain correct results. A phenomenological research methodology is used to discover and understand consumer perspectives and social phenomena in descriptive and interpretive ways. Due to the complexity of this research project and the fact that all methodologies have their specific strengths and weaknesses, both qualitative and quantitative research methods are employed to ensure the most accurate results and conclusions can be drawn. All the methods within the phenomenological methodology are used to find out what kind of emotions consumers feel when they use a product or service. Thus, we can determine how visual communication designers can link human emotion with purchasing. The research first looks at the New Zealand design industry through depth interviews with professional designers and marketers. Then a case study is designed to find, produce, explain and evaluate the phenomenon of consuming “bottled water” in New Zealand. Within the case study, a field study, focus groups, and a survey are conducted and organised. Through the combination of the interview and focus groups, similar themes are gathered and recorded for the purpose of testing and reconfirming the results.

Chapter four presents the results of the research and is divided into two parts. Part I presents key findings obtained from the interviews with professionals in the design industry. Part II summarises the key findings from the field study, focus groups and the survey.

In the final chapter the researcher sums up the research topic, the usefulness of the identified theories in the literature review and key findings generated from the methodology and offers some recommendations for future research. The chapter also discusses issues that rose during the investigation and discusses how pitfalls can be dealt with in the future.

CHAPTER 2

L i t e r a t u r e R e v i e w

Numerous theories and articles have been written in the field of visual communication design, advertising, buyer behaviour and marketing. Storytelling, dream theory (Hill, 2003a; Jensen, 1999a; Longinotti-Buitoni, 1999b), “New Consumers” (Lewis & Bridger, 2000) and “Lovemarks” (Roberts, 2004c) and the “A Whole New Mind” (Pink, 2005b) are the focus of this study and are reviewed in depth in this chapter. The main similarity of these theories is that they propose that we now live in a new society that is driven by consumers’ emotions, dreams, fantasies and empathy. The literature review was undertaken to gain understanding and insight into what is reviewed. The literature review is divided into seven parts:

- 2.1 Proposed research
- 2.2 Visual communication design industry
- 2.3 Storytelling through design
- 2.4 Dream theory
- 2.5 “New Consumers”
- 2.6 “Lovemarks”
- 2.7 “A Whole New Mind”

2.1. PROPOSED RESEARCH

This research is focused on the different aspects of visual communication design that designers can gain appreciation of for greater understanding of consumer behaviours that is the psychic and emotional values of the decision-making of consumers. The field of this research is twofold: visual communication design and marketing focused on the topics of buyer behaviour and branding. This research looks at branding in a broader context rather than as a trademark only. It investigates how a brand (“Pump” bottled water) can tell an emotional story through promotional strategy. The research topic has identified and analysed buyer behaviour in order to arrive at an interdisciplinary approach for communicating product values through marketing and visual communication design.

The research focuses on a human-centred approach to gain information and insight to enable the designer to have a better understanding of how to design with consumers' emotions in mind. This thesis does not overlook established design theory; however it is hoped to demonstrate the increasing importance of marketing-knowledgeable designers within the contemporary design industry. The new designers are encouraged to have a greater understanding of consumer behaviour for the effective deliverance of emotional value in their communication strategies in order to enhance their ability to design for the global market. To be able to embrace the research aim, interviews with experts and a case study have been scrutinised. Interviews inspect the design industry as a whole, incorporating the development of the industry, the essential and required elements of the current field, and predictions for the future. Bottled water brand "Pump" has been chosen as a vehicle to find out the importance of the psychological, behavioural and emotional factors that influence the promotion and design of bottled water in the New Zealand context.

2.2. VISUAL COMMUNICATION DESIGN INDUSTRY

Visual communication designers have always been trained with a unique set of skills to become creative thinkers and practitioners. However the potential of many talented designers has not been recognised by business as an unique channel to integrate the performance of the organisation. Designers have not often been involved in the promotional phase of the marketing cycle, and have normally been told of the execution before the development of the initial concepts (Newberry, 1997).

We are living in a world that is dominated by complexity and instant accessibility of information. In past decades the design industry did not have to encounter globalisation and the dramatic evaluation of the market; complexity and professionalism in any industry was not essential. Through the full force of many complex reasons such as globalisation, the design industry now needs more information from other professional disciplines to enhance its sustainability in the global market (Rohwedder, 2004).

Over the last twenty years, the expansion of corporations has been encouraged in many countries. The expansion of markets has forced designers to pay more attention to their creative strategies in order to communicate worldwide (McCarron, 2003).

“Graphic designers can no longer rely on creativity and intuition alone to produce successful printed materials and digital presentation for their client.” (Newberry, 1997, p.1)

Contemporary designers are not only required to deal with the availability of “me too” products from other global designers (Lamb, 2003) but are also required to deal with information or knowledge in order to address the differences in cultures and buyer behaviours in the international market. Modern designers may have to realise that clients are not interested in artistic advertisements to hang on the wall, nor do they seek entertainment from television commercials. Designers or design agencies are hired by a company firstly to seek positive feedback from the consumers regarding their brand, products and company and secondly, to design a course of action so that consumers are willing to buy or use the company’s products and services. Hence, contemporary designers need to bear in mind the importance of creating reactions among their audiences (Patty, 1999).

Tibor Kalman is very much focused on pushing for a change in order to promote radical politics (Haber, 2004). Kalman has demonstrated that design is no longer a single discipline. According to Kalman, contemporary designers should take the initiative to find out the needs of the clients rather than waiting for the design brief. Kalman has pointed out that designers should proactively expose themselves to the corporate environment for the effective communication of their industrial clients’ needs.

“To be successful, today’s design professional needs knowledge and training in many different dimensions, not just graphic design. Some design professionals are becoming painfully aware of this in their jobs, and are returning to school – and not to study design. They are studying topics such as business, marketing, economics, anthropology and world cultures.” (McCarron, 2003)

To be able to adapt to the fast pace of environmental changes there is a greater demand for designers to increase their capabilities in order to solve more complex design problems and develop better communication with marketers, clients and consumers. Designers are not only required to remain the experts in professional practice, but they are also needed to advance the business spectrum of the industry (McCarron, 2000). For designers to strive through and adapt to environmental changes, firstly designers must understand the interrelationship between clients, marketers and consumers and know how to deploy inviting, appealing and effective visual design works in order to provide cognisance of the values of products or services to potential buyers and emotional value in their communication strategies; these are critical for contemporary designers in order to enhance their ability to design for the global market (Rohwedder, 2004).

Research by Rees, Sharma and Wilson (2004) on design-added value to organisations has shown that most organisations agree that design offers a great contribution to the organisation. Their study shows that the design has a great impact on business performance. It also shows that 40% of organisations are project based and only 16% of organisations use design strategically. This result demonstrates that design is perceived as a profession that is epitomised by practice rather than strategic thinking (Rees, Sharma, & Wilson, 2004).

2.3. STORYTELLING

Much has been written about the practice of visual communication design targeting consumers' emotions and experiences (Sanders, 2002) by using visual communication methods with marketing and advertising strategies to tell a good brand story (Gobe, 2003; Hill, 2003a; Jensen, 1996, 1997, 1999a; Roberts, 2004c). This study will further investigate how marketers and designers tell stories through creating dreams (Jensen, 1996, 1997, 1999), sensory factors (Hill, 2003a) and "Lovemarks" (Roberts, 2004c) in promoting products and services in the new product consumption culture.

Long before the creation of written languages, the invention of typewriters and the birth of the Internet, there were stories and storytellers. Throughout human evolution, regardless of culture and ethnic grouping, storytelling has been the oldest, most influential and communal form of

communication (Kaufman, 2003). Stories have been used to express cultural identity, social values, codes of conduct and communal experiences since their inception (Gershon, 2001). As civilisation has evolved, stories have been presented in cave drawings, embroidery, stained-glass windows, painting and performing arts. Stories have moved from cave to camping ground, to family reunion, to lectures, to self-promotion and stage presentations. Storytelling has now becoming one of the effective and efficient “communication tools” to be embraced by corporate leaders, managers, marketing strategists, advertising analysts and designers (Sametz & Maydoney, 2003).

“Story is the vehicle we use to make our lives in a world that often defies logic.”

Jim Trelease (Shepard, 2005)

A story is normally passed down from a source to be re-enacted in different sites with slight alterations from the original, and this process make story and storytelling extremely complicated to manage and to compartmentalise (Boje, 1995). Stephen Denning¹ (2001) defines storytelling as the most instinctive, uncomplicated and invigorated form of entertainment. Over the past decade a lot of storytelling literature has been published in the area of organisational management, self-promotion and marketing disciplines. However published literatures in the area of visual communication design are limited. DeLarge² (2004) has suggested in his research that storytelling can be implemented as a design management tool because it has the potential to implement and advance design processes and create outcomes.

¹ Steve Denning was the Program Director of Knowledge Management at the World Bank from Oct. 1996 to 2000. He is the consultant for many other organisations in the U.S., Europe and Australia on knowledge management and organisational storytelling (Denning, 2001).

² Craig DeLarge is the Marketing Manager of eBusiness at Johnson & Johnson.

Storytelling is, at the same time, one of the oldest communication platforms. It offers significant potential and a variety of research subjects. In the subject of visual communication design there is a lot of evidence that storytelling through design can improve design processes and outcomes because storytelling enables designers to explain ideas better to clients and to present a stronger impression to the target audience (Philmlee, 2005; Rasmusson, 1999). Dan Boje³ (1995) has illustrated that designers no longer simply design: they are now storytellers. Design managers no longer only manage design, they are managing stories that designers have created and told. David Philmlee (2005) maintains that using storytelling in the design process not only creates effective design strategy and communication solutions, but also presents a richer expression of brand personalities and values. Sametz and Maydoney⁴ (2003) have stated that, designers can use storytelling to contribute to an organisation in two aspects. Firstly, to re-state and re-emphasise what a company currently and legally owns, such as, a brand name, and trade marks. Secondly, to allude to what an organisation cannot own but wishes and desires, such as brand personality and positive perceptions from consumers through design with well-managed communication of typography, colour, imagery, design gestures, space and language. However a well-managed communication does not equate to pretty pictures; an effective visualisation accompanied by a strong design rationale enables a company to communicate to their consumers more effectively (Gershon, 2001).

Therefore many studies had indicated that storytelling through design can add value to promotion, marketing, and organisation and can lead to a client increase (Gershon, 2001;

³ David M. Boje is a professor of management and holds the Arthur Owens Chair in Business Administration in the Management Department at New Mexico State University. In 2004 he conducted a research on the “potential of storytelling as an enhancer of design practices and relationship with clients” for his MBA study at the University of Westminster. <http://cbae.nmsu.edu/~dboje/>

⁴ Roger Sametz is the founder and President of Sametz Blackstone Associates. Andrew Maydoney is the Vice President of Research and Strategy, Sametz Blackstone Associates. They are the writers of “Storytelling through design”.

Kaufman, 2003; Philmlee, 2005; Rasmusson, 1999). The integration of storytelling in design can make commodities more real and trustworthy for consumers. In the study "Power of Storytelling as a Management Tool" it was shown that stories are more effective than facts and figures (Kaufman, 2003).

Dan Hill has provided five rules for the creating of stories (2003a, pp. 144-145):

1. Relevancy – the brand story should be created for a reason.
2. Clarity – the story should be clearly presented.
3. Plausibility – the voice within the story should be presented by the real person.
4. Consistency – the advertising and design style should remain consistent.
5. Vivacity – the story should be interesting and provide a sense of humour.

The researcher uses these rules to evaluate whether "Pump" uses storytelling as a marketing and design technique, and if so, whether these rules are involved.

The major downside of storytelling strategies is that they are "high-reward and high-risk" (DeLarge, 2004). There are many advantages to using storytelling techniques to help clients and designers to communicate better with consumers. However there is a high risk in how people justify and associate stories and it is almost impossible to know if a story will be pleasing to the majority of the audience (Boyce, 1996).

Storytelling is an effective strategy for designers and marketers to reach clients and target consumers because stories have the ability to recognise, engage and influence consumers. Stories can be designed and visually communicated in different forms within the design disciplines. The areas which this project emphasises include how visual communication design can make an emotional connection with customers.

The understanding of storytelling in this research project not only enables marketers and designers to enhance or change consumers' perception, but also engages feelings and creates emotions that enable consumers to see products or services in a different light. Stories not only allow us to comprehend complexity, but are also used to enhance or change our

perceptions. Thus story and storytelling is a critical topic to this research project as it enables designers and marketers to associate with audiences in a personal fashion. Storytelling works because stories are easy to remember, at the same time they are able to connect to our sentiments, which is a natural way to engage audiences' feelings and emotions.

2.4. DREAM THEORY

Due to increasing competition in the sale of commodities, businesses that wish to sustain themselves in the future will not be merely selling product attributes but will be offering consumers a dream enacted through compelling stories, and dreams, that connect to their emotions (Jennings, 1999). Since the 1990s earning power has been determined by the level of education. However Jensen (1996) suggested a new trend is emerging, that those who can tell a convincing story will have the potential to demand higher pay. He also pointed that firms who offer functional products or services without an appealing story and legend are in great danger of becoming obsolete in the future (Jensen, 1997).

2.4.1. "Dream Society"

Rolf Jensen⁵ is an influential figure in the marketing and advertising industry and is the pioneer of "Dream Society" theory. Many later writers (Boje, 1995; Hill, 2003a; Lewis & Bridger, 2000; Longinotti-Buitoni, 1999b; Pink, 2005b; Roberts, 2004c; Sametz & Maydoney, 2003; Sanders, 2002) have derived their theory and concepts from "Dream Society" and their views will be discussed in a later chapter. Jensen's thesis is focused on the future demand for goods and services. He suggests that human history has gone through four phases. Phase 1 was the Hunter and Gatherer Society and phase 2 was Agricultural Society, which lasted

⁵ Since 1983, Rolf Jensen has been a futurist at The Copenhagen Institute for Future Studies (CIFS) and, in 1988 he became the director of CIFS. Rolf Jensen is an expert in scenario building, future issues and business strategy. He is the author of the best-selling book *The Dream Society: How the Coming Shift from Information to Imagination Will Transform Your Business* (1999).

about 10,000 years. Phase 3 was Industrial Society that lasted 100 to 200 years, and it was replaced in 1950 by phase 4, the "Information Society".

Jensen predicts that we are in the transitional stage of moving out of the "Information Society" (1960–2000) into the "Dream Society" which is phase 5 (the twenty-first century). He suggests that knowledge is the most powerful advantage in the "Information Society" whereas the "Dream Society" will be governed by the imagination through good storytelling; stories in the "Dream Society" will be highly valued for being able to create everlasting brands (Mazur, 1999).

There are two reasons for the movement out of the "Information Society" to the "Dream Society". Firstly, first-world consumers are becoming more and more prosperous, and therefore more demanding of superior goods and services. In many cases justifying our consumerism is also a matter of subjectivity rather than objectivity. We seek emotional connections – whether we buy an Ipod or an MP3 player, for example, depends on the storytelling techniques of the producers as much as the superiority of the product. Many companies such as Apple, Google and 3M have already noticed the change and are now trying to be good storytellers instead of mere sellers of products (Jensen, 1997, 1999a). The second reason for the move to the "Dream Society" is based on the rapid innovation of technologies and the increasing replacement of human workers with machines. This is decreasing the opportunities for communication between people. Thus the longing for human interaction must be met by organisations who try to emphasise human values rather than cost efficiency (Jensen, 1999b).

"Behind every technological breakthrough there lies a dream. Behind every new product there lies a dream." (Jensen, 1999, p.24)

Taking Disneyland for an example, in the "Information Society" Disneyland is categorised in the service industry, yet in the "Dream Society" the theme park is a theme/dream town that is filled with stories, philosophies, dreams, fantasies and hopes. Within the theme/dream town, there is no crime, decay, violence, pain, discontent, abuse, racism and sexism; it is a perfect

world that appeals to everyone's heart. This makes Disneyland successful and well known for "story manufacturing and story commoditisation" (Boje, 1995, p.1008). Dreams make everything come true and dreams are the essence that shapes the future.

Unlike the "Information Society", where works are driven by information and data, in the "Dream Society" they will be determined by storytellers and emotional associations. Story is a value statement, it is not objective scientific truth. Stories may be communicated in various ways such as orally, in written form or through image in plays or drama. Our life is encompassed by stories and storytellers. Jensen helps us to understand the emotional power of dreams to create a visual communication strategy, and it is obvious that this is important to the research project. Jensen has used six dream markets to explain the shift to the "Dream Society". Once it is determined that the "Dream Society" concept is valid, these dream markets can be used to evaluate which is suitable for "Pump" bottled water (Chapter 4).

1. The Market for Adventure

People have always longed for adventure. In the "Dream Society" adventures and story are inseparable. The coming of the "Dream Society" has moved rock climbing, parachuting, watching movies and books from the old product categories to the adventure market.

2. The Market for Togetherness, Friendship and Love

The key expression of the "Dream Society" is the emotional satisfaction of human desire. The building of interpersonal relationships such as togetherness, friendship and love are generally demanded by "Dream Society" consumers and organisations. Disneyland is not just a theme park for children; it is a heaven which is filled with emotions and stories representing togetherness with family, togetherness with friends and friendship forever.

3. The Market for Care

There are many organisations that are already marketing care. The market for care can be physical, material or emotional; it creates demand to help, to care for and to comfort human beings who are in need. Organisations such as the Salvation Army and the Red Cross that enjoy caring for people are less focussed on material rewards than on the appreciation of

those who receive their charitable services.

4. The Market for Who-Am-I

The “Who am I” market covers a large spectrum of industry such as fashion, beauty, furniture, and automobile and machinery industries. The essence of such a market is about the linkage and association with the “ideal self” in terms of the products or services that consumers are willing to buy. Both marketing and design strategies are essential in this market. Marketing strategies tell a story and designers or marketers deliver the story to the consumers.

5. The Market for Peace of Mind

The peace of mind market is increasingly in demand by society; this can be demonstrated by the growing number of stories embedded into their products or services. The peace of mind market is about durability, reliability and nostalgia. Companies like DHL, Stella Artois and Jack Daniel are good example of companies who have provided a peace of mind.

6. The Market for Conviction

We are in the age of the conviction market, companies and organisations are becoming more and more political. Greenpeace is a good example. Consumers are more and more willing to support Greenpeace for its political stance on the environment, ecology, human rights, ethics and animal welfare. Globalisation and the technological revolution have increased consumers’ needs and made consumers more informed. Thus consumers no longer just want the products or services but a reflection of their political and environmental concerns embedded within the story of the products or services.

Jensen concludes that those who will have an impressive future in the “Dream Society” are those people or organisations that can tell a good story. The important aspect of the decision making of marketing in the “Dream Society” is how to imprint the brand in consumers’ minds. The “Dream Society” is an essential topic for this thesis due to two aspects. Firstly, it helps companies to understand the need to utilise and deploy creative people such as marketers and designers to create stories that are able to capture customers’ dreams and fantasies. Secondly, designers who will be valued in the “Dream Society” are those who have the ability

to create, unite, inspire and stimulate emotions of both clients and consumers.

Jensen has thoroughly examined the nature of the changes in each society and endeavoured to predict the future through his analysis. However, there are people who are questioning the usefulness of the theory. People are suggesting “Dream Society” is a representation of an ideal world that has somehow disregarded the fact that economics is about the distribution of scarce resources. People suggests that the theory is too generalised and makes assumptions that it can solve all aspects of problems in society (*Science Daily*, 2001). The researcher concurs with this argument; there is still poverty, hunger, war and natural disaster, also the allocation of resources are not equally distributed, especially in the majority of third world countries. The researcher still believes that the “Dream Society” has made great contributions to the specific societies such as first world citizens rather than covering the whole world. Therefore the researcher felt the comment from the *Science Daily* (2001) is apt and has to be taken seriously.

Seglin (1999) has also pointed out a significant issue which is that the “Dream Society” will not arrive until material goals are satisfied and the very essence of the structure of modern society has been understood. The researcher has a similar opinion with Seglin’s. Look at Abraham Maslow’s “need hierarchy” and the Growth, Relatedness and Existence (ERG) model

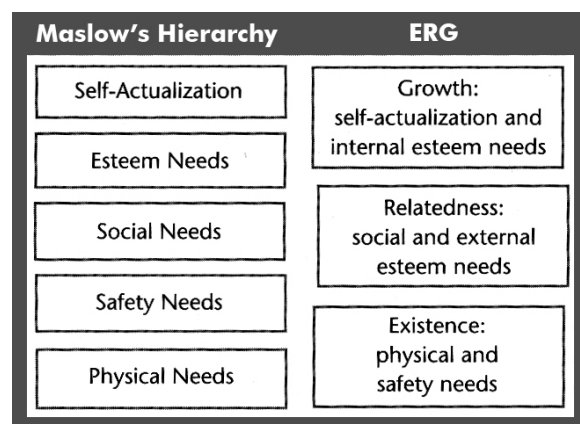


Figure 2- 1 Maslow’s hierarchy of needs against ERG (Hill, 2003, p.167)

in Figure 2- 1. Both theories suggest how human beings seek to fulfil their needs, and all of these needs are prioritised. In the majority of situations some basic survival needs have to be fulfilled such as physical and safety needs before moving up the ladder of needs satisfaction. These two models have addressed Seglin’s concerns that the arrival of the “Dream Society” may be questioned. However the design of the methodology for this research involves the investigation of the existence of the “Dream Society; following that the researcher will provide

a conclusion on the usefulness, reality and validity of the “Dream Society”. Even though the comments of both *Science Daily* (2001) and Seglin (1999) were made about five to seven years ago, their opinions may still be valid and should be taken into consideration.

2.4.2. Selling Dreams

Gian Luigi Longinotte-Buitoni⁶ takes the “Dream Society” much further by applying the theory to the contemporary consumption market. In 1999, he suggested that selling a dream to consumers is the way for a company to have an impressive future because a “*dream is a catch image that best describes what ignites our imagination and desires.*” (Longinotte-Buitoni, 1999b, p.13). In his PhD dissertation Longinotte-Buitoni proposes that the current marketing strategies of focusing on a product’s functional benefits are considered to be old fashioned and will be replaced by “dream marketing”. “Dream marketing” is about creating imaginative and emotional connections which transcend product or service attributes with the target consumers (Zimmerman, 2000). According to Longinotte-Buitoni the shifting of this marketing paradigm is contributed to by the technological advancements and sensationalisation of the media. These changes are created for a group of consumers who are constantly seeking for excitement in their daily life. Thus even the simplest products or services are required to surprise, challenge and stimulate the consumers’ senses. Consumers are not seeking mere satisfaction of their needs but are trying to indulge in their dream from the products or services they feel are able to establish an emotional connection to their fantasy (Longinotti-Buitoni, 1999a).

“More and more people seem to be defining their lives according to the brand names. We are the reflection of the materialism of the age.” (Longinotte-Buitoni, 1999b, p 44)

⁶ Longinotti-Buitoni, Gian Luigi is the CED of Ferrari North America and the writer of *Selling dreams: How to make any product irresistible* (1999).

The researcher sees eye to eye with both Longinotte-Buitoni and Jensen that the essential survival skills for an organisation are not necessarily satisfying consumers' needs. Through the overflow of similar product attributes flooding the market consumers can easily get products or services with similar functionality. The selling of a dream might be able to differentiate products or services through the satisfaction of a consumer's psychological needs. Designers can have a considerable contribution in "dream marketing" through their knowledge of fashion and aesthetics. The use of design elements such as colour, typography, and space can express moods, feelings, emotions, personalities and lifestyle to the readers; designers can arouse emotion and associations and can influence or change perceptions of reality. Together these abilities are used to create stories and dreams.

Longinotti-Buitoni has presented some interesting ideas by pinpointing that businesses need to establish an emotional relationship with their customers. However there are critics of his book who comment on the relevance of "Selling Dreams" in terms of the examples listed in this book. Dr. Alan Zimmerman⁷ (2000) criticises Longinotte-Buitoni's book from three main aspects.

The first aspect is that Longinotte-Buitoni tries to define marketing as the task of penetrating the market by beautifying "dream marketing" as the interpretation of customers' strongest desires. Zimmerman felt that Longinotte-Buitoni has somewhat overlooked the long history and progression of the marketing discipline; simply by introducing "dream marketing" to replace the foundation of marketing theory is too naive and subjective. Secondly, Longinotte-Buitoni narrows the scope of marketing research by suggesting marketing research

⁷ Dr Alan Zimmerman comes from consultancy backgrounds in the fields of retail sales, recreation management, radio broadcasting, prison therapy and university teaching, and is president of his own consulting company (Speakersrus, 2002). He is the founder and President of ZCN, a training and consulting firm and has taught for 16 years as a university professor and has been named an Outstanding Faculty Member at two institutions (IMS, 2005).

is merely a tool to collect figures and data, and he excludes intuitions and feelings. However marketing research constantly seeks to explore the very essence of what Longinotte-Buitoni dismisses in his book. Lastly, frequent unproven statements and promises have been made in his publication about the foreseeable profitability of selling dreams to customers for any products or services.

Overall, Zimmerman's critique is balanced insofar as dream marketing is essentially unable to exist on its own. We cannot neglect the long establishment and examination of the traditional marketing simply by using this new term introduced in 1999; we would rather look at "dream marketing" as having to do with the integration of traditional marketing. Marketing research has always been used to produce insights into consumer emotions and motivation. Without the basic theory of marketing and marketing research theory it would be impossible to promote a dream product. Certainly, benefits of "dream marketing" cannot be disregarded; however the researcher would question the reality of "dream marketing" standing on its own. Also, many of the examples in Longinotti-Buitoni's book are based upon his subjective experiences with Ferrari and while being the CEO of large and well-known corporate organisations. Although Longinotte-Buitoni has supported "dream marketing" by suggesting that a dream does not have to be expensive, the illustrations and examples in his book concentrate on luxury products or services such as Ferragamo shoes and apparel and Chanel fragrances. If the selling of dream theory can be applied to our daily products or services, then Longinotte-Buitoni fails to refer to and provide examples for the ordinary consumers.

2.5. NEW CONSUMERS

We are now living in an accelerating age, with increased speed of communication through e-commerce and electronic communications (Brealey, 2005). Lewis and Bridger (2000) proposed that "New Consumers" are born out of this fast-paced age. The scarcities of time, attention and trust cause the development of "New Consumers". There are four reasons for the scarcity of time. Firstly, we have too much to do within a limited time frame, such as working longer hours to accomplish work tasks, while traffic congestion during peak hours minimises the chance to rest.

Secondly, the multiplying of commercial competition through advancement in computer technology and telecommunications has speeded everything up. The commercial strain has caused “New Consumers” to work harder rather than enjoy their life. Thirdly, through the increasing social competition inside and outside the work place many employees find themselves in direct competition with their colleagues, which has pressured “New Consumers” into making more effort to make themselves irreplaceable to the company. Lastly, the increase of nuclear families and single parenting has decreased time for leisure pursuits.

The scarcity of time has caused the “New Consumers” to suffer from the scarcity of attention. This phenomenon is not only contributed to by the excess of products and services offered by the market but by the limitation of time which makes the “New Consumers” harder to recruit and maintain (Lewis & Bridger, 2000).

| Old Consumers | New Consumers |
|---------------------|-------------------|
| Seek convenience | Seek authenticity |
| Synchronised | Individual |
| Less often involved | Involved |
| Conformist | Independent |
| Less well-informed | Well-informed |

Table 2- 1 Old Consumers vs. New Consumers

(Lewis & Bridger, 2000, p.19)

Table 2- 1 is the comparison of characteristics between “Old Consumers” and “New Consumers”. The figure tells us “New Consumers” desire authenticity, which involves self-satisfaction and fulfilment. In the coming of the new society the authentic can be reached through spirituality or retail therapy. The “New Consumers”

are individualistic, they hang around in a small circle rather than synchronised groups. The “New Consumers” are more involved with the production process to ensure the products or services meet their requirements. The “New Consumers” are independent, they know what to buy, what to consume, and they do not need a second opinion or other people to tell them what they need in life. The “New Consumers” are well-informed through the availability of information; they confirm labels, examine contents and compare prices to make sure the product is exactly what they need (Lewis & Bridger, 2000).

Understanding the characteristics of “New Consumers” is critical to this research project. Consumers are complicated; through understanding the scarcity experienced and the changing character of consumers, designers and marketers can communicate to these “New Consumers” with the right emotional strategies, at the right time in the right place. The comprehension of consumers’ feelings and desires, also enable designers to establish resonances between the company and its customers. Therefore, the “Dream Society” and “Selling Dreams” theory generate opportunities for designers to create ideas through storytelling by understanding the emotional complexity of consumers, particularly the “New Consumer”. Thus more effective design and marketing strategies can be formulated by adding personality as an attribute to the product or services.

If we wish to communicate to either “Old Consumers” or “New Consumers” emotionally, sensory factors have to be studied. Dan Hill⁸ has researched on creating emotional senses through storytelling and also specialises in gauging verbal and nonverbal subconscious responses to marketing and visual communication (Hill, 2003c). His research focuses on buyer behaviour and the use of sensory metaphors. In *Body of Truth* (2003a) he uses numerous visual sensory metaphors to create emotional positioning that best fit a company’s products or services. He provides a solid conceptual framework and means for marketing professionals to associate with consumers on an emotional level.

Many theorists (Feldwick, 2003; Hill, 2003a; Packard, 1957; Smith, 2003; Zaltman, 2003) have mentioned the importance and effectiveness of communication to target audiences; Tom Patty⁹ felt that the contemporary designers and marketers should be able to take communication much further. He suggested that visual communication design is no longer in

⁸ Dan Hill is the President of Sensory Logic, Inc.

⁹ Tom Patty is the President of Nissan and worldwide Nissan Account Director.

the communication business but in the persuasion business. Communication is passive and it deals with the rational side of the brain; however persuasion is more active and touches consumers' desires and emotions. Persuasion can take communication farther by focusing on the benefit and the relevancy of the targeted audience's needs and desires. Many corporations have failed to launch products or services to the market because they only communicate product attributes instead of persuading consumers by focusing on the benefit and the relevancy of their needs and desires (Patty, 1999). Through the understanding of the difference between communication and persuasion, designers have the ability to persuade consumers emotionally.

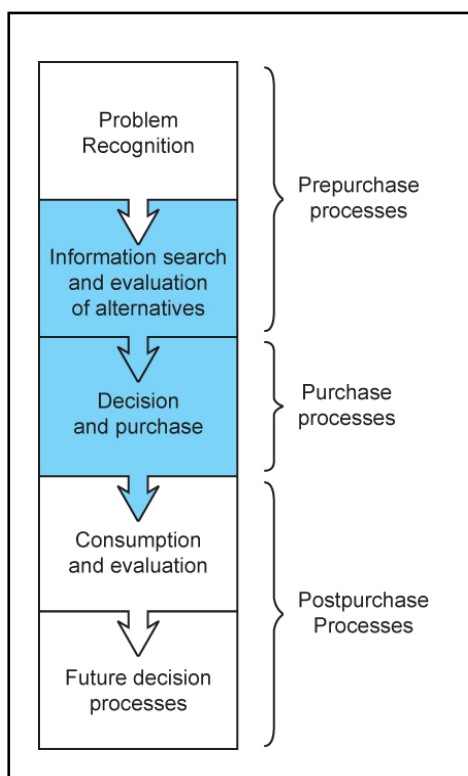


Figure 2- 2 Consumer decision making process model (Wilkie, 1994, p.481)

Since the 1950s, various reports and articles have indicated that consumers are not rational beings (Hill, 2003b; Markin, 1979; Packard, 1957; Roberts, 2004c; Zaichkowsky, 1991; Zaltman, 2003), especially in the advertising industry. Hill challenges the traditional "consumer decision making process model" Figure 2- 2 by suggesting that sensory impressions are a contribution to the consumer decision-making process. Contrary to the traditional decision-making process, scientific studies have confirmed that human beings make decisions according to a 'gut feeling' which starts with the senses and then the feelings, instead of reasons and judgements (Hill, 2003d; Packard, 1957; Roberts, 2004b; Zaltman, 2003). This new model (Figure 2- 3) illustrates that consumers do

not make rational decisions but rather use intuition; most of our decision making is done subconsciously. The consumer's response process has more to do with feeling than thinking. This is why many corporations, such as Coca Cola, 3M and Ipod, are trying to target consumers' emotions rather than giving them a rational reason to buy.

| The Decision-Making Process | | |
|------------------------------------|---------------------|-----------------------------|
| Variable | Old Model | New Model |
| Decision Making | Rational | Intuitive |
| | Conscious Reasoning | Unconscious Processing |
| | Fully Aware | Limited Knowledge |
| Response Process | Learn - Feel - Do | Sense - Feel - (Think) - Do |
| Emotion | Secondary | Essential |
| | or Irrelevant | |

Figure 2- 3 Comparison between the old decision making model vs. new decision making process (Hill, 2003a, p. 27)

Hill's new model is useful to this research as it has greatly contributed to marketers' and designers' understanding of how to communicate emotionally with consumers through the use of the sensory. This research study will attempt to expand on these new design thoughts and methods to assist designers of the future to create successful design campaigns. The understanding of sensory logic enables designers to be fully conversant with how to manage consumers' experiences to enhance design strategy that communicates to audiences in a physical, mental and emotional way. Therefore to communicate emotionally with consumers, creating a dream through good storytelling is the foundation of marketing and design tactics.

2.6. LOVEMARKS

"The essential difference between emotion and reason is that emotion leads to action while reason leads to conclusions." (Roberts, 2004, p.42).

Kevin Roberts¹⁰ has reemphasised that human beings are powered by emotion rather than reason (Hill, 2003a, 2003b; Roberts, 2004c). He agrees with both Jensen and Longinotte-Buitoni and brought “Lovemarks” to the industry in 2004, an extension and elaboration from the foundation of the “Dream Society”. He suggests that “Lovemarks” is the only way that business can cope with the rapid changes of industry and raise consumers’ emotional temperature. “Lovemarks” is all about creating a meaningful relationship with the targeted consumers, and this personal relationship may lead to action through effective communication and persuasion (Patty, 1999). “Lovemarks” distinguishes products or services from the “me too” products in the industry. At the same time it also enables products or services to have a “long-term love affair” with their consumers. “Lovemarks” gives the brand a new meaning and identity to the consumers through good storytelling (Roberts, 2004c)

In the theory of the “Lovemark”, recognition, respect and trust are the three major aspects of what most businesses are competing for. Through the growth in technology and the corrosion of distinction, the rapid simulation of innovation and the

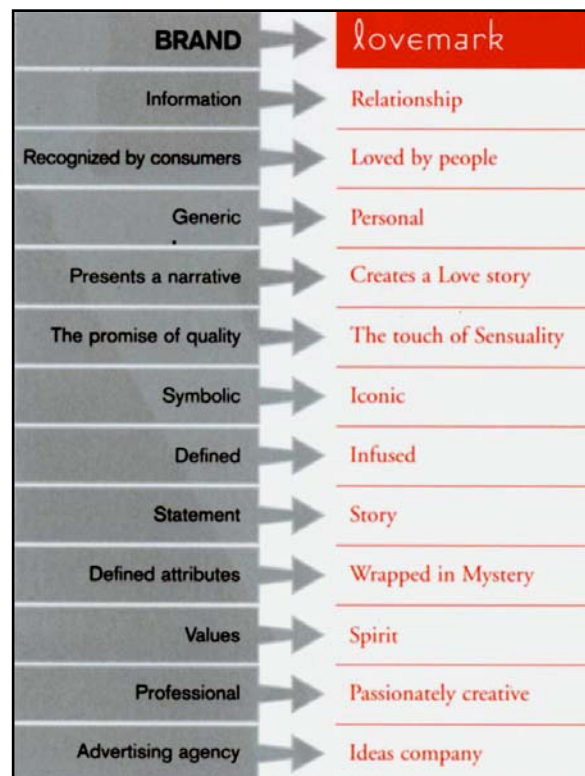


Figure 2- 4 Brand vs. Lovemark

(Roberts, 2004c, p. 70)

¹⁰ Kevin Roberts is a prominent international business leader, a passionate advocate for New Zealand and a provocative speaker on contemporary issues. He is New York-based CEO Worldwide of Saatchi & Saatchi, also the Professor of the Sustainable Enterprise at the University of Waikato (Roberts, 2004a).

standardisation of product performance ultimately handed the bargaining power back to consumers. As with the “New Consumer” concept (Lewis & Bridger, 2000), consumers determine the destiny of brands.

The evolution of brands has been from products to trademark to brand. The concept of the “Lovemark” it suggests brands are now out of date and have evolved into “Lovemarks” (Roberts, 2004d). Roberts has summarised in Figure 2- 4 the notion of brand changes over time. Previously, the product attributes were passed to consumers via information whereas the new strategies reach customers through personal relationship building, story or love storytelling and the use of emotion to touch the heart of consumers. According to Roberts, “Lovemark” is the ultimate resource for future products or service promotions, and each “Lovemark” is infused with mystery, sensuality and intimacy. Mystery is the combination of stories, metaphors, dreams and symbols. Sensuality, similar to Hill’s (2003) concept, is the emotional connection through different sensors such as sound, light, scent, touch and taste. Intimacy is adjacent to family, partners and customers without being seen (Manafu, 2004).

As designers, we need to look at the things people long for, fantasise about and love. Roberts has designed a Love/Respect Axis Figure 2- 5 to plot the heat of emotions. “Lovemarks” falls into the highly respected and highly loved category, which makes it irreplaceable and irresistible. This is a good mapping tool for companies. Through the understanding of this axis, designers or marketers are able to identify the current status of particular goods or services; this helps an organisation move into “Lovemarks”. The researcher has used this model to identify the evolution of “Pump” bottled water in a later chapter.

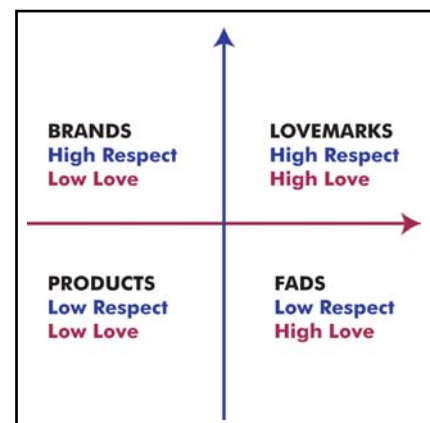


Figure 2- 5 Love / Respect Axis
(Roberts, 2004c, p.149)

2.7. A WHOLE NEW MIND

A Whole New Mind is a recently published book by Daniel Pink (2005). Unlike other authors who have taken marketing, buyer behaviour, advertising and branding perspectives as subjects Pink writes from a design angle in his view of the marketing and branding industry. At the HOW Design conference (2004), he emphasised the theory of creativity, innovation, empathy and design merging as a whole in the future economy. The future economy will be oriented and belong to “right brain” creators and empathisers such as artists, inventors and designers, instead of the “left brain” workers (Pink, 2005b). Pink’s theory has great relevance to this research project as it provides an insight into the potential role of designers in the future business model where they will no longer be treated as machine operators but as innovation creators and thinkers.

The change from the “left brain” to the “right brain” will be due to three uncontrollable forces: abundance, Asia and automation (Fox, 2006). The concept of abundance reflects the thoughts of previous authors (Jensen, 1999a; Lewis & Bridger, 2000; Longinotti-Buitoni, 1999b); that is, the first world people are becoming more prosperous than ever before. Although, there is still poverty in society, the standard of living has increased for the vast majority. Like the essence of the “hierarchy of needs” and the ERG model Figure 2- 1, when one level of needs has been fulfilled, people move up the ladder to seek satisfaction of higher needs. As many other authors (Hill, 2000; Roberts, 2004b; Sanders & William, 2003; Sanders & Creamer, 2004; Zimmerman, 2000) have pointed out, price competition and functional attributes are no longer good enough for business. In the period of abundance, logical, rational reasons and functional needs are inadequate. This inadequacy has made design critically crucial to businesses. The innovation and creativity of designers can place a product’s physical benefits beyond its value, and make the product or services more enticing, beautiful, attractive and meaningful to the users.

According to Pink (2005a), the concept of Asia mainly deals with the shift of manufacturing and technological jobs from many developed countries to Asia. Cheaper labour has attracted many countries to invest in Asia. This outsourcing of jobs has caused the redundancy of

millions of categories of workers in the developed world. Asian outsourcing emphasises that remaining jobs will be centred on building relationships and creating emotions rather than manipulative logic and detailed routine work.

Automation had a big influence in the Industrial Age, and it will have a big impact in this new society. Through the rapid advancement of technology, many routine tasks have been and will be further taken over by robots and machines. High-tech jobs will be substituted with high-concept and high-touch jobs which constitute the “six senses”: design, story, symphony, empathy, play and meaning. The high-concept jobs are those which have the ability to create beauty and emotions through persuading stories. High-touch tasks involve the ability to sympathise and to understand the delicacy of human interaction. Both high-touch and high-concept cannot be operated by technologies; therefore automation is going to move up design disciplines in status in future industry.

Pink expressed the idea of a new world that becomes less valuing of the linear thinker due to the rise of the three A's (Abundance, Asia and Automation). He pointed out the importance of the “right brain” thinker who can interpret, recreate and articulate the conceptual ideas of design. Thus innovation will be the key ingredient to success in the Western world while the routine and manual tasks will be replaced by computer and/or outsourced to Asian countries. Even though Pink provided a good predication of the future, two main issues have been pointed out showing that his “whole new mind” is biased (Hwung, 2005). Firstly, this concept can only be applied to Western countries, while Asian countries are still limited to the routine and manual work exported from the Western world. Similarly to the criticisms of both “Dream Society” and “Selling Dreams”, Pink’s theory cannot cover the whole world, rather than a more specific part such as the first world countries. Secondly, Pink claims that designers will be the key elements in the coming age; however this concept may be overly subjective as he did not envisage cultural differences, or whether this effect of design is appropriate to all cultures. To many of the countries, especially those in Asia, the design professions still have not yet been noticed; also, all developments and changes take time; and the researcher does not agree that “right brain” thinkers will dominate the coming age rather than the combination and working together of the “bring brain” and “left brain” thinkers.

2.8. SUMMARIES

| | | | | |
|---------------------------|-----------------|--------------|-----------------------|---------------|
| Society | Agrarian | Industrial | Information | Dream |
| Economy Offering | Commodities | Goods | Services | Experiences |
| Nature of Offering | Fungible | Tangible | Intangible | Memorable |
| Key Attribute | Natural | Standardised | Customised | Personal |
| Buyer | Market | User | Client | Guest |
| Factor of demand | Characteristics | Features | Benefits | Sensations |
| Brand Phase | (Prebranding) | Traditional | Identity | Experiential |
| Orientation | | Product | Mass Communication | Customisation |
| Connection | | Attributes | Imagery | Story Line |

Table 2- 2 Literature Review Summary

Table 2- 2¹¹ is designed to summarise various issues and point of views in the literature review. *Economy Offering* (Pine, 1999) looked at societies (Jensen, 1999a) from an economic perspective. In an “Agrarian” society, the economy offering was commodities that were the raw materials extracted from the natural world such as minerals, animals and vegetables. After these raw materials were prepared, such as by being harvested or slaughtered, companies then transferred these goods in bulk to the market. These goods are called fungible goods as there is no differentiation among the products. In the “Industrial Society” companies processed the bulk raw materials into tangible goods that could be consumed immediately. The traditional branding began in the “Goods” economy and continues until the present day. The factory-made and mass-produced products are the result of traditional branding that contains logos and tags to distinguish anonymous “me too” products. The common characteristic of these goods is that they are generally standardised with little differentiation;

¹¹ This figure was summarised from Pine, 1999, p. 6, and Hill, 2003, p. 133.

however the key attributes, features and functionality remain the same.

In the “Information Society” the product is individually customised to each client. In the “Service Economy” branding becomes an important factor as products can be easily differentiated through the creating of brand identity. Through the rise of television, mass media has allowed advertising to project product images and identities. This is the beginning of creating sensory clues through advertising imagery. Companies no longer merely emphasise the functional features of a product but also the benefits that companies can offer. Thus, the brand identity is required for each product or service as customers are not just buying the product itself but also the services accompanying the goods.

In the “Experience Economy” (“Dream Society”) companies use goods and services to stage memorable events to enhance the experience for their guests (customers). In this economy customers are not merely looking for the product or service that companies can offer but rather the customised experience they can gain. The task of branding is oriented to create intimate and unique experiences for the target consumers. As we have previously discussed in the rising of the “New Consumer”, the search for WIFM (What’s in It For Me?) has forced companies to create unique stories for the limited customers who are privileged enough to participate. These stories create desire and sensation for these customers who wish to be associated with the stories that the company told. Thus there have been many later writers or theorists (Hill, 2000; Jensen, 1999a; Longinotti-Buitoni, 1999a; Roberts, 2004b, 2004c; Sanders & William, 2003; Sanders & Creamer, 2004; Zimmerman, 2000) who have written about selling dreams through good storytelling or making products or services become a “Lovemark” to their consumers.

We have to realise that society will not change dramatically. In this chapter the researcher has discussed in depth and reflected on the selected theories and literature, the effectiveness of storytelling, the development of the dream theory, the arriving of the “New Consumers” and the rising of “right brain” thinkers in the coming age. These theories and the literature have been either mentioned or used to analyse the methodology result in a later chapter.

CHAPTER 3

M e t h o d o l o g y

Methodologies are tools, techniques and approaches used to gain information to solve problems or answer questions, thus to make the research framework more clear (Leedy, 1997). This research intends to generate information and insights in visual communication design.

A phenomenological methodology is used in this research project to discover and understand consumer perspectives and social phenomena in descriptive (Wisker, 2001) and interpretive (Kopez & Willis, 2004) ways. The descriptive research method is used to discover phenomena, and to capture detailed information and threads to draw a parallel to the research aim. The interpretive research method is carefully structured and designed to articulate the research findings in order to generate useful insights for visual communication design practices.

Both qualitative and quantitative research methods are employed. Qualitative research methods are used to examine the social phenomena with a wider lens, such as the study of social reality, individual subject beliefs and perceptions (Pintrich & Schunk, 1996). Quantitative research methods focus on a predetermined set of variables using a narrower lens, through the use of systematic and quantifiable data to link the investigated variable from the parent population (Brannen, 1992; Bryman, 1989, 1992; Leedy, 1997).

3.1. RESEARCH DESIGN

Figure 3- 1 demonstrates the research design for data collection. Depth interviews and a case study including a field study, focus group and a survey was used either qualitatively or quantitatively. All the methods were designed to understand the psychic and emotional values of the consumer decision-making process and the ability to design to consumers' emotions. These methods enabled the researcher to provide a greater validity of results and a generalisation of the theory behind the research aim by complementing the research project with the cross-examination of the collected data.

The qualitative research method is the main research technique of this project. However a quantitative survey was used to explore and quantify the relationships between the chosen variables and themes of the emotional reasons people consume bottled water. It is hoped that the research findings may clarify and identify the socio-cultural aspects of changes in buyer behaviour through the empirical analysis of the proposed research subjects.

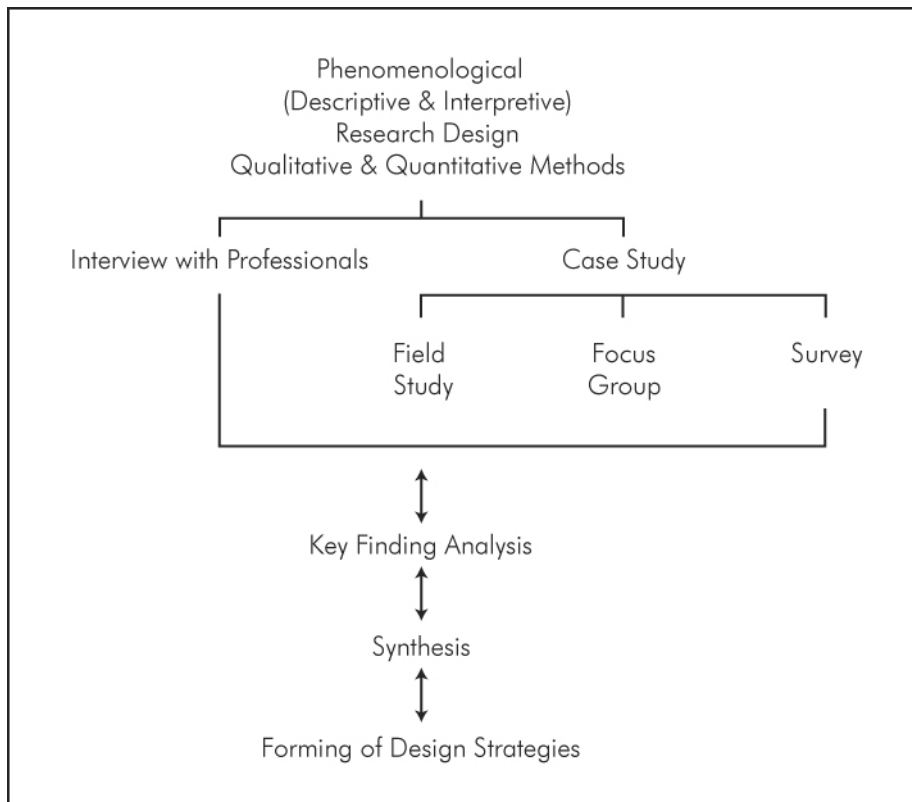


Figure 3- 1 Research Methodology Plan

3.2. INTERVIEWS WITH PROFESSIONALS

The interviews with professional designers and marketers were conducted to generate primary and first-hand information from the general market. This method presents a broad view of the past and present design market, which enables the researcher to gain a broad-spectrum insight of the design industry. The aims of the interviews are, firstly, to distinguish the changes in the design industry through interviewees' professional experience, secondly, to classify the effective ways of promoting products or services in the marketing and design industry, and, thirdly, to identify the need for interdisciplinary knowledge/understanding on the part of designers.

While often time consuming, a depth interview is an effective method of creating a snapshot of the requirements and concerns of the contemporary design industry, which may be used to predict the trends of the future (Patten, 2004). This method enables the researcher to have the flexibility to control the circumstances so that information is collected in a consistent fashion (Minichiello, Aroni, Timewell, & Alexander, 1990; Moore, 2000). Depth interviews give the researcher the opportunity to find out respondents' beliefs, opinions and perceptions (Joppe, 2004; Kumar, Aaker, & Day, 2002; Wisker, 2001) regarding changes in buyer behaviour and the ways of telling a good brand story in the contemporary design industry.

Although the literature review has provided some understanding of the research topic, this knowledge is not sufficient to provide all the answers. A semi-structured interview technique was used in the interviews and all respondents were encouraged to describe and to tell their own stories on creating design and marketing strategies. The researcher's intention was to seek information that could be compared and contrasted with the research aim; therefore it was proposed that opened-ended questionnaires be used in order to elicit insights and knowledge that may not yet be released on the market.

In order to get a different range of views, interviews were held with a marketing director, art director, lecturer and the principal of a design agency in order to explore current trends in the contemporary design and marketing industry. A description of interviewees' company background, publications and ideology had been studied and analysed prior to the interview. The interview was recorded, analysed and compared with others to assist the understanding of how marketers, designers and directors view the past and current design industry, their perception of the way emotions are used especially in selling dreams and "Lovemarks" to create better brand stories and the future tendencies of the design industry.

3.3. CASE STUDY

The case study has been widely used as a research instrument for data collection and building theory. The purpose of the case study is to find, produce, explain, and evaluate the phenomenon of consuming “bottled water” in New Zealand. The intention of using various methods (field study, focus groups and survey) within the case study is to cross-examine the research findings. Both interviews with professionals and case study result aspects are articulated and explained in Chapters 4 and 5.

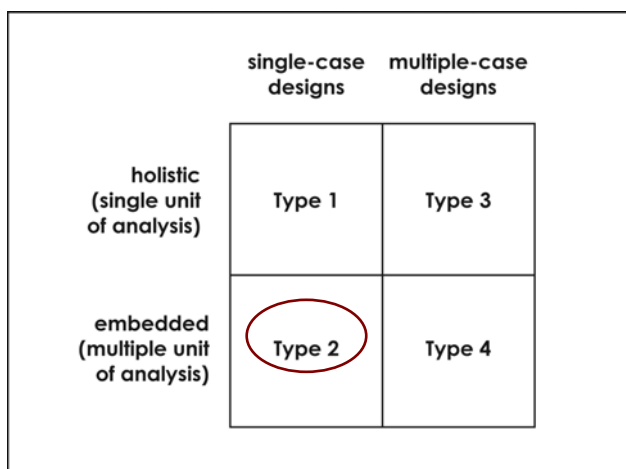


Figure 3- 2 Basic Types of Designs for Case Studies
(Yin, 1994, p. 39)

The case study is an empirical investigation in real life to find out a particular phenomenon or patterned behaviours (Robson, 1993). There are many types of case study design; for the purpose of this research; “Type Two” (Figure 3- 2) single-case designs with embedded multiple units of analysis was applied to this case study (Yin, 1994). “Single case design” is the

most common design for the majority of case studies, and three conditions have to be met: firstly, the research has a clear and specific research aim. The researcher aimed to confirm, challenge and even build theory from the data gathered from the case study. Secondly, the researcher wished to design a unique case; that is investigating the use of storytelling creating dreams and “Lovemarks” in promoting “Pump” bottled water. Lastly, the finding hoped to offer a case that provides the opportunity to observe and analyse the phenomenon in the bottled water industry.

The researcher is aware that the outcome from this single case study may not be regarded as a complete study on its own; also, the result might not be what was predicted. The researcher acknowledges that one unit of analysis could create bias due to the focus on the subunit level rather than a larger unit of analysis. However the researcher has tried to minimise these pitfalls through the cautious design of the methodology.

There are various ways of writing a case study, such as a scientific journal, a suspense structure, as narrative or comparative, or as chronological theory and subsequence (Wisker, 2001). For the purpose of this thesis, the case study was written with a comparative structure (Robson, 1993). Comparative structure enables the researcher to compare two or more findings sequentially with different explanatory or descriptive frameworks. This structure aspires to provide sufficient information to the reader so they are able to judge which narratives and justifications are the most suitable for the data.

3.3.1. Research Planning

The researcher decided to use bottled water as the vehicle to establish the extension of emotional purchasing to find out the importance of the psychological, behavioural and emotional factors that influence the promotion and design of bottled water in the New Zealand context. The goals are to determine what kinds of visual communication design strategies have been used in relation to buyer behaviour to effectively communicate and persuade the target audiences to make a purchase and determine whether the storytelling, dream theory and “Lovemark” place any impact at the prompting and designing of the bottled water campaign. The bottled water brand “Pump” (Figure 3- 3) was selected for this case study. “Pump” is manufactured by Coca-Cola Amatil which is the leading bottled water brand in New Zealand. Within the case study, a field study and a survey were conducted and two focus groups set up. The following describes key methods the study used to collect data. Please note that all the following methods were approved by the Auckland University of Technology Ethics Committee guideline. (For more information please refer to Appendix 1.)



Figure 3- 3 Case study subject “Pump”

3.3.1.1. Field study

The field study is a review of the current New Zealand bottled water industry and the evolution of "Pump". A literature review of the development of the bottled water has been studied, followed by the analysis of "Pump" promotional and visual communication design strategies from their instigation in 2002 to 2005 to find out whether there are changes in their brand or visual communication design strategies thought out the years. The researcher has also interviewed the "Pump" brand and media manager to generate first-hand information regarding the design and the promotion of the brand, and the interview results are incorporated in the field study. The researcher uses the field study to explore and examine whether "Pump" has used emotions, dreams, feelings and aspirations by the brand storytelling that marketers and designers have used within their marketing and design strategies in promoting "Pump".

3.3.1.2. Focus group

The focus group technique is an efficient way to help the researcher to focus on salient aspects of the researched area. It has the potential to provide richer information from the focus respondents. This technique is designed to collect information from a small selection of people through group discussions. The use of the focus group in this research project was to enable the researcher to receive a wider range and deeper reach of responses. The research data was compared and contrasted with the field study and survey to generate new research findings that would enrich the research project.

The focus group technique also aimed at analysing the complexity of consumers' motivations, behaviours and emotion towards "Pump" consumption. The focus group hoped to generate a range of views though cross-examining the opinion of participants. Through the use of this qualitative research method it was intended to explore and explain consumers' real attitudes, emotions, aspirations, behaviour, motivations and experiences beyond the obvious reasons of consumption. Focus groups are beneficial to this research as they allows researchers to analyse, compare and cross-reference the interview transcripts in conjunction with focus group results to ascertain whether the perceived objectives are achieved and correspond with those of marketers, designers and consumers.

The major limitations of using this method for this research project are, firstly, a concern that not all participants would contribute during the group sessions; secondly, there might have been a dominant person among the group who distracted other participants' points of view; and, lastly, it may have been difficult to extract an individual participant's point of view (Dawson, 2002).

Interviewers must try to minimise these issues by, firstly, encouraging all participants to contribute to the session. A friendly and comfortable environment was provided for the participants. The purpose of focus groups was to gather insights and personal viewpoints. Secondly, interviewers aimed to determine what kinds of messages, stories and emotions, especially to do with dream theory and "Lovemarks" have been encoded by "Pump", if this indeed has happened, and how consumers have decoded those messages.

3.3.1.3. Survey

A survey is a research method frequently used across all industries to characterise knowledge from individual attitudes or behaviour. A survey asks respondents for information using verbal or written questions, and is an effective way of assembling information and data analysis. Surveys have been extensively used to study attitudes and behaviours because questionnaires provide direct responses to the intended aim (Burns & Bush, 2000; Wisker, 2001). There are three reasons for the use of a survey for this research. Firstly, standardisation: all respondents were asked the same questions with the same response option. Secondly, ease of administration: the survey allowed participants to read the question and fill out the questionnaires themselves. Thirdly, suitability to statistical analysis: the survey enables the researcher to provide numeric information and hence allows the researcher to decipher the patterns or common themes that hide behind the raw data.

Through the combination of the field study and focus groups, similar themes were gathered and recorded for the purpose of finding correlations and reconfirming the results to ensure validity and reliability. A survey with one hundred participants was carried out not only to cross-examine the research findings, but also to generate insights from the participants. The questionnaire within the survey was composed of close-ended questions and a seven-point

Likert scale for the convenience of research coding and the generation of statistical data. The data collection method for this survey was a self-administered survey (Burns & Bush, 2000); that is the questionnaire was filled out by each individual respondent. This method enabled respondents to control the participating time. The risks that the researcher needed to take in using this method were that respondents might not have completed the survey or not answered correctly and, in the worst case scenario, respondents might refuse to return the survey.

The limitation of both the focus group and the survey is mainly validity and reliability. The result may be misleading because consumers may not want to tell the truth. Especially with the survey, participants might want to rationalise their feedback or provide responses that they think the researcher wishes to hear rather than their exact motivations, feelings and beliefs, unlike the focus group, which allows one to prompt participants to generate a deeper insights and reasons. At the same time, the scale of the research samples for the survey was not big enough to cover all the population in New Zealand. However this is a scoping survey and it is not supposed to be treated as a representation of the whole population. It is looked upon as the foretaste of the research subject and provides a base for further research if required.

3.4. SUMMARIES

Due to the complexity of this research project and the fact that all methodologies have their specific strengths and weaknesses, both qualitative and quantitative research methods are used within the phenomenological research framework. This framework is used to discover new information and to explore phenomena such as social and consumer buying behaviour changes to enable visual communication designers to create effective design strategies. The data was collected to test the validity of the research aim, that is to do with the psychic and emotional values of the decision making of consumption, and was analysed in a cross-referenced way from the various methods. The researcher has identified the reasons for using this particular method to address the research aim, and the advantages and disadvantages of each used method have also been addressed. The similarities and differences are interpreted and reflected upon in Chapters 4 and 5.

CHAPTER 4

Results and Key Findings

This chapter is divided into two parts. Part I presents key findings obtained from interviews with professionals in the design industry. Part II summarises the key findings of the case study from the field study, focus group and scoping survey.

4.1. PART I – INTERVIEWS WITH PROFESSIONALS

4.1.1. Background of interviewees

1. Designer C

Designer C has been a practicing graphic designer and design principal for Design Associates Ltd for more than 20 years (Clark, 2005). Designer C is the former president and current graphic representative of DINZ; he has been a convenor of the Best Design Awards three times. Designer C has served as a Chairperson of the AUT Graphic Design Advisory Board for over 13 years and was awarded the AUT Honorary Associate Award in 2001 (DINZ, 2005).

2. Marketer A

Marketer A (Marketstorm, 2005) is the Marketing Director of Marketstorm, and his main responsibilities are to organise the company and get major clients. Marketer A has worked in various of the world's largest advertising agencies, including Clemenger, Y & R, Saatchi & Saatchi, DDB Needham. His previous experience spans creative copywriting, TV and radio production, account management and teaching new media. In 1998 he created his own design company called Designstorm. Due to the demand of the clients who called for marketing services he changed his company name to Marketstorm. Marketstorm is no longer just a design house; it also provides marketing services to its clients. Being a marketing director for Marketstorm, Marketer A thrives on the satisfaction of working with clients to help them achieve their business goals.

3. Educator S

Educator S is currently the Director of Design Management at the Unitec Institute of Technology. He has degrees in electrical engineering and industrial design and has been teaching and consulting in product design and development for many years. His interest areas are design management, strategic design, and creativity and innovation (DINZ, 2005).

4. Strategist D

Strategist D's professional experience spans projects relating to strategic planning, business and economic development planning, enterprise development, strategic marketing, communications management, contextual mapping, stakeholder relationship audits, community identity, brand identity, place marketing, experience marketing and community relations. She has been invited to advise on over 70 economic developments, including city revitalisation, creative industry and place-marketing strategies, and has used innovative methodologies to undertake ethnography, aspiration audits, culture audits, experience audits, community building and brand-positioning strategies. Strategist D has also headed several international design awards programmes and has been the recipient of numerous international awards for leadership in strategic management and organisational identity.

4.1.2. Sample Interview Questions

This section outlines the summary of the interviews conducted. Interviews were divided into three sections. The first section focused on marketing, with the intention of revealing buyer behaviour and awareness of branding. The second section looked at the role of contemporary designers. The researcher investigated the role the designer has played in the industry and the industry expectation of the professional designer. The last section, the conclusion, was a summary of the interviews and a discussion of the future of the design industry. All interviewees were asked the same questions as follows.

Section I: Marketing - Buyer Behaviour and Branding

1. Have you noticed any changes in the design industry from the last decade to the present?
2. What do you see as the key ingredients for a marketing strategy in promoting product or the service industries?
3. What do you see as the key ingredients for a good design strategy in promoting products or services?

Section II: Contemporary Designers

4. What are the roles that designers normally play in the promotion cycle?
5. How do you or your marketing team work with designers?
6. Do you think there is a greater need for contemporary designers to be knowledgeable in branding, buyer behaviour and marketing, and why?
7. What and why are the three most important things that a designer needs to think of before designing, and why?

Section III: Conclusion

8. Where do you see the design and marketing industry going in the next ten years?

4.1.3. Interview Results

The opinions of the four interviewees are polled in the following summary.

| Section 1 Market – Buyer Behaviour and Branding | |
|---|--|
| 1. Have you noticed any changes in the design industry from the last decade to the present? | |
| Respondent | Key Comments |
| Designer C | <ul style="list-style-type: none"> ● Digital revolution: increase use of computer in design ● Increase in in-house design ● Design houses are offering more services ● More awareness of: <ul style="list-style-type: none"> → other services providers → buyer behaviour → how branding works with design industry → the way each of the parts of the marketing services provider fit together → how design can add value to a particular product or service ● If you do not understand the above-mentioned subjects, it is quite difficult undertake design for someone else ● Not all designers are required to know all these subjects as long as they have creativity |
| Marketer A | <ul style="list-style-type: none"> ● The price of design has not gone up ● Technology has made things faster and easier ● Design principles from the marketing point of view have not changed that much ● Increased awareness of branding ● Designers have to wake up |

| | |
|---|---|
| Educator S | <ul style="list-style-type: none"> ● Design is something that can create innovation and intellectual property ● Designers are now working as a team, thus demand multidisciplinary knowledge ● Design services are getting commoditised ● Newly graduated design students do not have multidisciplinary thinking ● Innovative designers can still survive however; the level of sustainability varies |
| Strategist D | <ul style="list-style-type: none"> ● Design is moving away from simplification to become more cluttered ● The early NZ design industry's main focus was simple, with limitation of colours for packaging, but designs were crafted ● Advance of technology and multiculturalism makes individuals become an entity of economic unity rather than an organisation ● Design now has become more campaign orientated ● Designers have been driven by the demand of the market |
| <p>2. What do you see as the key ingredients for a marketing strategy in promoting products or the service industries?</p> | |
| Respondent | Key Comments |
| Designer C | <ul style="list-style-type: none"> ● 4 Ps: Place, Price, Promotion and Product ● Mixture of creativity and organisation ● Good brand strategy ● Not all about telling a good story, as brand history builds up the brand |
| Marketer A | <ul style="list-style-type: none"> ● Tell people to buy and give them a reason to buy ● Have to tell a good story ● The theory of "Lovemark" and selling dreams only works well with expensive brands |

| | |
|---|--|
| Educator S | <ul style="list-style-type: none"> ● Depends on the type of business and the level of establishment of the corporation ● Not just focusing on the consumers ● Telling a good brand story ● The use of branding in marketing is to compete for choice and that is what we are looking for ● People normally underestimate the amount of emotion in decision making |
| Strategist D | <ul style="list-style-type: none"> ● Understanding the customer and following them in line to capture their social value, business value and business's social responsibility are the vital issues that need to be taken into consideration in the forming of marketing strategy ● Understanding and appreciating the core value of what customers want and feel ● Sceptical about the importance of telling brand stories through creating dreams and "Lovemark" to promote products and services because the writers on these topics just reemphasise and repackage original theory that already existed in the relevant disciplines ● The best marketing strategy using a story should be that the story drives design and the design incorporates the contextual analysis of the story into the design |
| <p>3. What do you see as the key ingredients for a good design strategy in promoting products or services?</p> | |
| Respondent | Key Comments |
| Designer C | <ul style="list-style-type: none"> ● Its all depends on the type of product ● Graphic designers are able to come out with a nice brochure and leaflets, but there is not much they can add to that ● Graphic designers need to know as much as possible about the end users |

| | |
|--------------|---|
| | <ul style="list-style-type: none"> ● Graphic designers can communicate emotions quite strongly through good photography and illustration ● A good design strategy can be carried out through: <ul style="list-style-type: none"> → briefing from the client → research → initial ideas → further ideas after the feedback → completion of the job ● Designer C employs graphic designers for their: <ul style="list-style-type: none"> → experiences → creativity → technical ability in new media |
| Marketer A | <ul style="list-style-type: none"> ● Designers need to deal with the media properly ● The creativity has to be quicker, faster, leaner and meaner ● Learn to work within the budget ● Designers need to understand the selling process and what is required from them |
| Educator S | <ul style="list-style-type: none"> ● Design exists in an organisational context; therefore designers and design strategies have to be cognisant of an organisation's operation ● Design needs to have a more systemic and differentiating approach, not only for consumers, but with different types of customers |
| Strategist D | <ul style="list-style-type: none"> ● Mapping of context which includes: <ul style="list-style-type: none"> → Natural landscape of the consumers → Physical environment of the consumers → Social profile of the consumers → Cultural profile of the consumers → Intellectual profile of the consumers → Spiritual profile of the consumers |

| | |
|---|---|
| | <ul style="list-style-type: none"> • The cultural and spiritual profile does not mean religion per se: the knowledge of cultural and spiritual understanding, such as to do with tradition, ritual and historical background, needs to be understood and integrated into design • Overcome the personal preference and ego to view the strategy in an incorporating way to be able to communicate the core idea and message that needs to be transmitted to consumers |
| Section 2 Contemporary Designers | |
| 4. What are the roles that designers normally play in the promotion cycle? | |
| Respondent | Key Comments |
| Designer C | <ul style="list-style-type: none"> • Designers played a limited role ten years ago • Designers have more involvement with the market people |
| Marketer A | <ul style="list-style-type: none"> • In the past they have had less involvement in the promotional cycle • Technological advancement changed everything • Contemporary designers have to sit up and become better • To have basic knowledge of the product and what they are trying to sell • To understand the target market • To have a proper understanding of balance, of typography, form, composition and readability |
| Educator S | <ul style="list-style-type: none"> • The designer's role played in the promotional cycle is the storytelling, within the brand story • In the look and feel aspects. In the communication in terms of the visual communication rather than just distribution |
| Strategist D | <ul style="list-style-type: none"> • Designers play the role of giving their idea to be tested by the market to see what kind of medium their work can be applied to promote their idea • Contribute to every part of the promotion cycle from start to the end |

| 5. How do you or your design team work with the marketers? | |
|--|---|
| Respondent | Key Comments |
| Designer C | <ul style="list-style-type: none"> ● Marketers give you a brief and debate or discuss the brief ● As the project begins to come alive, there is a lot of interaction between marketers ● They normally tell you the broad viewpoint instead of telling you what they want in the design ● They probably give you some examples of competing products. It is required you to come up with a different idea ● They give you the 100% right to be creative instead of telling you what they want ● With marketers who knows the product very well, they know what they want you to do ● It is a very big part of research for me and my team to understand the end user ● Generally speaking, marketers are idea people, because they study the market all the time ● There are about 20% of designers involved in the marketing; it all depends on the quality of the designer |
| 5. How do you or your marketing team work with the designer? | |
| Respondent | Key Comments |
| Marketer A | <ul style="list-style-type: none"> ● Everything starts with a brief ● The marketer sometimes is the one who comes out with the idea even though the designer's input may be valuable; it is all about efficiency ● Then the job to is passed to the designer ● In Marketer A's experience, he very rarely uses all designer's ideas, unless they are really good designer |

| 5. How do you see marketers work with designers? | |
|--|--|
| Respondent | Key Comments |
| Educator S | <ul style="list-style-type: none"> • Many New Zealand companies are sales driven rather than marketing driven, which means sales are the key driver of design in New Zealand • The promise of design creates risk and there is a lack of trust because profit can be shown on the annual report but design cannot • Not all designers need to understand buyer behaviour before they design; however visual communication designers are required to have a clear understand about the packaging, logo and brand design • Buyer behaviour is part of the whole process of interdisciplinary or multidisciplinary work |
| Strategist D | <ul style="list-style-type: none"> • Commission designer; brief and educate designers by bringing them into a team • Incorporate designers into a team with flat organisational structure • Establish a long-term relationship with the designer. In Strategist D's case she has been working with the same group of designers since 1993 • Work closely with designers through the whole design process |
| 6. Do you think there is a great need for contemporary designers to be knowledgeable in branding, buyer behaviour and marketing, and why? | |
| Respondent | Key Comments |
| Designer C | <ul style="list-style-type: none"> • There is an increased requirement for designers to be knowledgeable in branding, behaviour and marketing • Many designers that Designer C has interviewed have commented that the design industry has never been as competitive as now |

| | |
|--|---|
| | <ul style="list-style-type: none"> • Designer C does not think that young designers require this knowledge to begin with because they will pick it up as their experience increases |
| Marketer A | <ul style="list-style-type: none"> • If designers want to involve themselves more in the planning, they have to have a good understanding of how people buy and how people read advertisements • A lot of marketing principles have been proven to be correct, but things change over the years • It is the designer's responsibility for their own situation especially when they have the opportunity • Marketer A suggests that schools should teach commercial design rather than merely design |
| Educator S | <ul style="list-style-type: none"> • There is a need for visual communication designers to study at the postgraduate level • The better we understand the design business process, marketing, design, sales and accounting the better we will understand where we fit in, and perhaps know if we can have a bigger voice or smaller voice |
| Strategist D | <ul style="list-style-type: none"> • Designers need someone to guide them on how to communicate their idea through to the client. Currently there is a misunderstanding of designers, who are perceived to be arrogant and are not willing to compromise their idea to fit in with the client |
| 7. What are the three most important things that a designer needs to think of before designing and why? | |
| Respondent | Key Comments |
| Designer C | <ul style="list-style-type: none"> • To understand the brief very well • Know the client • Know the way the client operates and the rules of using the brand |

| | |
|---|--|
| Marketer A | <ul style="list-style-type: none"> • What is the purpose that they are designing for • What is the whole end result required • What is required and what is really needed • Designers need to be economical with their design |
| Educator S | <ul style="list-style-type: none"> • On the user's side you need to think about: <ul style="list-style-type: none"> → Who is it for → What problem or problems is it going to solve → What problem is it going to solve for my client • Design is about multiple solutions, multiple right answers, so which is the best answer for this particular problem |
| Strategist D | <ul style="list-style-type: none"> • Contextual analysis of the design brief through a narrative • 360-degree analysis of the environment of all different stakeholders • More funding to follow up with design down the track in two to three years' time to analyse the effectiveness of the design |
| Section 3 Conclusion | |
| 8. Where do you see the design and marketing industry going in the next ten years? | |
| Respondent | Key Comments |
| Designer C | <ul style="list-style-type: none"> • I think it will just be an evolution of where it is at the moment; and the increased use of technology • Increased emphasis on creativity and imagination • Probably move into more areas like video, which cause designers to learn new skills |
| Marketer A | <ul style="list-style-type: none"> • Today is the reflection of how it is going to be in the next ten years, but it is just going to be a little bit faster • People these days are generally bombarded by so much and so many. So people who win in marketing are the ones who are going to tell the best story at the best possible moment for the best product. So I think more niche marketing: the niche market will be the one that will generally make the most money |

| | |
|--------------|---|
| | <ul style="list-style-type: none"> • The design industry is going to be faster and faster • The design industry has only changed because of technology, therefore there is not going to be much change in the design industry unless there is a new technology |
| Educator S | <ul style="list-style-type: none"> • There will be a lot of merging in discipline of design and marketing • From the industry's point of view, financially there will be a lot of advertising houses merging together • At the end of the day, designers and marketers are both interested in the same thing, which is consumers' insights |
| Strategist D | <ul style="list-style-type: none"> • Designers need to collaborate with others • Design firms need to be multi-skilled rather than focusing just on design aspects • Knowing the cultural and physical environment of customers' profiles rather than merely getting the job |

Table 4- 1 Interview Results

4.1.4. Interview Summaries

Some of the comments of the interviewees are not directly relevant to the thesis topic due to the fact that some interviewees seemed to have preconceived ideas of what I should know rather than answering my questions directly. For example, all interviewees point to the obvious features of recent technology and the digital revolution that include developments in computer design, the increase in the number of design houses and that design has now become campaign oriented and driven by market demand. The interviewees agree that although there have been changes in the marketing industry there are still traditional strategies in use such as the 4Ps (Price, Promotion, Place and Product), buyer motivation and branding as the key effective approaches. A good design strategy is still very focused on traditional processes such as client briefing and research, dealing with the media and utilising creativity.

In terms of the role designers usually play in the promotion cycle, most of the interviewees again emphasise technology, branding and marketing. While again not directly relevant to the thesis topic, interviewees point out that the manner in which designers work with marketers remains traditional. Everything begins with a brief and the designer is less involved in the strategy side of decision making. This traditional approach is maintained by a designer's approach to designing in that the brief and the client are basic to the design process along with the purpose and end result of the design.

Overall, interviewees view the future as a development of the present with increased use of technology. While most of these insights are not extremely relevant to the thesis topic, they still provide a good basis for understanding the more relevant comments. The insightful information gathered from the interviewees that relate to my thesis are: there is increased awareness in buyer behaviour and branding in the design industry, multiculturalism has caused demands on multidisciplinary and interdisciplinary knowledge in the contemporary design industry, and a good marketing strategy is shifting from 4Ps to telling a good emotional brand story. Even though there is a change in the design industry, Strategist D still believes that marketers are the ideas people due to the early development of marketing theory.

As mentioned in Chapter 2, emotional stories can be visually presented and delivered through visual communication design, and they are an effective strategy to reach clients and consumers. All interviewees think it is critical to tell a good brand story. Both Designer C and Educator S commented that design is not merely an artwork but it adds value to the business products or services through innovation and creativity in storytelling. Nevertheless, Designer C added that he does not think that well-known brands need to provide a sentimental brand story as brand history builds up the brand. Marketer A suggested that an emotional story for all products and services is strongly required in the designing and promoting of brands. Strategist D elaborated that a story should be the driver of the design, and design should be incorporated in the contextual analysis of the story. For designers to do this, Educator S reemphasised that contemporary designers are starting to work with various disciplines, thus there is a greater demand for them to have a multidisciplinary knowledge. Consequently designers are like storytellers rather than operators; their task is to tell affecting stories to the readers.

In terms of the dream theory that includes “Dream Society”, “Selling Dreams” and “Lovemark”, none of the interviewees mentioned these until the interviewer prompted them. Some of the interviewees have little opinion about dream theory. However Marketer A has pointed out that both “Lovemark” and “Selling Dreams” work well only with expensive brands. Also, Strategist D is sceptical about the importance of telling brand stories through creating dreams and “Lovemark”, as she suggested these theories reemphasise and repackage the original marketing theory that already existed in the disciplines. In the Literature Review the researcher has highlighted that there are people who have pointed out the “Dream Society” created by Jansen only works in an ideal world. The effectiveness of the selling of dream theory by Longinotte-Buitoni and “Lovemark” by Roberts has been questioned. Even though both theorists suggested these models work for all products and services, as Marketer A and many readers and journalists have suggested, the examples given in the books are focused on luxury goods, thus, creating doubt concerning the usefulness of the models in a wider context.

While the interviewees provided extremely useful insights that reflect on the thesis topic, there are limitations to their individual insights. Designer C is representative of practicing designers, as his focus is perhaps more on the creative and innovative side of design than on marketing aspects. Although he realises the need for a change, his starting point tends to be within a design framework. At the same time however he does recognise that an understanding of marketing aspects is essential for a good designer.

Marketer A is a marketing director whose opinions are very focused on the marketing aspect. He placed some pressure on designers to understand marketing rather than focus on creative aspects. However although he firmly believes that designers should integrate themselves to gain more marketing knowledge by dealing with media and selling processes, he does not always utilise marketing-knowledgeable designers, himself still deeply believing that marketers are still the idea people.

Educator S is a director of design management with an engineering background. His focus is strongly on management and the educational aspects of design. His comments are the most in keeping with this researcher's, such as his belief in design as encompassing multidisciplinary knowledge. He suggested it is essential for a visual communication designer to study at the postgraduate level: consequently they will have a better understanding of the design business process. Even though he provided a valuable perspective, the validity and reliability of his opinions have to be considered. Educator S is neither a communication designer nor a marketer, and as such he is working from a theoretical perspective rather than a practical perspective, and as such his point of view may be open to criticism.

Strategist D is a planner and strategic manager. She approaches the topic of design from a social perspective and with less of a focus on design aspects and marketing principles. Her responses in the interview were those of a theorist, especially to do with the consumer aspect, with less practical application compared to the other interviewees. Strategist D laid emphasis on the testing of the design idea by the market, which can be harder to achieve in the majority of corporations due to lack of budget. However her ideas and goals are challenging and worthy of achieving.

On the whole, all interviewees provided useful information from different perspectives that enabled the researcher to understand the border spectrum of the contemporary design industry. A case study of “Pump” bottled water has been carried out and will be discussed later. The interview results have been compared and contrasted with the case study result in the final chapter for three purposes. Firstly, to check whether professionals’ opinions describe the current visual communication design industry. Secondly, are the researched subjects described in the Chapter 2, such as storytelling, dream theory and “Lovemark”, valid in the designing of the promotional and visual strategies? Lastly, to identify gaps in the research, so the further investigation can be carried out.

4.2. PART 2 – CASE STUDY

The main focus of this case study is to use the consumption of water as a vehicle to find out the importance of the psychological, behavioural and emotional factors that influence the promotion and design of bottled water in New Zealand. As alluded to in Chapter 3, this chapter is composed of three parts:

4.2.1. Field Study

4.2.2. Focus Groups

4.2.3. Survey

4.2.1. Field Study

The field study was undertaken in combination with interviews with “Pump” media and brand managers and published literature in the market domain through which it is aimed to gain first-hand information regarding the design and the promotion of the brand. Matthew O’Sullivan is the media manager of “Pump” for Coca Cola Amtil and he is responsible for divisible media negotiations and media strategies for new and existing product profiles. Megan Danize is the Senior Brand Manager for products like “Pump”, “L&P” and “Deep Spring” for Coca-Cola Amatile. Her job descriptions are oriented at maintaining the brand identity, creating the brand personality for “Pump” and liaising the media strategy with Matthew. Please see Appendix 2 for the outlines of the interviews that were conducted.

The following field study covers two aspects:

4.2.1.1. The bottled water industry

4.2.1.2. “Pump” progress review for the media and brand strategy

4.2.1.1. Aspect I: The Bottled Water Industry

“Consumers are spending \$26 million a year on bottled water that comes from the tap.”
(Chalmers, 2004, p. 9)

Many years ago, drinking water from the tap was not an issue; we used the same source of water to quench our thirst, wash our dishes and shower without asking any questions about its purity. Then bottled water was introduced into the market. At its initial introduction many people questioned the value of paying for bottled water when you could get it free from the tap (McCurdy, 2002; BBC-Reports, 2001).

Bottled water is now the star of the lucrative beverage market (White-Sax, 1997). The statistics show that in the year 2001 the total sales of non-carbonated mineral water was \$12 million (Gower, 2001) and \$16.6 million in 2002 (Paterson, 2003). According to an AC Nielsen report on 13 July 2003, total annual sales reached \$20.2 million in 2003 (Brent, 2003). The bottled water industry worldwide is coping with bottled water being the favourite drink for many people. In Japan the preference for bottled water has exceeded that for Coca-Cola, and the annual sale of bottled water tripled from 1998 to 1999. In the US bottled water sales rose from \$US 5.4 billion in 1990 to \$US 8.7 billion in 2003 (Paterson, 2003).

“Pump” held 11% of the market share in the New Zealand bottled water industry in January 2004 (Chalmers, 2004) and 23% in May 2005, which made it the category leader in the market (Pump, 2005). “Pump” is continuing to boom in the bottled water industry, with an average 20.4% annual market share growth per annum (Denize, 2005).

Much of the literature suggests that the sale of bottled water is mainly driven by the demand of consumers rather than manufacturers’ persuasion (Chalmers, 2004; White-Sax, 1997). However research in the industry has posed an opposite view: that the boom of bottled water sales in New Zealand is caused by various external and internal factors. The analysis of both types of factors are presented as follows.

External Factors

Other than consumers' demand for bottled water, external forces such as social, cultural, economical and environmental changes and heavy advertising by bottled water companies has contributed greatly to the rise in demand. These changes parallel the concern over three major issues: child obesity, the increase of nuclear families and the rise of health awareness. "Pump's" advertisements indicate that "Pump" has taken advantage of these forces to promote their brand.

The epidemic rate of child obesity has caused the Ministry of Education to grant extra funding to schools to sell healthy food rather than junk food. The overweight child rate has doubled in the past decade from 11% to 20.9% for children aged 11 plus (Richardson, 2004). This epidemic has forced McDonald's to move away from "junk food" to "healthy choices". Now in their promotion of kids' meals (Figure 4- 1) the emphasis is on "healthy choice" (Pump, 2004b). McDonald's now offers milk, orange juice or "Pump" as an alternative to soft drinks with children's Happy Meals.



Figure 4- 1 McDonald's Healthy Choice of Living (Pump, 2004b, p. 99)

The number of family members in modern families is getting smaller. Social demographic changes have resulted in the nuclear family replacing the traditional extended family (*Extended Family*, 2005). Also, people generally have fewer children compared to thirty years ago. Thus parents are more willing to give the best products and services to their children. "Pump" has also dived into this social trend by focusing on the children's market. *Kids Life* is a health magazine for children. Figure 4- 3 (Pump, 2004a), portrays an advertisement targeted at both parents and children, and the message focused on educating children has to do with the advantages of drinking water. Children are unable to reach their full potential without the

advantages of “safe” drinking water.



Figure 4- 3 Advertisement from *Kids Life* (Pump, 2004a, p. 3)



Figure 4- 2 “Pump” 4 life - Fit for a girls day out (Pump, 2004c)

Other than the child obesity factor, the changes in the social and economic structure have also triggered a great increase in awareness of female health issues. Females are generally encouraged to know how to take care of themselves by living happily and healthily. “Pump” has taken advantage of this health trend by advertising in the health magazines and associating itself with a happier and healthier female life style. Figure 4- 2 is an advertisement

from “Fitness Life” magazine for audiences who not only include health conscious females but also women who know how to enjoy their lives.

Internal Factors

The internal factor that caused the rising demand of bottled water is mainly the reluctance of consumers to drink from the tap. A review gathered by the researcher has indicated five reasons – human issues, purity and taste, convenience, bottle design and emotional factors – as to why people buy bottled water rather than drinking from the tap.

Human issues can be looked at from two angles. Firstly, due to the increased awareness of healthy living and a healthy diet, and public relations on obesity and children listed in the external factors, water products are perceived as healthier than any other kind of beverages (Brent, 2003; Grunwell, 1999; Heeringa, 1996). The two promotional advertisements shown previously (Figure 4- 1 and Figure 4- 3), show that “Pump” does not just target children but also adults, by encouraging everyone to develop the habit of drinking water. Secondly, the recommended “eight glasses a day” campaign has very successfully encouraged people to believe in the benefits of water for good health; for example, that it cleanses our kidneys and preserves the health of teeth. However kidney specialist Dr Valtin, has argued that we are already taking in enough water from the food we eat and the ordinary beverages we drink (Kennedy, 2001; Paterson, 2003). Although there is evidence that shows increased water intake does not benefit the body (Paterson, 2003), the strong advertisements from the bottled water and health industry have the ability to overwrite the real needs. These findings indicated that it is not merely the functional characteristics of bottled water that drive the sales; it is the emotional story behind the bottled water, such as an association with healthy living and lifestyle that boosts the sales of the bottled water. According to the facts indicted above, drinking bottled water or excessive water does not equate to a better health, diet and living. This outcome indicated that the advantages of using the storytelling technique discussed in Chapter 2 can be considered valid.

People have started to question the purity of tap water in terms of the pollution in the water cycle and industrial gas in the atmosphere, and these perceptions have benefited the bottled water industry. People who aim for taste suggest that bottled water tastes better, and that it is also more refreshing than tap water (Applegate, 2003). Many bottled water manufacturers consequently emphasise product purity and taste as an added value to their brand identity. However, in reality, many of the bottled water brands in New Zealand are just still purified water from the tap (Heeringa, 1996; Hill, 1997; Stuff, 2004). This is an ideal example to illustrate the use of the sensory. In Chapter 2 the researcher looked briefly at the use of the senses (Hill, 2003a) to create emotions and feelings that persuade consumers to make a particular choice. In regards to the purity and taste issue, the negative emotion of fear is employed. Fear appeal works in a persuasive way because it acts on consequences or the problem of being a social outcast (Clow & Baack, 2002). Therefore the researcher proposes that the consumers who buy the purity and refreshment of bottled water are actually buying the security of being free of doubt, worry and anxiety to do with pollution.

Michael Neuwirth, the marketer of Evian and Dannon water, suggests that people do not buy bottled water, but buy convenience (White-Sax, 1997). The handy packaging gives people the freedom to drink at any time and any place. Although the majority of consumers would state that it is the convenience that directs their consumption, we can not overlook the power of storytelling and emotional senses stated above and the emotional factors as follows.

A study of bottled water indicates the importance of the bottle design rather than the bottled water itself (Gower, 2001). There are people who buy bottled water and refill the bottle when it is empty. Danize pointed out in the interview that there are people who just like to buy a "Pump" bottle water so they can keep filling it up. However when the bottle gets old people tend to buy a new "Pump" bottle because the look is critical to the consumer (Denize, 2005). Other than the bottle itself, the ergonomical sipper cap is one of the key successes in bottled water packaging (Heeringa, 1996). This shows that mere convenience is not sufficient; otherwise people would not care about what kind and age of bottle they were carrying.

The emotional factors come from association, aesthetics and fashion. People tend to associate bottled water with health, and it is the healthy image that has caused the explosive growth of the bottled water industry (White-Sax, 1997). Peter Roband, a designer of bottled water brand Acquare, suggests that people are not just buying bottled water because of rational attributes but because of the associations. In New Zealand bottled water consumers are buying safety, purity and the greenness of the New Zealand environment (Chapple, 2002; Grunwell, 1999; Mandow, 1993). Aesthetics (Stuff, 2004) and fashion are other forces that are pushing the sales. People buy bottled water because they want to be perceived as being up with the times. This view is exemplified by Longinotti-Buitoni in his *Selling Dreams* (1999), where he particularly mentions that bottled water is a dream product; it is not designed to quench our thirst. Instead, it is a representation of acceptance from peers, and a representation of the fountain of youth.

The rising demand for bottled water is relatively complicated and it is not driven by a particular reason or force but by a combination of external and internal factors. Compared to the internal forces, external forces such as social, cultural, economical and environmental changes are hard to predict and control. This review of the bottled water industry has indicated that, other than the convenience that benefits the bottled water industry, the emotional story behind the consumption of bottled water such as the healthy image, the freedom from fear, and purity have also had a big impact on the booming demand of the bottled water.

4.2.1.2. Aspect II: "Pump" Progress Review

The following is a "Pump" progress review for its media and brand strategies in the shift of "Pump" advertisements from 2001 to 2005. This section has also investigated whether the storytelling, dream theories and "Lovemarks" have been used within the designing and promoting of "Pump" advertisements and, if so, the effectiveness of these strategies will also be determined.

"Pump" was first launched in 1997 and was targeted at anyone who drank water. Initially there was no marketing team dedicated to promoting "Pump". However due to various factors, such as lack of competition, "Pump" was able to establish itself with a large proportion of the market share and be the leader of the New Zealand bottled water industry. The escalating rapid competition in the New Zealand bottled water industry forced "Pump" to unite a marketing team for the promotion of bottled water. "Pump's" promotional strategy has developed out of three phases, TV commercials, Out and About, and building brand personality.

Phase 1 – TV Commercials

"Pump" was formally advertised to the market in 2001, and TV commercials were the main vehicle. According to Danize (2005) and O'Sullivan (2005), TV advertising was the most cost-effective medium for promoting "Pump" because it targeted a large amount of people within a very short period of time. The initial "Pump" promotion was very much focused on the functional gain of drinking water that is the advantages of drinking water as opposed to the emotional benefit. The fashion of bottled water consumption was originally driven by the increasing number of gym goers, rave clubbers and youth pub goers. Bottled water companies aggressively targeted these groups (BBC, 2001). "Pump" particularly targeted the youth market aged 18-24. Figure 4- 4 was their first TV advertisement and it demonstrates under-age teenagers supplying fake IDs and trying to get into a night club. The company's aim was to provide a healthy alternative drink to alcohol. Targeting the clubbing generation only lasted a short while until 2002. Market research demonstrated that it was difficult to gain loyalty from clubbing teenagers and that they did not care about their "health and wellbeing".



Figure 4- 4 “Pump” TV advertisement, 2002, targeting the youth market

The global awareness of “health and wellbeing” mentioned previously influenced “Pump” to not just promote the product itself but to emphasise the product attributes. “Pump” started to target more mature audiences such as office workers and parents, who are more financially stable and also care more about health and wellbeing. The following advertisements are examples aimed at what “Pump” regarded as their new target audiences. A male narrator in each TV advertisement confirms to audiences how much water should be consumed each day, why consuming water is so important and, lastly, how dehydration can cause people to make mistakes (Figure 4- 6 to Figure 4- 8).

In the early “Pump” advertisements negative (fear) and neutral (humour and surprise) emotional scripts were engaged. The fear advertising strategy aimed to trigger human fears such as worry, anxiety and embarrassment. However fear appeal has to be used with caution as it has the possibility to create defensive tendencies in consumers such as avoiding the message or interfering with the recommended solutions (Belch & Belch, 2001).

The advertisement in Figure 4- 6 describes the embarrassment of a professional woman who forgets to check her skirt before leaving the ladies room, due to dehydration. To evaluate the success of targeting fear, the protection motivation model Figure 4- 5 can be utilised. This model explains the processes of how an individual responds to threat (Belch & Belch, 1995). By applying the protection motivation model we can find that the severity of the threat for the

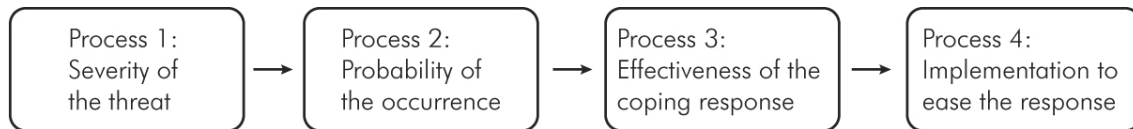


Figure 4- 5 Negative emotions

given scenario varies amongst individuals. However the likelihood of this scenario in our daily living is possible. In the advertisement the narrator explains that the cause of the situation is dehydration, which causes lack of mental alertness and concentration. “Pump” aimed to overcome this threat by suggesting consumers “stay Pumped”.

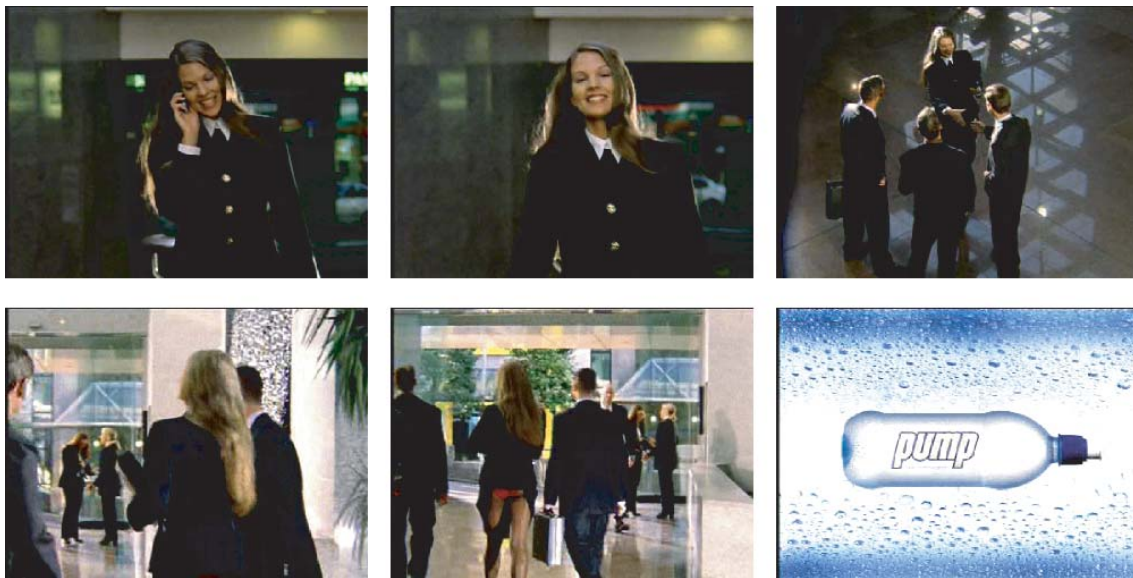


Figure 4- 6 “Pump” skirt advertisement 2003

Figure 4- 7 and Figure 4- 8 show a combination of humour and surprise. Humorous messages draw and grasp consumers’ attention. The effect of using humour is to put consumers in an optimistic mood, thereby increasing the attention rate (Belch & Belch, 1995). Humour works for three reasons: it catches audiences’ attention; it causes audiences to laugh; and, most importantly, it is easy to remember (Clow & Baack, 2002). However from the advertisers’ and consumers’ point of view, the use of humour has to be carefully planned, as it has the possibility to distract or confuse a brand image or brand personality and it has the tendency to make an association that the brand is not trustworthy thus causing consumers to switch brand (Belch & Belch, 2001). According to some psychologists surprise is a form of pre-emotion; it can be transformed into either positive or negative sentiment. Similar to

humour, surprise is used to cut through the cluttered message environments to create a sense of excitement (Hill, 2003a) so the advertisement can be easily remembered by audiences.

Figure 4- 7 illustrates a family going skiing. As with all the “Pump” advertisements, in the second phase the narrator explains the importance of hydration. In the beginning of the advertisement, the story progresses smoothly and happily. At the end of the advertisement the parents forget to take their baby, due to dehydration. While the audience expects a warm and touching story for a product or service, the twisted ending not only surprises the audience but also creates a sense of laughter in the viewers.



Figure 4- 7 “Pump” holiday advertisement, 2003

Similar to Figure 4- 7, Figure 4- 8 also uses surprise and humour. In this advertisement a father picks up his boy from school, but due to dehydration he picks up the wrong child.



Figure 4- 8 “Pump” school advertisement, 2003

“Pump” has used storytelling techniques to communicate and persuade their target audience to consume “Pump”. “Pump” wishes to create a rational story and an impression that emphasises that “Pump” is able to help audiences to concentrate better and to minimise memory loss in their daily lives. In Chapter 2 the researcher identified five rules, designed by Dan Hill (2003). – relevancy, clarity, plausibility, consistency and vivacity – to create an effective story. The researcher proposed that majority of these rules have been adhered to in the designing of the “Pump” story for the following reasons. The “Pump” brand story is created using the health aspect; this health message is clearly presented through identifying the importance of water consumption in our daily lives. During each advertisement a real voice is present with the consistent message of “Dehydration can cause you to make mistakes.” However to determine the sense of vivacity can be very difficult because whether the advertisements are boring or implausible is very dependent on the individual consumer.

Phase 2 – Out and About

Between 2003 and 2004 “Pump” moved away from TV commercials to circulate an “Out and About” strategy in the major cities in New Zealand. The demographic of “Pump” is very regionally oriented in metropolitan bases and focused on 20 to 29 year-olds both male and female (Denize, 2005; O’Sullivan, 2005). “Pump” does not target either occupation or income due to the large number of variables. and due to the price of bottled water compared to free water from the tap, “Pump” generally excludes the bottom economic circle. The “Out and About” scheme was the second phases of the “Pump” promotional strategy development; it includes metro lights (street posters and posters on bus stops), advertising in bus interiors, radio, and sponsorship such as at orientations, clubs and parties.

The “Pump” media campaigners continued to carry out the original idea that “Dehydration can cause you to make mistakes.” Unlike the TV commercials of Phase 1 that targeted almost everyone, each advertisement in Phase 2 was tailored to a small segment of the audience. The advertisements were very oriented to passengers on buses (Figure 4- 9 and Figure 4- 10). Text was the main method used to communicate to the audience, and the

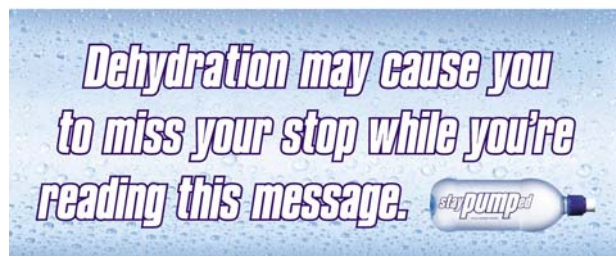
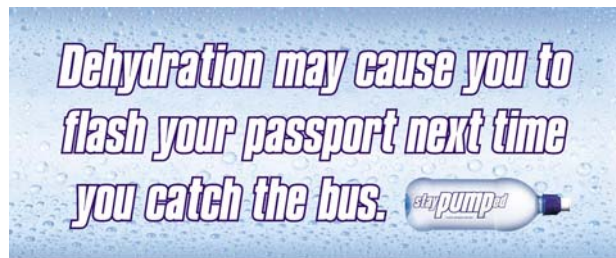


Figure 4- 9 Bus interior 2003

Figure 4- 10 Bus exterior, 2003

advertisements were displayed on both the interior and exterior of buses. Humorous messages were still implemented in the advertisements, such as a woman reading a newspaper upside-down, someone driving in the wrong direction, and romance with the wrong person (Figure 4- 12). “Pump” also designed posters that spoke directly to the female audience (Figure 4- 11). As with Phase 1, both fear and humour were used to grasp the audience.

In the Phase 2 campaigns colour played a key role in the “Pump” promotional strategy. The human eye can recognise millions of colours. In the late 1990s colour played a minor role in

the advertising industry; in the current century, for some companies, colour is the brand identity for some products or services (Voight, 2003). Colours are used in emotional positioning to generate an emotional response. Colour functions as a metaphor as it provides a narrative of the imagined nature of the company, because human beings are very visually oriented and, most of the time, we begin comprehension with sight (Hill, 2003a).



Figure 4- 12 “Pump” bus backs, 2004



Figure 4- 11 “Pump” posters, 2004

As the examples show “Pump” promotional materials were very much oriented to blue. Blue is a passive colour. It is not only a universally preferred and predominantly used colour, it has also been familiarised and associated with depth, stability, trust and intelligence (Colour Meaning, 2002). The light watery blue that “Pump” uses suggests that “Pump” is not only beneficial to the mind and body, but also an empowerment to the soul. This use of the watery blue has strong associations with health, cleanness, coolness and calmness.



Figure 4- 13 “Pump” posters, 2004

“Pump” not only focuses on mature audiences but also the student market, because students are heavy beverage drinkers and also because the image of being up with trends is important to them. As has been previously mentioned, bottled water is fashionable in this century; it is a representation of peer acceptance and a representation of youth. Through both a direct and indirect marketing strategy “Pump” intends that students switch from other drinks or brands. The direct marketing strategies are Adshell (lit-up posters) in many University campuses. The “Pump” advertisements shown in Figure 4- 13 were at both the University of Auckland and AUT University campuses in 2004. The messages still utilise “Pump’s” original message, which is “Dehydration can cause you to make mistakes.” Indirect marketing strategies include event sponsoring such as “Jump for Hearts”, “Coca-Cola Career Expo” and University orientations. The indirect marketing strategies will not be discussed in depth as they are not part of this research.

Phase 3 – Building “Pump” Personality

In early 2005 Coca-Cola Amatil spent more than \$2 million on new advertising for “Pump” (Pump, 2005), aiming to create a new look for their targeted consumers. The media team was eager to communicate to audiences both physically and emotionally through storytelling rather than through the rational approach, which focused on the product benefits.

The interview with Megan Danize (“Pump” brand manager) showed that “Pump” was facing the problem of competition in an industry in which there was no real difference between the different products. In 2005 the “Pump” promotional team developed a new set of vehicles aimed at giving consumers a more compelling reason to buy its product. In this third development, “Pump” is trying to position themselves emotionally with an image of youth, cool and funk. The central message is to “encourage people to seek fun in everyday things and challenge their perception of the world” (Pump, 2005).

“Pump” is aimed at people who are fit, socially active and always on the go. Both Danize and Matthew O’Sullivan (“Pump” Media Manager) explained that fitness does not mean being a gym goer, but means scheduling time for regular exercise. These aged between 20 to 29 people enjoy their life, hang out with friends or family and have an attitude of “live hard, play hard” and they “lust for a great life outlook”.

Danize (2005) and O’Sullivan (2005) both discussed “Pump’s” visual communication strategy as aiming to produce simple yet dynamic images that capture consumers’ imagination. The media strategy is more attitudinal as opposed to emphasising merely the functional benefits. Since 2005 “Pump” has gone back to TV commercials with a repeat of the “Out and About” media strategy but only using Adshell (lit-up posters) and backs of buses. Outdoor posters are also used to stretch the imagination of the readers, thus creating an interaction with them through the use of everyday objects in an unconventional way.

All “Pump” 2005 commercials correspond to their new message, which is youth and cool; the central message has to do with “letting the imagination run wild”. The “Pump” media team is very careful in terms of channelling out their messages; pilot-testing research conducted by “Pump” found that people do not wish to see a simple advertisement that in one way or another is “insulting” to consumers’ intellectual ability. Consumers in the target demographic wish to be challenged and intellectually stimulated. “Pump” 2005 TV commercials communicate with youth and their contemporary lifestyle. In the TV commercials “Pump” targets people who wish to be perceived as young and funky, people who can be friends with everyone and who others love to hang out with. The commercials also make sure they communicate to a range of different ethnic groups due to the increasing ethnic diversity in New Zealand.

Reviewing the evolution of “Pump” promotional and design strategies enabled the researcher to reflect on whether the use of storytelling, dream theory and “Lovemark” had been incorporated within their strategies. Promotional brand and media strategies are closely guarded secrets by both brand and media managers. The researcher has noticed three major changes have occurred in the new “Pump” promotional strategy in 2005.

Firstly, there is a move from “logical” to “emotional”. The previously discussed literature review shows that there have been many authors who have already written about the importance of storytelling to stir up consumers’ emotions. It has also been shown that visual communication design is able to create emotions that are tailored to consumers’ feelings and experiences (Pink, 2005b). Post-materialist consumers are demanding products or services that are tagged with a convincing story. Since 2005 the “Pump” media team has generated an emotional appeal through building stories that convince their audiences that “Pump” differs from other bottled water brands in the industry.

The photos in Figure 4- 15 and Figure 4- 14 were taken in the AUT University and University of Auckland Campuses. Figure 4- 17 and Figure 4- 16 are advertisements on bus backs that the researcher has seen circulating in Auckland. The main message is no longer just encouraging people to drink more water to minimise mistakes as previously, but now

incorporates dreams and fantasies into simple daily objects. Sliding down an escalator (Figure 4- 14), and using tomatoes as missiles (Figure 4- 16), waiting for a bus (Figure 4- 14), and the city as a playground (Figure 4- 17) are examples of the printed commercials. The TV commercials also apply the same theory. Take Figure 4- 19 as an example: a group of friends are walking along the street; a guy sees a light bulb hanging in a factory; he immediately connects this with playing tennis.



Figure 4- 15 “Pump” slide poster, 2005

Figure 4- 14 “Pump” stage poster, 2005

These daily objects enable consumers to make an association with “Pump”; “Pump” is no longer just a tool to quench the thirst or by which to minimise mistakes but is a daily necessity and a fulfiller of dreams. “Pump” has moved away from plain blue into a more dynamic colour, and in posters such as Figure 4- 9 to Figure 4- 13 text is no longer used.

Secondly, “Pump” has moved from a product that serves your thirsts or dehydrations to a “dream product”. Jensen (1999) has explained six markets for stories and storytellers in the dream society. The interviews and field analysis showed that “Pump” is involved in two dream markets: togetherness and friendship and the Who-Am-I market.



Figure 4- 17 “Pump” Playground bus backs, 2005



Figure 4- 16 “Pump” Missiles bus backs, 2005

The market for togetherness and friendship, as addressed previously, involves emotional satisfaction as the key characteristic of the dream society (Jensen, 1999a). In this third promotional phase the aim is to try to isolate the product from other “me too” products in the competitive bottled water industry. The advertisements of 2005, and even earlier, show that the brand image that “Pump” wishes to construct focuses on the interpersonal relationship that consumers have with families and friends. In the “Pump” TV commercial shown in Figure 4- 19 and Figure 4- 20, most of the scenarios involve friends or families. The way that “Pump” demonstrates the togetherness in friendships can be found in groups of people walking down the stairs, along the streets and driving in cars.

The market for togetherness and friendship includes the sense of the gathering and sharing of a special moment. The moment can be anywhere from dining in the mall to a Sunday picnic in the park, hanging out in a café or sitting down on the side of the street (Figure 4- 18). As Lewis and Bridger (2005) mentioned, the “New Consumers” are suffering from scarcity of time due to the acceleration of technology. “Pump” emphasises the bridging of the gap between the quality time with friends or families and people’s busy schedules.



Figure 4- 18 People who consume “Pump”

In the information society, the definition of poverty is explained in terms of the “needs hierarchy” or ERG model. In the Who-Am-I market, the classification of poor has to do with being unable to afford to purchase the stories needed to present oneself. Telling an effective persuading story that leads to emotions through a well-organised marketing strategy is one the major ways to success in the Who-Am-I market (Jensen, 1999a). “Pump” is trying to tell an emotional story about one’s personality through association with the product. The story is about the image that “Pump” wishes consumers to use to present themselves: “I am a very extroverted, sociable, and opinionated leader. I am easy-going, alive and constantly challenging myself.”

In the “Pump” advertisements Figure 4- 19 and Figure 4- 20, “Pump” is also trying to demonstrate that “New Consumers” are independent and individualistic. In Figure 4- 19, the individual is imagining the day-time city as a night-time car-racing field. This advertisement is trying to communicate to audiences that “New Consumers” not only know what they want from life but also seek fun in their daily living. “Pump” has become a fashion commodity that people use to represent themselves and this is the essence of the Who-Am-I market. People feel confident to carry a bottle of “Pump” with them on the street and in the office (Figure 4- 21).

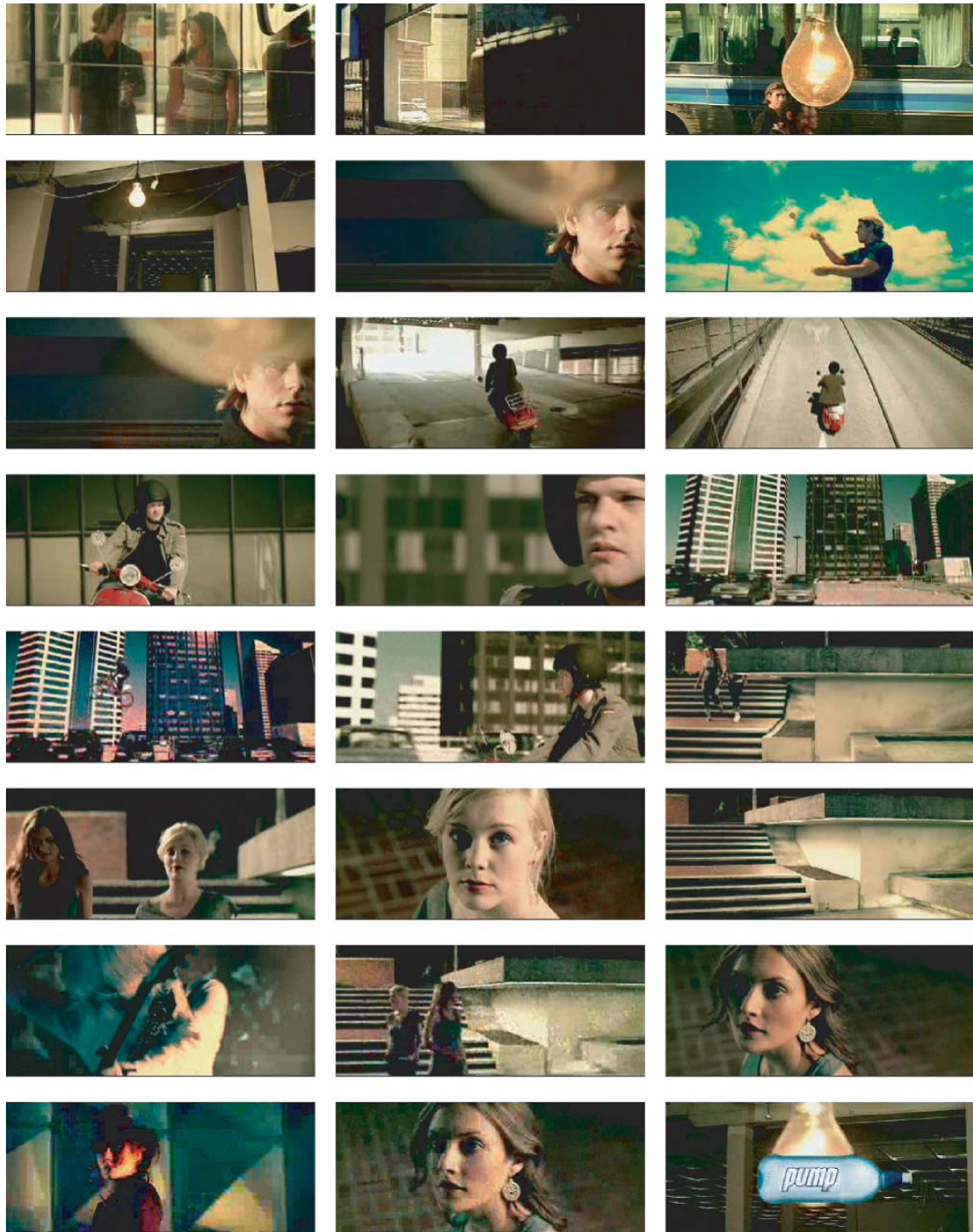


Figure 4- 19 “Pump” advertisement, 2005

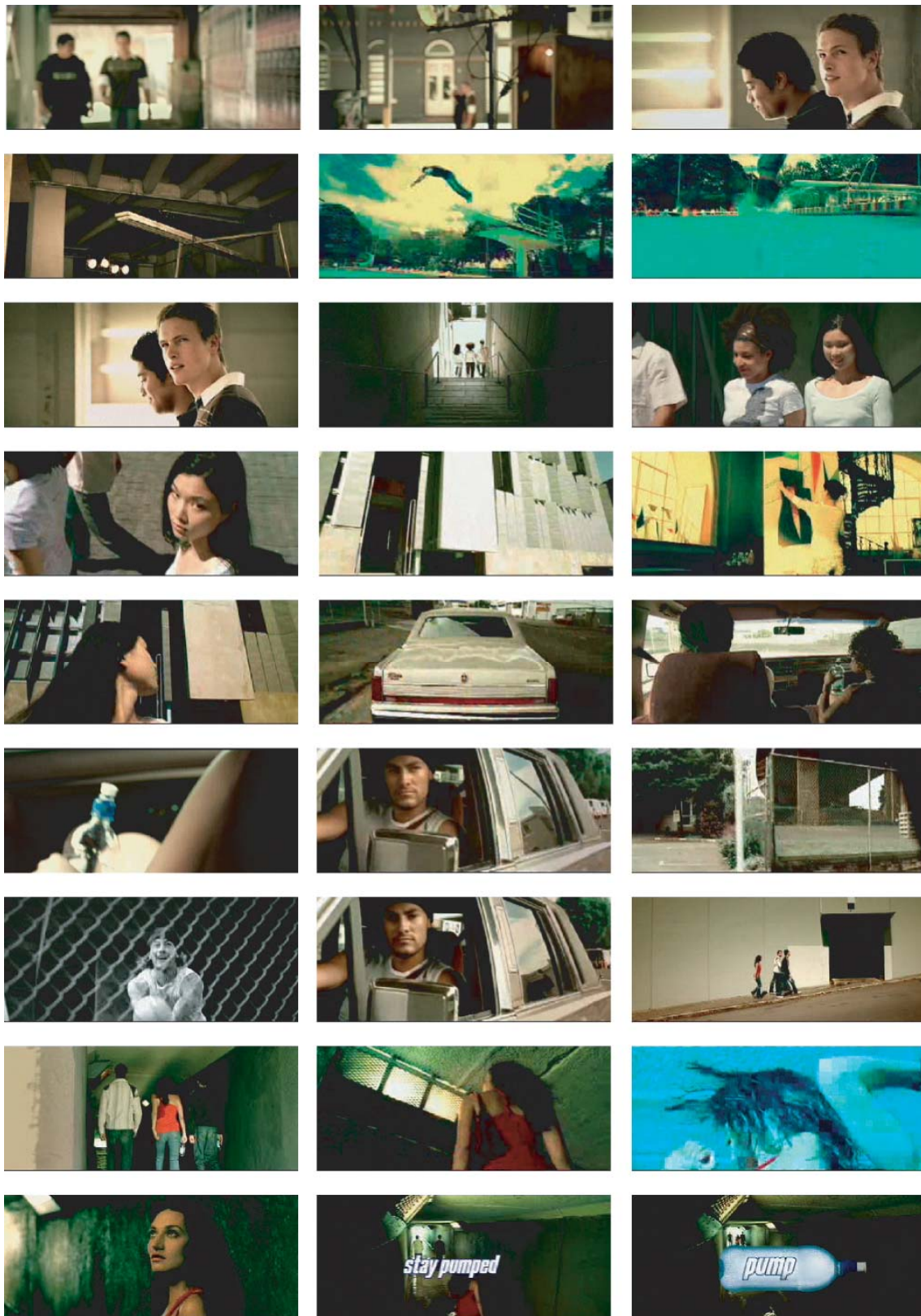


Figure 4- 20 “Pump” advertisement, 2006

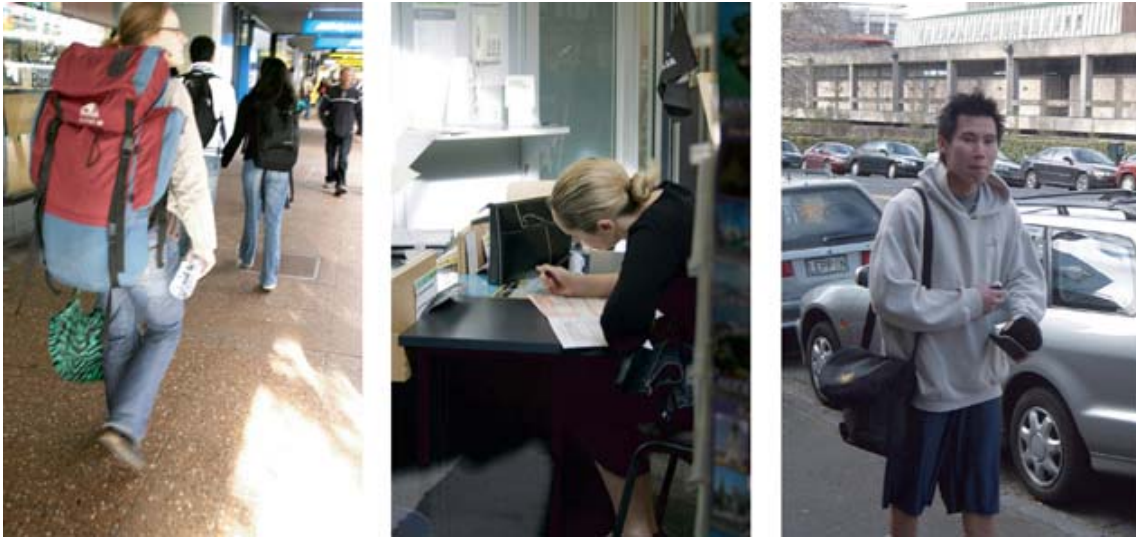


Figure 4- 21 People who consumes “Pump”

Lastly, “Pump” is more than brand but not yet a “Lovemark”. Love is one of the strongest feelings that cannot be proven by science that occurs between human beings (Jensen, 1999a). Even though the researcher cannot identify the existence of “Lovemark” in this study, the “Love vs. Respect” axis (Figure 4- 22) invented by Kevin Roberts (2004) can be used to demonstrate the development of “Pump” advertisements.

In 2002, “Pump” was located in “Fads” and represented the beginning of the bottled water boom. As the research has identified previously, bottled water was initially used by gym goers, rave clubbers and youth pub goers, which can be identified as the “Low Respect” but “High Love” segment in the “Love vs. Respect” axis. “Pump” was loved by that identified group of people but not held in much respect due to the purpose of water consumption being mainly for hydration.

Due to the increase in health issues, nuclear families and water pollution (please see detail in Chapter 4.2.1.1), “Pump” moved to the “Product” sector. The boost in competition in the bottled water industry, with dozens of “me too” products, caused “Pump” to be regarded with “Low Respect” and “Low Love”.

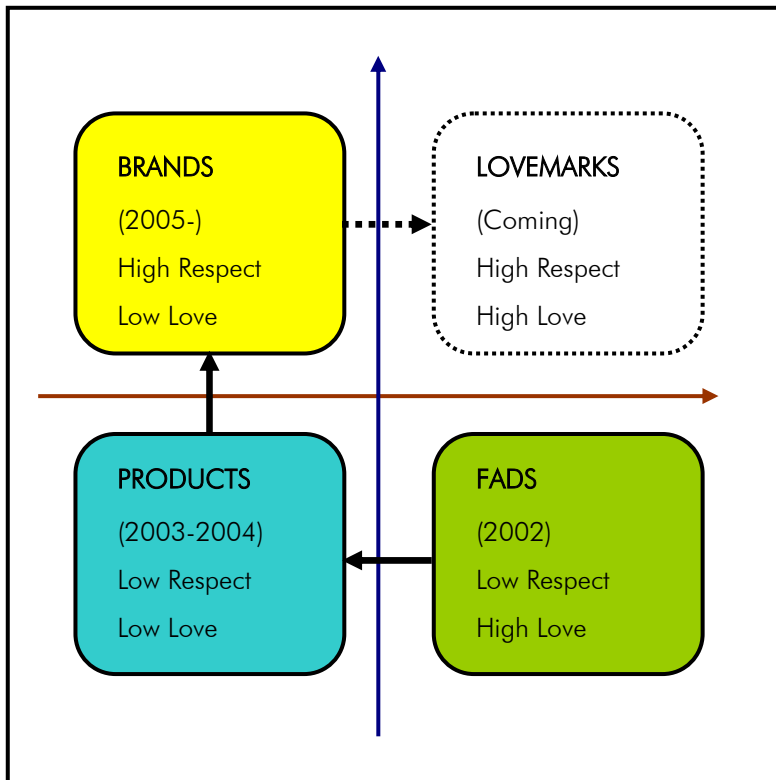


Figure 4- 22 “Love vs. Respect” axis analysis for “Pump”

Through the combination of establishment of a brand personality and use of emotional storytelling techniques in their TV advertisements, and by targeting specific target groups instead of everyone in the past two years, “Pump” has moved to “Brands” division. “Pump” has provided a promise of quality and a healthy statement, which can be demonstrated from their previous advertisements, but it has yet to create a touch of sensuality and an emotional story. From the interviews with Denize (2005) and O’Sullivan (2005), which suggested “Pump” aspired to be associated with youthfulness, coolness and activeness, with the central message that “encourages people to seek fun in everyday things and challenge their perception of the world”.

From the review of “Pump” promotional and design strategies we can summarise that there is indication in the use of storytelling and dream theory and “Lovemark” has been incorporated within their strategies. The storytelling has been used to create the “Pump” personality thus: it can strive though the competitions in the bottled water industry. The use of emotional storytelling techniques in its Phase 3 advertisements have enabled “Pump” not only in the

beverage category but also in the togetherness and friendship and the Who-Am-I markets. Danize (2005) wishes that the changes of media and brand strategies can make the product larger than life with all the intricacy involved in making customers come back. She also hopes these new strategies emphasise the relevancy and values which "Pump" has encompassed. Even though there is no evidence that suggests "Pump" is a "Lovemark", the three major changes demonstrate that "Pump" is more than a brand (Figure 2- 6). Firstly, "Pump" is trying to build a relationship with its audience rather than just providing product information. Secondly, "Pump" knows that "Pump" is not the only bottled water brand in the market; therefore it is connecting with audiences at a personal level. Thirdly, "Pump" no longer focuses on making statements about the benefits of drinking water but is trying to touch consumers' senses through storytelling.

4.2.2. Focus Group

4.2.2.1. Focus Group Design

Morgon (1997) states that focus groups must meet four criteria to ensure quality outcomes.

Criteria 1: Determining the types of participants

Participants from different demographic, social and lifestyle groups were sampled to analyse the complexity of consumers' motivations, behaviours and emotions towards "Pump" consumption. The sampling techniques for participants was based on criteria that matches with the target groups (Aaker, Kumar, & Day, 2004; Kumar et al., 2002), which are university students and office workers.

The sampling technique for the university students was self-referral. A recruiting advertisement was placed in AUT University for two weeks; interested participants had provided phone numbers and were contacted by the researcher and invited to join the focus group. The sampling technique for working people was conducted through a process called snowball sampling (Aaker et al., 2004; Kumar et al., 2002), which involved people in the focus group recommending acquaintances and friends as participants.

Criteria 2: Determining the level of group structure

The focus group was formulated using a structured approach, as the agenda and purpose of the research was well established. The structured approach involves a standardisation of the focus group by asking the same questions in each session, and higher moderator involvement means that the group dynamic is well managed. This higher level of involvement allows the focus group to have a more concentrated and centred discussion on the research topic (Ireland, 2003). In terms of the focus group questions, a semi-structured interview was scheduled, and open-ended questions were used to stimulate the discussion.

Criteria 3: Determining the size of groups

The numbers of participants in a group has a big impact on the contribution of each participant. A mini focus group (Ireland, 2003) of four to six participants was gathered. A mini focus group was ideal for this research purpose because it is small enough to ensure that everyone can participate but large enough to allow for discussion.

Criteria 4: Determining the number of groups

In the field of marketing research, it has been suggested that the ideal number of focus groups is three to five. More than this and they become redundant if the moderator can anticipate what will be said in the next group (Calder, 1977). The researcher hoped to create a focus group of high-school students to generate a greater spectrum of results; however, due to the complex procedures involved, such as attaining parental consent, it was too difficult to realise. Taking into account budget and time constraints, two focus groups were formed for each target audience:

Group 1: AUT students

Group 2: Working people

4.2.2.2. Focus Group Process

The range, specificity, depth and personal context are the four criteria for an effective focus group interview (Merton, Fiske, & Kendall, 1990). The focus groups tried to generate insight from a range of topics such as marketing, buyer behaviour, branding and visual communication design. A carefully designed focus group would ensure that specific data to answer the research question would be gathered. The researcher interacted with participants to explore their depth of feeling and emotion. The responses of the participants in a personal context were taken into consideration.

In order to ensure the focus groups be most productive, the researcher had to stick to the following rules. Firstly, the researcher had to withhold any judgment of any participants and gain trust by establishing and informing participants of ethical concerns at the beginning of a session. Secondly, during the focus group meeting the researcher had to encourage participants and engage in discussion with them to prevent silence. Thirdly, the researcher had

to listen to participants' contributions and help them reflect and share new insights and develop their own ideas more clearly. Fourthly, the researcher had to use probing techniques to gauge respondents' interactive thinking processes and to gain further insights into respondents' thoughts and emotions. These procedures were designed to ensure that all participants were able to acquaint themselves with the researcher and others in the group so that they would become more willing to share their personal experiences and perspectives.

Before the start of each session, every participant was asked to sign a Consent/Assent to Participation in Research form (Appendix 3) as required by the Auckland University of Technology Ethics Committee. The researcher put all participants' names into a box, and at end of each focus group session the researcher picked a participant's name from the box and that participant won a prize: a bottle of wine worth \$30 or a \$30 Westfield voucher. Also, light refreshments were provided at each session. Regarding the focus group design, please see Appendix 4.

4.2.2.3. Sample Focus Group Procedures and Questions

Focus group concerns were divided into five sections. Section 1 covered the background of each member in the focus group. The discussions in Section 2 related to the type of people who consume "Pump", based mainly on their demographic and social life. "Pump" associations allowed participants to use their imagination when creating associations with "Pump". Participants were asked "If 'Pump' were a person, how would you describe this person?" and "If 'Pump' were a car or an animal, what type of car or animal would it be?" Section 3 concerns the previous and current "Pump" advertisements that the researcher has already discussed. The researcher intended to compare and contrast the two results to find out the correlations and differences.

In Section 4 the participants were asked to make a collage from various magazines, focusing on themes and topics which participants thought reflected the personality of "Pump". The researcher provided a range of lifestyle magazines to endeavour to provide a wide choice of images, fashion magazines such as *Woman's Weekly*, *Woman's Day* and *Fashion*, food magazines that include *Cosine* and health magazines, for instance *Health and Fitness* and

Fitness. A short presentation is required by the participants after the making and designing of the collage. The “Pump” collage is a tool to discover the underlying emotional feelings that consumers have towards “Pump” that they would not express in discussion.

All names in the analysis of focus group results are pseudonyms to ensure the confidentiality of participants was protected. The analysis of results has followed focus group procedures.

Section I: Background (15 minutes)

1. Introduce yourself to the group members.
2. Why do you buy “Pump”?

Section II: “Pump” (30 minutes)

3. What kind of people do you think consume “Pump”?
4. When is “Pump” normally consumed?
5. If “Pump” were a person, how would you describe this person?
6. If “Pump” were a car, what type of car would it be?
7. If “Pump” were an animal, what type of animal would it be?

Section III: “Pump” Advertisement Analysis (15 minutes)

8. What medium do you know or have you seen that promotes “Pump”?
9. Discuss the process advertisements for “Pump” and compare them with present advertisements.

Section IV: Collage Activity (35 minutes)

10. Collage making.
11. Presentation.

4.2.2.4. Results for University Students

Analysis 1: Participants

Five AUT students (four female and one male) were recruited for this focus group. Mark is a second year Biology student, who exercises regularly through surfing, working out in the gym and walking. He buys “Pump” because of the bottle and the fact that “Pump” is much cheaper than Evian. Judy is a Communications student majoring in Radio. Her activities outside of university consist of playing netball and hanging out with friends. Judy favours the nasal cap on the “Pump” bottle, which is the major motivation for her consumption. Jane is another Communications student, majoring in Journalism. She works as a nanny after school. Jane does not play any sports but loves to hang out with friends. Jane likes the taste and image associated with “Pump”; she explains that “Pump” tastes better and is portrayed as cool and fun in the events that it has previously sponsored. Mary is originally from Malaysia, she is doing a double degree in Business and Science. Mary is a very quiet person; she works for a non-profit organisation. She buys “Pump” because of convenience; “Pump” is the most available brand. Annie is yet another third-year Communications student; she plays netball and works for a production company and fashion store. Annie is attracted to the design of the “Pump” bottle and the taste. The major reason for her consumption is that she does not trust the tap water in Auckland City.

During the focus group discussion, most of the participants admitted that they normally refilled their “Pump” bottle until they either lost the bottle or cap or the plastic label started to come off. Even though there are people who keep filling their bottle, the participants agreed that they would not carry a cracked and “old-looking” bottle around as it would appear unhygienic and is not a representation of coolness.

Analysis 2: Who Consumes “Pump”

In the discussion regarding the type of people who consume “Pump”, three participants believed it appealed to both genders; however two people felt it appealed more to females between 17 and 30. Most participants agreed that many “Pump” consumers work in the professional industries, with middle to high disposal income. Mary added that “Pump” was expensive when compared to free water from the tap. Judy pointed out these professional people are not workaholic; they are sociable and outgoing. The group summarised “Pump” consumers as living an active, health conscious and comfortable lifestyle, which suggests that they do not struggle for a living. “Pump” is normally consumed as part of the active lifestyle, such as after exercise, and it is the most available brand in the market.

In their social life “Pump” people are on the go. Annie suggested not only people who are actively doing something drink “Pump” but also office workers because they get dehydration from air conditioning. Jane represents an interesting social group – a group that spends free time with friends and drinks a large amount of “Pump”. It is the group that was originally targeted by “Pump”: those with busy social lives who spend time in clubs and pubs. These people tend to need more water the next day to cope with the dehydration from alcohol drunk the night before.

Analysis 3: “Pump” Associations

If “Pump” were a person, this person (male or female) would be in their early twenties, blonde with supermodel looks, tanned and with an athletic body shape. According to Annie, this would be the model on the current “Pump” TV advertisements. This person has a kind heart, is always willing to help and assist people and is able to take the group to hip events. This person lives a healthy lifestyle, does not go to clubbing or to the pub, but goes to sleep at 9 p.m. and gets up at 6 a.m.

If “Pump” were a car, most of the participants thought it would be a white Audi. They felt white represented a crisp and healthy image. Audi is associated with all things “classy”. Only Annie thought of “Pump” as a white van. She explained that a van can take a lot of people at the same time, which is a reflection of the “Pump” personality.

If “Pump” were an animal, Judy felt a white golden retriever was the best representation, as a retriever is friendly, active and sociable. Mary thought of “Pump” as a polar bear that it is white, clean and friendly. Annie thought of it as a white rabbit, it does not need much attention and you are not normally aware of its existence, just like “Pump”: when you need it, it is there. Judy connected “Pump” with a white panther, which is slick and alert; it is also “white” like “Pump”.

Analysis 4: “Pump” Advertisements

All of the participants had seen the “Pump” advertisements on the backs of buses, the main advertising focus of “Pump”, and only Mary had seen the “Pump” advertisements on TV1 and TV3. Mark recognised that “Pump” had sponsored many sports events and Annie mentioned that “Pump” had advertised in magazines.

Everyone in this focus group felt Phase 2 television advertisements Figure 4- 6 to Figure 4- 8 were cheesy and were all based on similar stories. Some participants found the advertisements funny and a representation of everyday life, especially the skirt advertisement (Figure 4- 6). In terms of the latest Phase 3 television advertisements (Figure 4- 19 and Figure 4- 20), the majority of the audience no longer associated these advertisements with “Dehydration can cause you to make mistakes” as in Phase 2. Only Judy misinterpreted the advertisements as “Dehydration can cause hallucinations”, which was not the objective of the advertisements. Annie thinks advertisements in Phase 3 expressed opportunities such as (Figure 4- 20) in which an Asian girl sees a white cloth drop down as artworks. Mark proposed that these advertisements are the reflection of the excitement to be found in playing tennis, biking, clubbing, swimming and playing volleyball. Mary elaborated that these advertisement portray drinking “Pump” as the source of the excitement.

The majority of the participants thought advertisements in Phase 3 were more appealing to their age group, and created youthfulness and coolness. However in terms of their effectiveness compared with Phase 2 advertisements most of the participants thought advertisements in Phase 2 were more successful in terms of being easy to remember. Jane explained that the advertisements in Phase 2 were humorous, even though they were not



Figure 4- 25 Collage designed by Annie



Figure 4- 24 Collage designed by Judy

Figure 4- 25 was designed by Annie, who suggested that drinking “Pump” is “a clean start” for the day. She also cut out pictures of people participating in outdoor activities because “Pump” is about being active. Not only does drinking water makes people beautiful but also having a healthy diet as well, which is demonstrated by the bakery that she placed in her collage. The muscular man that she used reflects the strong “Pump” guy.

Figure 4- 24 is the illustration created by Judy. The whole collage demonstrates young, energetic and beautiful people. “Pump” is all about a healthy (natural) and balanced life style (taking it easy). Judy used blue for the background to demonstrate the colour of “Pump”.



Figure 4- 26 Collage design by Mark

Mark took a different approach (Figure 4- 26): he looked at “Pump’s” competitors such as h2go and PowerAde. He felt “Pump” was doing better than any one of them. Similar to the rest of the participants he chose active, sporty, young people as his association with “Pump”.

In the collage designed by Jane (Figure 4- 27), the suggestion is that a healthy life style is not only associated with vegetables and fruit but also with a healthy mind, body and soul. Healthy and active lifestyles such as taking a walk by the beach, doing Pilates and swimming not only provide a fulfilling life but also help us become happy people.



Figure 4- 27 Collage designed by Jane

4.2.2.5. Results for Working People

Four workers (1 female and 3 male) were recruited for this focus group.

Analysis 1: Participants

Louise is an Italian in his late forties and is a Postgraduate Fashion Design supervisor at a university. His reason for buying bottled water is cultural. As he pointed out, no one drinks from the tap in Italy due to the bad contamination of the water. Bottled water has always been on his shopping list in the supermarket. He buys "Pump" at least once a day before he goes to teach. Louise works out in the gym regularly to maintain his healthy living style. Howard is in his early thirties and a customer representative for a large corporation. Howard does not exercise regularly; however, according to him, he does housework during the weekend and he plays badminton occasionally. He buys "Pump" only for the reason of convenience, so he does not have to keep getting up for water while he is working. Dan is in his late thirties and a New Zealander who teaches English at a language school. He is also a regular gym goer as is Louise; however Dan loves to hang out with friends and goes out for a drink after work. His reason for buying "Pump" is very similar to Howard's and Louise's, as "Pump" is very convenient and he does not have to worry about water spills on his table. Linda comes from China and is in her late twenties. She is a receptionist in a retirement home and also has a daughter. Although she does not do exercise regularly, she loves to travel and loves nature. Linda does voluntary service for the church and is very socially active in helping and meeting friends there.

All of the participants admitted that they normally refilled their "Pump" bottle except Louise. Linda supported Louise's point that some international students do not refill the bottle because drinking water from the tap is not popular in China. Dan pointed out that most people may buy "Pump" for its bottle but after five to six times of usage, especially when the bottle warns of overuse, there is a tendency to buy a new bottle. Louise's opinion is from a designer's point of view, and he strongly emphasises the negative feeling of seeing someone using an old bottle. From his point of view, a bottle is an important accessory for modern workers; it defines an individual's personality, even to a certain extent the social status of people who carry a bottle. This kind of mentality is very much a reflection of an individual choice of drinks that directly

impact on health. Thus bottled water becomes very much an accessory and/or bullet point allowing an individual to stand out and give an impression of being energetic and healthy.

Analysis 2: Who Consumes “Pump”

In the discussion regarding the type of people who consume “Pump”, three participants believed it appealed equally to both genders. However Dan felt it appealed more to females, as the perception of the bottle tends to resonate with feminine personification. Three participants agreed that the people who consume “Pump” are in the 20 to 30 group; only Linda pointed out that “Pump” covers a much wider age group. This can be attributed to her working experiences in the health care industry where her colleagues cover a larger spectrum of ages, between 16 and 55. Most participants agreed that the majority of “Pump” consumers are professionals working in the Central Business District such as office workers, teachers and students. All the participants agreed that the rural population are less likely to drink “Pump” because the historical background of New Zealanders includes the belief that water is clean and free in many parts of the country. Dan pointed out that the older generation of New Zealanders may be more inclined to buy a water filter rather than spend money on buying bottled water. The majority of the participants thought that the people who drink “Pump” have a \$30,000 plus income; only Louise disagreed and felt that the income group should be \$50,000 to \$60,000 plus. He mentioned some of his friends who earn between \$30,000 and \$40,000 are constrained by their income and need to be more efficient in their budgeting.

In terms of the lifestyle, most participants thought the people who consume “Pump” are single, sociable, actively involved in sports and travel, and with not much budgetary constraint. The bodies of these people are fit and tend toward being slim, with casual and sporty outfits being worn. These people are outgoing, energetic and eager to try new products, with high value on health and fitness. Louise pointed out that there is a change of buying habits in terms of going to the cinema with popcorn and “Pump” in hand, rather than soft drinks.

Different people have different perceptions of “Pump”. Dan suggested that the “Pump” bottle design is an adaptation of cyclists’ drinking bottles, which give an image of being healthy and sporty. Dan and Louise pointed out that bottled water becomes not only a drink but a reflection of the values of its carrier. Thus “Pump” reflects the significant self-consciousness of those who see “Pump” as more than just bottled water. However for both Howard and Linda it was the functional benefits of water that attracted their purchase, and it is not considered as part of their fashion identity or extension of their self-image. People who drink “Pump” are considered as more health conscious than those who drink carbonated beverages.

Analysis 3: “Pump” Associations

If “Pump” were a person, this person would be more likely to be a professional female between the ages of 20 and 30 working in the Central Business District. Their income would be \$35,000 plus and they would be living an active and dynamic lifestyle. This 20 to 30 age group is more likely to be perceived as youthful, is less physically constrained, and is less likely to have a family or have kids. According to Dan, people with family and/or kids may have fewer tendencies to have a self-conscious image. This statement has been confirmed by three other participants, and they all agree that “Pump” target audiences are younger consumers. “Pump” people may dress casually or sporty but are always well dressed, and drive second-hand Japanese cars.

If “Pump” were a car, most of the participants associated it with a Japanese car that could be red, white or blue. None of the participants thought it would be a European car. “Pump” would be perceived as too sophisticated for those who drive expensive European cars and rich people would drink Perrier or Evian rather than “Pump”. Linda associated “Pump” with a green four-wheel drive Jeep. Howard thought it was a Honda Civic, which is popular and affordable. Dan thought it was a convertible sports car with a dark interior, but not a boy-racer car. His statements agree with those of Howard, who felt that “Pump” tries to catch attention but always want to blend in with others.

If “Pump” were an animal, each participant had very different opinions about what that animal would be. Louise felt “Pump” was a young polar bear; its was always active and playful. Dan thought of it as a white heron, which is peaceful, tranquil and elegant, while Linda thought of “Pump” as a penguin, bringing an association with freshness and cleanness. Howard concluded that “Pump” is like a cat, always friendly, with a great personality, and conforming to others when necessary but always an individualist.

Analysis 4: “Pump” Advertisements

Louise had negative opinions about the Phase 2 television advertisements (Figure 4- 6 to Figure 4- 8). He did not think these advertisements were humorous, rather that they generated irritation in the viewer. He also pointed out that illustrating the importance of water by drawing on people’s misfortune is inappropriate. Dan and Linda analysed these advertisements with a more rational approach. Both of them understood that negative messages were used to excite audiences’ emotions so audiences could engage with “Pump”. Dan found some of these shocking advertisements funny; they made viewers laugh. However, as with Howard and Louise, the messages of these advertisements had no associations or correlations with “Pump”. The advertisements demonstrate that no research had been done on the target audiences, and they didn’t seem aimed at the person who drinks “Pump” as described in “Who Consumes “Pump””. Linda indicated that the Phase 2 advertisements were family oriented. She questioned that if they were about dehydration, why would people choose “Pump” over other brands. She felt there was a lack of brand personality in the Phase 2 advertisements.

With the Phase 3 advertisements, Dan felt the target audiences were much more clearer targeted than with the Phase 2 advertisements, portraying a funky, cool and exciting group. These advertisements clearly told him they were targeting a youth group rather than mature people. However Louise still disagreed with Dan. Louise felt “Pump” had changed their message too dramatically, and that there was a lack of consistency and continuity between each phase of the advertising. This shows “Pump” had little idea about what they were trying to achieve, who they were trying to attract and how the message got across. Linda did not have much opinion regarding the Phase 3 advertisements; however she pointed out that the “healthy” message was not visible as compared to Phase 2. Howard partly agreed with Dan’s

point of view that the Phase 3 advertisements were more precise in targeting particular audiences. However Howard noticed that the music in the advertisements and the pattern or beat of the music and the cinematography were very similar to New Zealand army recruitment advertisements.

Analysis 5: “Pump” Collage



Figure 4- 28 Collage designed by David

In his collage (Figure 4- 28) Dan used a lot of words such as natural, fresh, energy, health etc. to make a connection with “Pump”. He thought that being healthy had to do with outdoor exercises such as running, and being involved with nature; this can be seen in the colourful flowers that he chose. The figures in the collage are fit, toned, and healthy, which is what he associated with “Pump”.

Howard thought “Pump” was more single rather than family focused due to the financial management that we have previously discussed. The images that he chose for his collage (Figure 4- 29) are individualistic, such as deer, which show elegance and independence. He uses Blackmores as a symbol of a healthy balanced diet. He portrays a relaxed lifestyle involving sleeping and tanning at the beach.

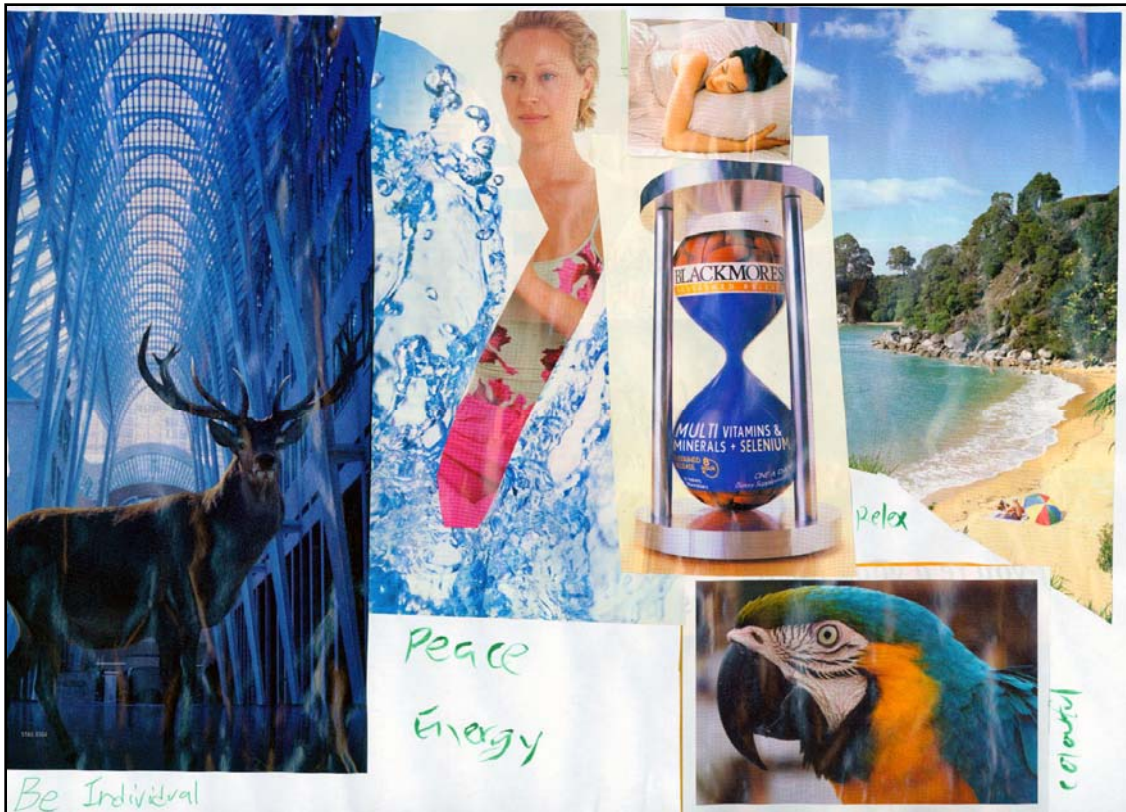


Figure 4- 29 Collage designed by Howard

Louise (Figure 4- 30) looked at different perspectives compared with the other participants. His collage is more family oriented and the people in his artwork are more mature rather than young and single. He did not perceive “Pump” as being only for himself but also for the family. He suggested “Pump” can be consumed anywhere on any occasion, such as when exercising, reading or walking. Drinking “Pump” can represent caring and protecting the family in terms of health, happiness and beauty.

The images chosen by Linda (Figure 4- 31) have a better balance in gender while other participants tended to favour females. She chose a wider age group, from secondary school age to middle-aged people. Due to the fact she has a daughter her images are also family oriented as a representation of caring and protecting. ‘The New Zealand Idol’ photos show popularity and social acceptance. Linda mentioned about being healthy and fit.



Figure 4- 30 Collage designed by Louise



Figure 4- 31 Collage by Linda

4.2.2.6. Focus Groups Summaries

The data and results gathered from both focus groups have provided sufficient evidence for the existence of both emotional story and rational reasoning for the buyer behaviour when consuming “Pump”. There are similar responses as well as polarised opinions expressed by the two focus groups. The similar opinions are that the population of “Pump” drinkers falls into both genders; however there is more skew to the female market and the age group is oriented at 20 to 30, which corresponds to the target audience for “Pump”. The majority of the participants within both groups believe “Pump” consumers work professionally with middle to high disposal income. Both groups also agree that “Pump” consumers live a healthy, busy and sociable lifestyle. Within the making and designing of the collages, the majority of the participants used identical images and ideas such as people doing exercises, working out in the gym, a healthy diet, images of nature, and beautiful and fit figures.

Due to the diverse backgrounds of the two different groups, there are two major contrasts between the two focus groups. These are:

1. The idea of money

This can be abstracted from the idea of how these two groups react to “Pump” being a car and what type of car that would be. The AUT students all thought of it as a European car, an Audi, while the working group felt it was a less than 10 years-old Japanese car. Even though the AUT students all have jobs, the majority of them work not for necessities but rather for pocket money. The majority of these students are either supported by parents or governments. As for the working people who fall into the age group between the late twenties to the forties, all of them are required to work not only to support themselves but also their families. This makes budgeting a primary concern and part of decision making. In the analysis of the Phase 3 advertisements the university student group perceived them as more appealing to their age group; they create youthfulness and coolness. The working group also felt these advertisements had improved and were much more targeted at a specific group aged 20 to 29.

2. The emotional storytelling

Both groups agreed that the Phase 2 advertisements were not well constructed or conceived; however the reasons for this agreement vary. The expressions of the AUT students were much more oriented to their personal opinions, and they took the advertisements literally. Therefore their views were more narrowly focused. Also, they were less critical about the message that is contained within the advertisements. They found these advertisements amusing and that the ideas within the advertisements are the representation of our daily living. Even though they disliked these advertisements, they found Phase 2 advertisements were more effective and successful as they could be easily remembered and associated with. This is very ironic because they think the advertisements are successful because they are badly constructed and conceived rather than emotionally involving. The working group examined these advertisements from a business and rational approach. They were more analytical and critical regarding these advertisements. They pointed out that the target audiences were not clearly identified, the advertisements made no association with "Pump" and there was a lack of brand personality.

In Phase 3 "Pump" tried to generate advertisements by storytelling. The AUT group had full awareness and understanding of the story that "Pump" wished to convey as opposed to the working group. This result has demonstrated that the importance of storytelling is the key that connects with consumers, which the researcher has already addressed in Chapter 2.

The researcher has previously suggested in the Phase 3 advertisements that "Pump" is more than a beverage, a representation of "Who-Am-I". The product is able to merge the "real self" with the "ideal self" and the reflection of the image is more important than its functionality. Compared with free water from the tap, people are buying "Pump" as a representation of their "ideal self", which is "I am a very extroverted, sociable and opinionated leader. I am easy-going, alive and constantly challenging myself." Within the working group, two participants pointed out that drinking "Pump" is not merely about quenching thirst but is a reflection of being cool, fun, young and healthy. In the AUT group, participants also identified that using slim, beautiful and active actors and actresses created an association with the viewer that drinking "Pump" will lead them to the in crowd.

The results from the focus group have demonstrated the coexistence of the logical and the emotional. When the researcher first asked participants their reason for buying “Pump”, all participants agreed that it is the convenience that drives their consumption. One of the advantages of focus group is that they enable the researcher to dig deeper, to participants’ emotions rather than to just the superficial and logical answer. The majority of participants also agreed that “Pump” is more than a bottled water; rather it is a representation of themselves, otherwise, the type, look and age of the bottle would not be considered important by them.

4.2.3. Survey

4.2.3.1. Questionnaire Development

A questionnaire is a logical and straightforward option for collecting information from audiences. This method enabled the researcher to characterise knowledge from an individual's attitudes or behaviour from the standardised questions. Two issues that the researcher has borne in mind in the survey are, firstly, that no names be required from the participants, to ensure the confidentiality of participants was protected. Secondly, coding was carefully thought out in the questionnaire design to enable the researcher to analyse the data in a systematic way. A coding box was placed on the right-hand side of each question.

Closed-ended and Likert seven-point scale questions were used for the ease of coding, to minimise participant time: these are easy to understand and increase the response rate amongst participants. Closed-ended questions allow participants to choose between predetermined choices that are provided by the researcher (Minichiello et al., 1990). There are however criticisms that closed-ended questions are less flexible and do not allow participants to reveal their point of view in their response to questions when compared with open-ended questions. However the questionnaire was structured in such a way that the majority of inquiries were covered; however participants could still list their choice if the predetermined answers were not provided.

Likert scales were developed in 1932, and they indicate a spectrum of responses from "strongly agree" to "strongly disagree" (Aaker et al., 2004). "Evaluative" refers to the categorised responses that are listed with the individual question. At the end of the survey each individual item or question is summed up to a total score for data interpretation (Aaker et al., 2004). When the Likert seven-point scale was being designed for this research, isomorphism, singularity, social desirability management and knowledge liability were considered (Porter, 2005).

Isomorphism is understanding and identifying the goal of the question and what needs to be measured. The Likert scale is best used to assess opinion, belief or attitude towards a specific topic, but not to facilitate discussion or structured conversation (Porter, 1985). Singularity is required; that is, each question or statement should contain only one idea for the purpose of ascertaining the question accurately. Social desirability management is to ensure that every question or statement is socially appropriate rather than inappropriate, to ensure the participants are responding to what researchers want to know. Lastly, knowledge liability means being certain that each question or statement does not depend on certain facts or information from the public domain. The researcher does not assume that any participants have certain knowledge unless it has been specified before the survey is handed out (Likert, 1967). Those indicators enable the researcher to statistically find out attitudes and emotions toward the given subjects. This is the main advantage of this research design and why it was chosen for this research.

4.2.3.2. Pilot Testing

Once the initial questionnaire had been approved by the AUT ethics committee, a pilot testing was carried out to ensure logic and readability and to obtain precise information to find out the effectiveness of the questionnaire's development. A sample of 15 participants was used. Other than the spelling and grammatical mistakes, the major concern was the ranking questions, number 18 and 20. From the result, it can be seen that people answer these ranking questions in two ways.

Firstly, by repeating number (Figure 4- 32):

18. Please rank the following attributes for purchasing "Pump". (1 = most important attribute, 6 = least important attribute, YOU DON'T HAVE TO FILL ALL THE BOXES)

| | |
|--|--|
| <input style="width: 20px; height: 20px; border: 1px solid black;" type="text" value="3"/> Health | <input style="width: 20px; height: 20px; border: 1px solid black;" type="text" value="3"/> Bottle Design |
| <input style="width: 20px; height: 20px; border: 1px solid black;" type="text" value="2"/> Taste | <input style="width: 20px; height: 20px; border: 1px solid black;" type="text"/> Fashion |
| <input style="width: 20px; height: 20px; border: 1px solid black;" type="text" value="2"/> Convenience | <input style="width: 20px; height: 20px; border: 1px solid black;" type="text"/> Advertisements |
| <input style="width: 20px; height: 20px; border: 1px solid black;" type="text"/> Others _____ (please specify) | |

Secondly, by using 'ticks' instead of number (Figure 4- 33):

20. Please rank your most preferred and the least preferred brands below.
(1 = most preferred, 7 = least preferred, YOU DON'T HAVE TO FILL ALL THE BOXES)

| | |
|--|--------------------------------------|
| <input checked="" type="checkbox"/> Pump | <input type="checkbox"/> Deep Spring |
| <input checked="" type="checkbox"/> H2Go | <input type="checkbox"/> Charlies |
| <input type="checkbox"/> Evian | <input type="checkbox"/> Waterplus |
| <input type="checkbox"/> Kiwi Blue | <input type="checkbox"/> Infinity |
| <input type="checkbox"/> Others _____ (please specify) | |

The correct way is as follows (Figure 4- 34):

18. Please rank the following attributes for purchasing "Pump". (1 = most important attribute, 6 = least important attribute, YOU DON'T HAVE TO FILL ALL THE BOXES)

| | |
|--|---|
| <input type="checkbox"/> 1 Health | <input type="checkbox"/> 4 Bottle Design |
| <input type="checkbox"/> 3 Taste | <input type="checkbox"/> 6 Fashion |
| <input type="checkbox"/> 2 Convenience | <input type="checkbox"/> 5 Advertisements |
| <input type="checkbox"/> Others _____ (please specify) | |

The problem became evident after the pilot testing and the questions were modified (Figure 4- 35). The word "RANK" was capitalised and put in bold so the reader would pay more attention to the question. The researcher also reworded the sentences, in the hope that the structure of the sentence would become clearer to the participants.

18. Please RANK the following attributes according to their importance for purchasing "Pump". (1= most important attribute, 6=least important attribute)
YOU DON'T HAVE TO FILL ALL THE BOXES

| | |
|--|--|
| <input type="checkbox"/> Advertisements (1) | <input type="checkbox"/> Bottle Design (4) |
| <input type="checkbox"/> Taste (2) | <input type="checkbox"/> Fashion (5) |
| <input type="checkbox"/> Convenience (3) | <input type="checkbox"/> Health (6) |
| <input type="checkbox"/> Others _____ (please specify) (0) | |

Figure 4- 35 The word "RANK" is capitalised and put in bold

Besides the ranking questions, other multiple selection questions were also found to be problematic. Some people actually ticked almost all the choices. Too much ticking can make the questions become irrelevant. Most of the multiple tick questions were thus modified by adding an extra instruction (see Appendix 4 for sample survey questions); that is, add "1 tick only" (Question 41) or "You can tick NO More than 3 boxes" (Question 38) were added at the end of questions.

4.2.3.3. Sampling

Convenience sampling (Aaker et al., 2004; Burns & Bush, 2000) is a nonprobability sampling technique whereby participants are chosen according to the relative ease of access. The researcher is aware that the result from a convenience sampling cannot be used to compare the sample to the general population and the value of the result is limited. However the purpose of this sample was not to make generalisations about the whole population but to gain understanding about the specific field. Even though it was a convenience sampling, not all participants were qualified to contribute to the questionnaire. To participate in this survey participants had to be frequent "Pump" purchasers; that is, they had to purchase "Pump" at least twice a week.

It was decided that 100 people would be sampled from five localities, 20 participants being sampled from each locality: East, West, South, North and Central Auckland. This method was used to generate more balanced opinions from the major localities of the greater Auckland area. The researcher stood outside major shopping malls – Botany Downs, Lynn Mall, Manukau Shopping Mall and Northshore Plaza – from 11 a.m. to 2 p.m. over the space of four weeks to recruit participants for the survey. The researcher would firstly introduced herself, and asked a major question: “Do you drink ‘Pump’ at least twice a week?” Only the frequent “Pump” drinkers were recruited.

To encourage participants in this questionnaire two methods were used. Firstly, the researcher awarded two gift vouchers to two participants out of one hundred surveys. Secondly, in many situations participants were unable to complete a survey due to the scarcity of time as they were shopping, going for lunch, etc. A take-home survey was available to participants so they could complete the survey within their own schedule. A return envelope was enclosed with the survey in order to increase the response rate.

4.2.3.4. Sample Survey Questions

Surveys were divided into five sections. Section 1 covered the demographic of each respondent. The discussion in Section 2 related to the reasons why respondents consumed “Pump”, based mainly on their preferences. Section 3 allowed respondents to identify how “Pump” has been perceived by individual participants. Section 4 looks at participants’ opinions about “Pump” advertisements. The researcher intended to compare and contrast the result with focus group findings to find out correlations and differences. Section 5 allowed participants to use their imagination when creating associations with “Pump”. Participants were asked “If ‘Pump’ were a person, how would you describe this person?” and “If ‘Pump’ were a car or an animal, what type of car or animal would it be?” This finding will also be used to compare and contrast with the focus groups results.

Following is the sample of the questionnaire.



Dear Participant

My name is Jenny Yu. This survey is a part of my research for a Masters of Art and Design at Auckland University of Technology. The research topic is focused on visual communication design and marketing strategies used to communicate and persuade consumers to purchase “Pump” bottled water.

To participate in this survey, you have to be a frequent “Pump” purchaser (e.g. purchase “Pump” at least twice a week). This survey will take 10 to 15 minutes and your contribution will add great value to my research study. Participation in this survey is voluntary and your name or contact details will not be required, so your personal information will be fully protected.

I will award two gift vouchers to two participants out of 100 respondents in a lucky draw. If you want to be the lucky winner, you may write your phone number in the box at the bottom of the page.

After you have completed the questionnaire, please insert it in the free post envelope provided and post to me. A stamp will not be required.

PLEASE POST THE QUESTIONNAIRE BACK BEFORE

The lucky winners can choose one of the following gifts or gift vouchers

- 2 Village movie tickets
- 1999 Wither Hills Chardonnay from Marlborough (Must be over 18)
- \$25 Westfield Gift Voucher

Place your phone number in the box if you wish to go into the draw.

For any enquiries please contact Jenny Yu at [021 768 788](tel:021768788) or email at jenny.yu@paradise.net.nz

S20

2/9

SECTION 1: DEMOGRAPHIC

1. Which age group do you belong to?

- Under 15 ⁽¹⁾
 26-30 ⁽⁴⁾
 16-20 ⁽²⁾
 31-35 ⁽⁵⁾
 21-25 ⁽³⁾
 36 over ⁽⁶⁾

2. Which ethnic group(s) do you belong to?

- European ⁽¹⁾
 Pacific Island ⁽³⁾
 Maori ⁽²⁾
 Asian ⁽⁴⁾
 Others _____ (please specify) ⁽⁰⁾

3. Which of the following occupational categories do you belong to?

- Office worker ⁽¹⁾
 Telecommunication ⁽⁵⁾
 Retail ⁽²⁾
 Finance ⁽⁶⁾
 Management ⁽³⁾
 Education ⁽⁷⁾
 Professional ⁽⁴⁾
 Student ⁽⁸⁾
 Others _____ (please specify) ⁽⁰⁾

4. Do you exercise regularly (e.g. at least twice a week)?

- Yes ⁽¹⁾
 No ⁽²⁾

5. Are you a health conscious person?

- Yes ⁽¹⁾
 No ⁽²⁾

6. How often do you spend time with your family?

- More than twice a week ⁽¹⁾
 Once every fortnight ⁽⁴⁾
 Twice a week ⁽²⁾
 Less often ⁽⁵⁾
 Once a week ⁽³⁾

7. How often do you hang out with friends?

- More than twice a week ⁽¹⁾
 Once every fortnight ⁽⁴⁾
 Twice a week ⁽²⁾
 Less often ⁽⁵⁾
 Once a week ⁽³⁾

For any enquiries please contact Jenny Yu at 021 768 788 or email at jenny.yu@paradise.net.nz

S20

3/9

SECTION 2: DRINKING "PUMP"

8. What size "Pump" bottled water do you normally purchase?

- 400ML (mini) ⁽¹⁾ 750ML ⁽²⁾ 1.25L ⁽³⁾

9. How many bottles of "Pump" do you consume per week?

- 1 - 2 ⁽¹⁾ 3 - 4 ⁽²⁾ 5 - 6 ⁽³⁾
 More than 6 ⁽⁴⁾

10. I drink "Pump" because of its taste.

- Yes ⁽¹⁾ No ⁽²⁾ Unsure ⁽⁰⁾

11. I drink "Pump" because it tastes better than other bottled water brands.

- Yes ⁽¹⁾ No ⁽²⁾ Unsure ⁽⁰⁾

12. I drink "Pump" because it makes me feel healthier.

- Yes ⁽¹⁾ No ⁽²⁾ Unsure ⁽⁰⁾

13. I drink "Pump" because it's a fashionable thing to do.

- Yes ⁽¹⁾ No ⁽²⁾ Unsure ⁽⁰⁾

14. I purchase "Pump" because of its advertisements.

- Yes ⁽¹⁾ No ⁽²⁾ Unsure ⁽⁰⁾

15. I purchase "Pump" because of its availability.

- Yes ⁽¹⁾ No ⁽²⁾ Unsure ⁽⁰⁾

16. I purchase "Pump" because of the bottle design.

- Yes ⁽¹⁾ No ⁽²⁾ Unsure ⁽⁰⁾

17. I purchase "Pump" because it is cheaper than other bottled water brands.

- Yes ⁽¹⁾ No ⁽²⁾ Unsure ⁽⁰⁾

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S20

4/9

18. Please RANK the following attributes according to their importance for purchasing "Pump". (1 = most important attribute, 6 = least important attribute)

YOU DON'T HAVE TO FILL ALL THE BOXES

- | | |
|--|--|
| <input type="checkbox"/> Advertisements (1) | <input type="checkbox"/> Bottle Design (4) |
| <input type="checkbox"/> Taste (2) | <input type="checkbox"/> Fashion (5) |
| <input type="checkbox"/> Convenience (3) | <input type="checkbox"/> Health (6) |
| <input type="checkbox"/> Others _____ (please specify) (0) | |

19. Do you purchase any other bottled water brands? If yes, go to the next question. If no, go to question 21.

- Yes (1) No (2)

20. Please RANK your most preferred and the least preferred brands below.

(1 = most preferred, 5 = least preferred, YOU DON'T HAVE TO FILL ALL THE BOXES)

- | | |
|--|--|
| <input type="checkbox"/> Evian (1) | <input type="checkbox"/> Kiwi Blue (4) |
| <input type="checkbox"/> H2Go (2) | <input type="checkbox"/> Mizone (5) |
| <input type="checkbox"/> Pump (3) | |
| <input type="checkbox"/> Others _____ (please specify) (0) | |

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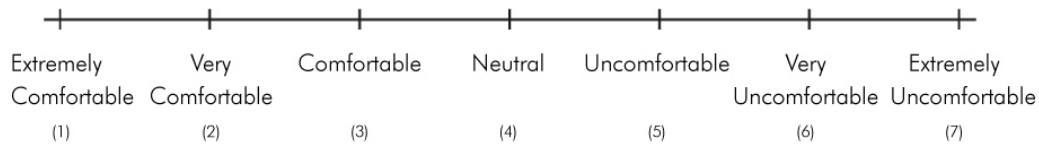
S20

5/9

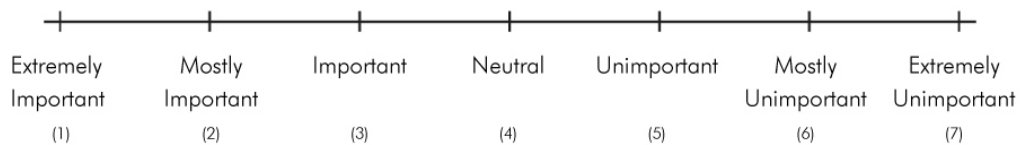
SECTION 3: PERCEPTIONS ABOUT "PUMP"

Please circle on the CROSS the phrase or term that best describes your response.

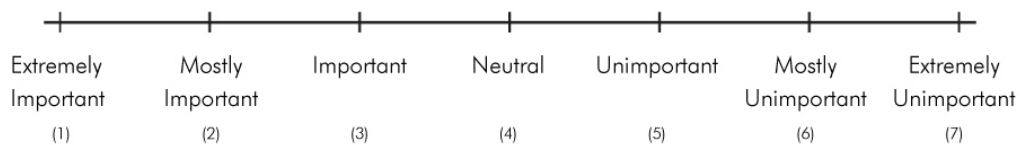
21. How comfortable or uncomfortable do you feel about carrying a "Pump" bottle with you?



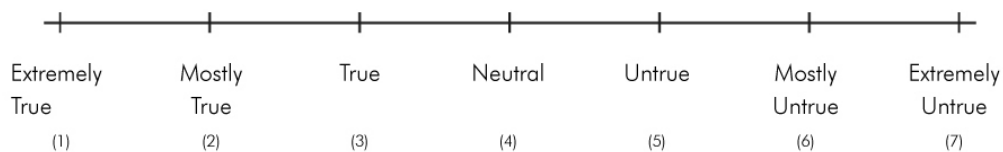
22. How important or unimportant is the bottle design for you when you are choosing your brand?



23. How important or unimportant is it to you to be perceived as a health conscious person?



24. Drinking "Pump" gives the perception that I am a health conscious person (true or untrue)?



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S20

6/9

SECTION 4: "PUMP" ADVERTISEMENTS

25. Have you seen any of "Pump's" advertisements?

If yes, go to the next question. If no, go to question 29 on page 7.

 Yes (1) No (2)

26. I drink "Pump" because its advertising communicates directly to my heart (true or untrue)? Please circle on the CROSS.

| | | | | | | |
|--------------------------|-----------------------|-------------------------|----------------|---------------------------|-------------------------|----------------------------|
| | | | | | | |
| Extremely True (1) | Mostly True (2) | Somewhat True (3) | Neutral (4) | Somewhat Untrue (5) | Mostly Untrue (6) | Extremely Untrue (7) |

27. "Pump" advertisements usually tell an emotional story (true or untrue)? Please circle on the CROSS.

| | | | | | | |
|--------------------------|-----------------------|-------------------------|----------------|---------------------------|-------------------------|----------------------------|
| | | | | | | |
| Extremely True (1) | Mostly True (2) | Somewhat True (3) | Neutral (4) | Somewhat Untrue (5) | Mostly Untrue (6) | Extremely Untrue (7) |

28. Where do you normally see "Pump's" advertisements?
(You can tick MORE than one box) Back of bus (1) Magazines (5) Bus interior (2) Radio (6) TV (3) Sponsorship (7) Lit up posters (posters in Adshell) (4) Posters in dairy (8) Others _____ (please specify) (0)For any enquiries please contact Jenny Yu at [021 768 788](tel:021768788) or email at jenny.yu@paradise.net.nz

S20

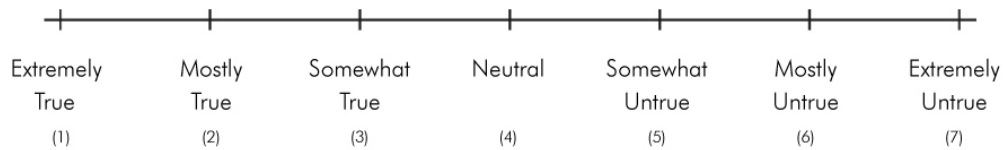
7/9

29. Please tick the words that best describe your perception about "Pump"?

(You can tick NO MORE than 4 boxes)

- | | |
|--|---|
| <input type="checkbox"/> Elegant (1) | <input type="checkbox"/> Fun (10) |
| <input type="checkbox"/> Naughty (2) | <input type="checkbox"/> Funky (11) |
| <input type="checkbox"/> Proud (3) | <input type="checkbox"/> Cool (12) |
| <input type="checkbox"/> Attractive (4) | <input type="checkbox"/> Friendly (13) |
| <input type="checkbox"/> Sophisticated (5) | <input type="checkbox"/> Sexy (14) |
| <input type="checkbox"/> Superior (6) | <input type="checkbox"/> Healthy (15) |
| <input type="checkbox"/> Stylish (7) | <input type="checkbox"/> Tasty (16) |
| <input type="checkbox"/> Arrogant (8) | <input type="checkbox"/> Convenient (17) |
| <input type="checkbox"/> Young (9) | <input type="checkbox"/> Fashionable (18) |
| <input type="checkbox"/> Others _____ (please specify) (0) | |

30. I drink "Pump" because of the things I selected from the above question (true or untrue).
Please circle on the CROSS.



31. What are the attributes that "Pump" has over other brands of bottled water?

(You can tick NO MORE than 4 boxes)

- | | |
|--|---|
| <input type="checkbox"/> Keeps me healthy (1) | <input type="checkbox"/> Makes me feel sexy (8) |
| <input type="checkbox"/> Keeps me going (2) | <input type="checkbox"/> Keeps me refreshed (9) |
| <input type="checkbox"/> Makes me proud (3) | <input type="checkbox"/> Makes me look cool (10) |
| <input type="checkbox"/> Keeps me hydrated (4) | <input type="checkbox"/> Makes me feel young (11) |
| <input type="checkbox"/> Minimises making mistakes (5) | |
| <input type="checkbox"/> Makes me feel I am up with the latest (6) | |
| <input type="checkbox"/> Makes me accepted by the group (7) | |
| <input type="checkbox"/> Others _____ (please specify) (0) | |

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S20

8/9

SECTION 5: "PUMP" AS A PERSON

32. If "Pump" had a "Gender", what gender would it be? (1 tick only)

- Male (1) Female (2)

33. If "Pump" had an "Age", which age group do you think "Pump" would belong to? (1 tick only)

- Under 19 (1) 30-39 (3)
 20-29 (2) 39 over (4)

34. If "Pump" had an "Occupation", what occupation would it be? (1 tick only)

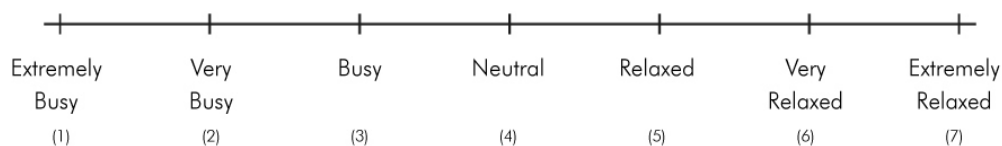
- Office worker (1) Telecommunication (5)
 Retail (2) Finance (6)
 Management (3) Education (7)
 Professional (4) Student (8)
 Others _____ (please specify) (0)

35. If "Pump" had an "Income", which income category would it belong to? (1 tick only)

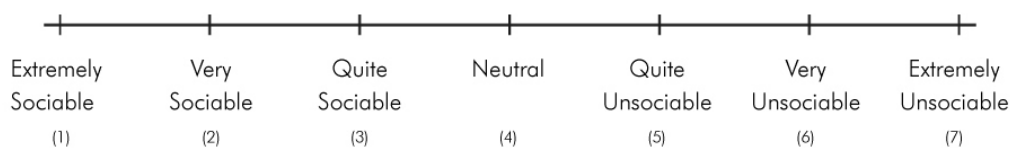
- Under \$20 000 (1) \$40 000 - \$50 000 (4)
 \$20 000 - \$30 000 (2) \$50 000 - \$60 000 (5)
 \$30 000 - \$40 000 (3) Over 60 000 (6)

36. If "Pump" had a "Lifestyle", what type of lifestyle would it have?

Please circle on the CROSS.

37. If "Pump" had a "Personality", what kind of personality would it be?

Please circle on the CROSS.

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S20

9/9

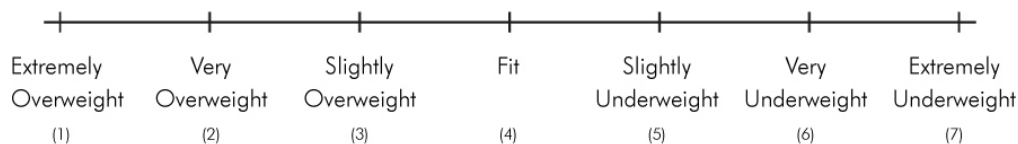
38. If "Pump" had "Hobbies", what kind of hobbies would it have?

(You can tick NO MORE than 3 boxes)

- | | |
|--|---|
| <input type="checkbox"/> Sports (1) | <input type="checkbox"/> Fishing (5) |
| <input type="checkbox"/> Travel (2) | <input type="checkbox"/> Walking (6) |
| <input type="checkbox"/> Reading (3) | <input type="checkbox"/> Hanging out with friends (7) |
| <input type="checkbox"/> Shopping (4) | <input type="checkbox"/> Family gathering (8) |
| <input type="checkbox"/> Others _____ (please specify) (0) | |

39. If "Pump" was a person, what kind of "Figure" would this person have?

Please circle on the CROSS.



40. If "Pump" was a person, what types of "Clothes" would this person wear?

(You can tick MORE than 1 box)

- | | |
|--|--|
| <input type="checkbox"/> Jeans and T-shirt (1) | <input type="checkbox"/> Business suit (4) |
| <input type="checkbox"/> Sporty clothes (2) | <input type="checkbox"/> Evening dress (5) |
| <input type="checkbox"/> Swimming suit (3) | <input type="checkbox"/> Uniform (6) |
| <input type="checkbox"/> Others _____ (Please specify) (0) | |

41. If "Pump" was a car, what kind of "Car" would it be? (1 tick only)

- | | | |
|---|-------------------------------------|--|
| <input type="checkbox"/> Porsche (1) | <input type="checkbox"/> Audi (5) | <input type="checkbox"/> Honda (9) |
| <input type="checkbox"/> Mercedes (2) | <input type="checkbox"/> Holden (6) | <input type="checkbox"/> Mitsubishi (10) |
| <input type="checkbox"/> BMW (3) | <input type="checkbox"/> Subaru (7) | <input type="checkbox"/> Nissan (11) |
| <input type="checkbox"/> Volkswagen (4) | <input type="checkbox"/> Toyota (8) | <input type="checkbox"/> Mazda (12) |
| <input type="checkbox"/> Other _____ (Please specify) (0) | | |

42. If "Pump" was a car, how "Old" would the car be? (1 tick only)

- | | |
|--|---|
| <input type="checkbox"/> New (1) | <input type="checkbox"/> 5-6 years (4) |
| <input type="checkbox"/> 1-2 years (2) | <input type="checkbox"/> 7-8 years (5) |
| <input type="checkbox"/> 3-4 years (3) | <input type="checkbox"/> Over 9 years (6) |

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4.2.3.5. Survey Result

Sixty-five surveys were received from the one sampling, from people who drink “Pump” at least twice a week in the Auckland Area. The given percentage is based on the survey result; however this does not represent the total population.

SECTION 1: DEMOGRAPHIC

1 Which age group do you belong to?

| N | % | Descriptions |
|----|------|--------------|
| 8 | 12% | Under 15 |
| 15 | 23% | 16-20 |
| 16 | 25% | 21-25 |
| 11 | 17% | 26-30 |
| 6 | 9% | 31-35 |
| 9 | 14% | 36 over |
| 65 | 100% | |

2 Which ethnic group(s) do you belong to?

| N | % | Descriptions |
|----|------|----------------|
| 30 | 46% | European |
| 22 | 34% | Asian |
| 6 | 9% | Maori |
| 5 | 8% | Pacific Island |
| 2 | 3% | Others |
| 65 | 100% | |

3 Which of the following occupational categories do you belong to?

| N | % | Descriptions |
|----|------|-------------------|
| 28 | 43% | Student |
| 13 | 20% | Office worker |
| 11 | 17% | Professional |
| 6 | 9% | Retail |
| 3 | 5% | Finance |
| 2 | 3% | Others |
| 1 | 2% | Management |
| 1 | 2% | Telecommunication |
| 0 | 0% | Education |
| 65 | 100% | |

4 Do you exercise regularly (e.g. at least twice a week)?

| N | % | Descriptions |
|----|------|--------------|
| 43 | 66% | Yes |
| 22 | 34% | No |
| 65 | 100% | |

5 Are you a health conscious person?

| N | % | Descriptions |
|----|------|--------------|
| 48 | 74% | Yes |
| 17 | 26% | No |
| 65 | 100% | |

6 How often do you spend time with your family?

| N | % | Descriptions |
|----|------|------------------------|
| 35 | 54% | More than twice a week |
| 4 | 6% | Twice a week |
| 3 | 5% | Once a week |
| 3 | 5% | Once every fortnight |
| 20 | 31% | Less often |
| 65 | 100% | |

7 How often do you hang out with friends?

| N | % | Descriptions |
|----|------|------------------------|
| 34 | 52% | More than twice a week |
| 9 | 14% | Twice a week |
| 11 | 17% | Once a week |
| 7 | 11% | Once every fortnight |
| 4 | 6% | Less often |
| 65 | 100% | |

SECTION 2: DRINKING "PUMP"

8 What size "Pump" bottled water do you normally purchase?

| N | % | Descriptions |
|----|------|--------------|
| 27 | 42% | 400ML (mini) |
| 32 | 49% | 750ML |
| 6 | 9% | 1.25L |
| 65 | 100% | |

9 How many bottles of "Pump" do you consume per week?

| N | % | Descriptions |
|----|------|--------------|
| 34 | 52% | 1-2 |
| 22 | 34% | 3-4 |
| 4 | 6% | 5-6 |
| 5 | 8% | More than 6 |
| 65 | 100% | |

10 I drink "Pump" because of its taste.

| N | % | Descriptions |
|----|------|--------------|
| 36 | 55% | No |
| 22 | 34% | Yes |
| 7 | 11% | Unsure |
| 65 | 100% | |

11 I drink "Pump" because it tastes better than other bottled water brands.

| N | % | Descriptions |
|----|------|--------------|
| 37 | 57% | No |
| 19 | 29% | Yes |
| 9 | 14% | Unsure |
| 65 | 100% | |

12 I drink "Pump" because it makes me feel healthier.

| N | % | Descriptions |
|----|------|--------------|
| 38 | 58% | Yes |
| 26 | 40% | No |
| 1 | 2% | Unsure |
| 65 | 100% | |

13 I drink "Pump" because it's a fashionable thing to do.

| N | % | Descriptions |
|----|------|--------------|
| 54 | 83% | No |
| 10 | 15% | Yes |
| 1 | 2% | Unsure |
| 65 | 100% | |

14 I purchase "Pump" because of its advertisements.

| N | % | Descriptions |
|----|------|--------------|
| 48 | 74% | No |
| 14 | 22% | Yes |
| 3 | 5% | Unsure |
| 65 | 100% | |

15 I purchase "Pump" because of its availability.

| N | % | Descriptions |
|----|------|--------------|
| 53 | 82% | Yes |
| 10 | 15% | No |
| 2 | 3% | Unsure |
| 65 | 100% | |

16 I purchase "Pump" because of the bottle design.

| N | % | Descriptions |
|----|------|--------------|
| 36 | 55% | No |
| 27 | 42% | Yes |
| 2 | 3% | Unsure |
| 65 | 100% | |

17 I purchase "Pump" because it is cheaper than other bottled water brands.

| N | % | Descriptions |
|----|------|--------------|
| 42 | 65% | No |
| 11 | 17% | Unsure |
| 12 | 18% | Yes |
| 65 | 100% | |

18 Please RANK the following attributes according to their importance for purchasing "Pump".

(1 = most important attribute, 6 = least important attribute)

| | Convenience | Health | Taste | Bottle Design | Advertisement | Fashion |
|-------------|-------------|--------|-------|---------------|---------------|---------|
| 1 | 21 | 23 | 12 | 7 | 5 | 1 |
| 2 | 20 | 11 | 11 | 9 | 7 | 4 |
| 3 | 7 | 11 | 17 | 11 | 6 | 2 |
| 4 | 8 | 5 | 6 | 15 | 11 | 9 |
| 5 | 2 | 6 | 6 | 10 | 10 | 7 |
| 6 | 3 | 3 | 3 | 6 | 11 | 26 |
| Sum | 142 | 146 | 157 | 204 | 197 | 242 |
| Sample Size | 61 | 59 | 55 | 58 | 50 | 49 |
| Mean Rank | 2.3 | 2.5 | 2.9 | 3.5 | 3.9 | 4.9 |

19 Do you purchase any other bottled water brands? If yes, go to the next question.

If no, go to question 21.

| N | % | Descriptions |
|----|------|--------------|
| 47 | 72% | Yes |
| 18 | 28% | No |
| 65 | 100% | |

20 Please RANK your most preferred and the least preferred brands below.

(1 = most preferred, 7=least preferred)

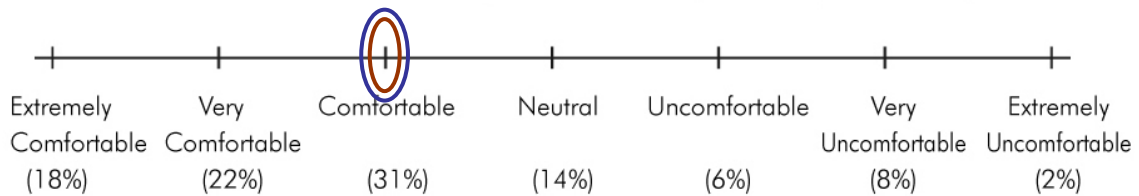
| | Pump | H2Go | Mizone | Kiwi | Evian |
|-------------|------|------|--------|------|-------|
| 1 | 21 | 13 | 3 | 2 | 3 |
| 2 | 6 | 20 | 5 | 4 | 2 |
| 3 | 7 | 4 | 6 | 8 | 5 |
| 4 | 1 | 4 | 7 | 7 | 7 |
| 5 | | 1 | 5 | 9 | 6 |
| Sum | 58 | 86 | 84 | 107 | 80 |
| Sample Size | 35 | 42 | 26 | 30 | 23 |
| Mean Rank | 1.7 | 2.0 | 3.2 | 3.6 | 3.5 |

SECTION 3: PERCEPTIONS ABOUT "PUMP"

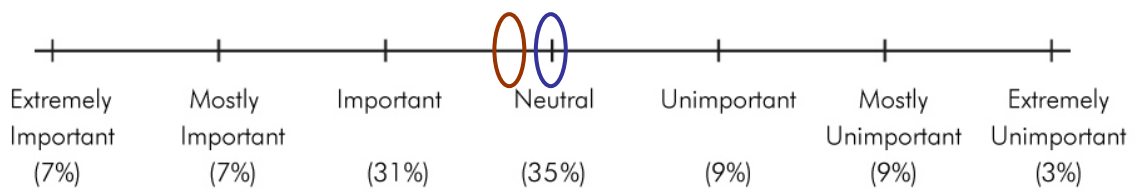
Keys:

Mean ○ Mode ○

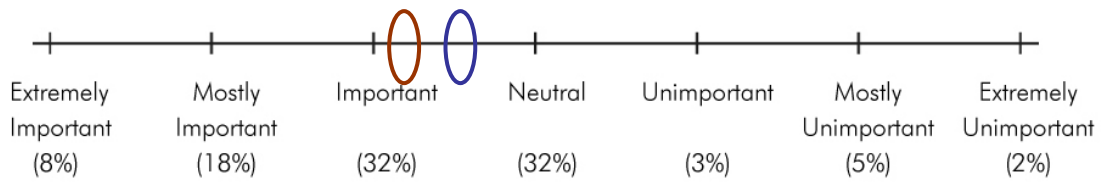
21 How comfortable or uncomfortable do you feel about carrying a "Pump" bottle with you?



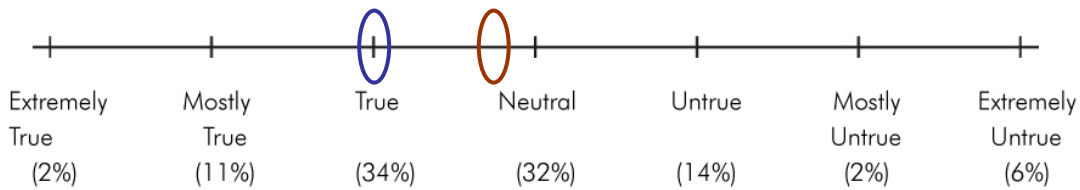
22 How important or unimportant is the bottle design for you when you are choosing your brand?



23 How important or unimportant is it to you to be perceived as a health conscious person?



24 Drinking "Pump" gives the perception that I am a health conscious person (true or untrue)?



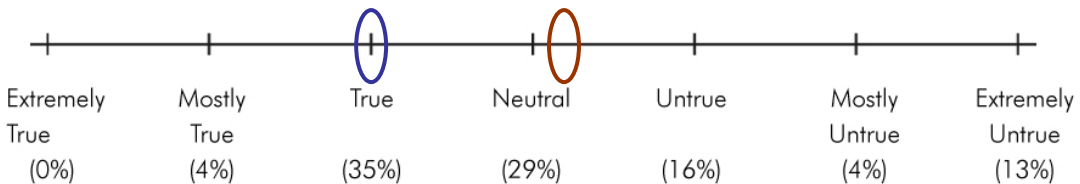
SECTION 4: "PUMP" ADVERTISEMENTS

25 Have you seen any of "Pump's" advertisements?

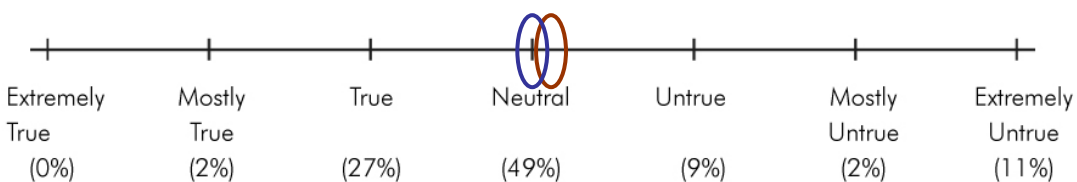
If yes, go to the next question. If no, go to question 29 on page 7.

| N | % | Descriptions |
|----|------|--------------|
| 52 | 80% | Yes |
| 13 | 20% | No |
| 65 | 100% | |

26 I drink "Pump" because its advertising communicates directly to my heart (true or untrue)?



27 Pump" advertisements usually tell an emotional story (true or untrue)?



28 Where do you normally see "Pump's" advertisements?

(You can tick MORE than one box)

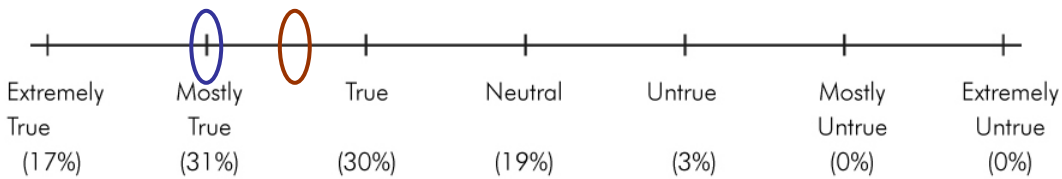
| N | % | Descriptions |
|-----|------|-------------------------------------|
| 39 | 28% | TV |
| 24 | 17% | Back of bus |
| 23 | 16% | Magazines |
| 18 | 13% | Posters in dairy |
| 13 | 9% | Bus interior |
| 13 | 9% | Lit up posters (posters in Adshell) |
| 6 | 4% | Sponsorship |
| 4 | 3% | Radio |
| 140 | 100% | |

29 Please tick the words that best describe your perception about "Pump".

(You can tick NO MORE than 4 boxes)

| N | % | Descriptions |
|-----|------|---------------|
| 45 | 22% | Healthy |
| 37 | 18% | Convenient |
| 23 | 11% | Cool |
| 18 | 9% | Young |
| 14 | 7% | Tasty |
| 13 | 6% | Fun |
| 11 | 5% | Friendly |
| 8 | 4% | Attractive |
| 8 | 4% | Stylish |
| 5 | 2% | Funky |
| 4 | 2% | Elegant |
| 4 | 2% | Proud |
| 4 | 2% | Superior |
| 4 | 2% | Fashionable |
| 3 | 1% | Sophisticated |
| 1 | 0% | Naughty |
| 1 | 0% | Arrogant |
| 0 | 0% | Sexy |
| 0 | 0% | Others |
| 203 | 100% | |

30 I drink "Pump" because of the things I selected from the above question (true or untrue).



31 What are the attributes that "Pump" has over other brands of bottled water?

(You can tick NO MORE than 4 boxes)

| N | % | Descriptions |
|-----|------|---------------------------------------|
| 47 | 26% | Keeps me hydrated |
| 41 | 22% | Keeps me refreshed |
| 40 | 22% | Keeps me healthy |
| 24 | 13% | Keeps me going |
| 10 | 5% | Makes me feel young |
| 8 | 4% | Makes me look cool |
| 4 | 2% | Minimises making mistakes |
| 3 | 2% | Makes me proud |
| 3 | 2% | Others |
| 2 | 1% | Makes me feel I am up with the latest |
| 2 | 1% | Makes me accepted by the group |
| 0 | 0% | Makes me feel sexy |
| 184 | 100% | |

SECTION 5: "PUMP" AS A PERSON

32 If "Pump" had a "Gender", what gender would it be? (1 tick only)

| N | % | Descriptions |
|----|------|--------------|
| 34 | 52% | Male |
| 31 | 48% | Female |
| 65 | 100% | |

33 If "Pump" had an "Age", which age group do you think "Pump" would belong to? (1 tick only)

| N | % | Descriptions |
|----|------|--------------|
| 44 | 69% | 20-29 |
| 16 | 25% | Under 19 |
| 3 | 5% | 30-39 |
| 1 | 2% | 39 over |
| 64 | 100% | |

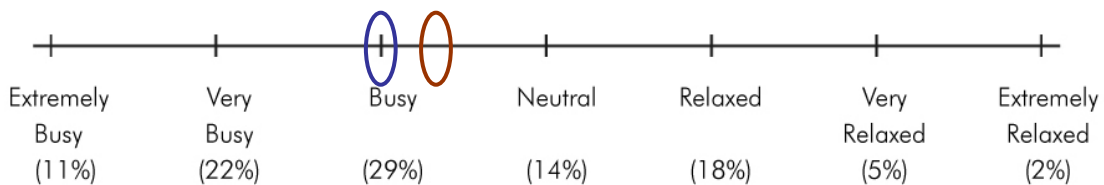
34 If "Pump" had an "Occupation", what occupation would it be? (1 tick only)

| N | % | Descriptions |
|----|------|-------------------|
| 24 | 37% | Student |
| 17 | 26% | Professional |
| 7 | 11% | Education |
| 5 | 8% | Others |
| 4 | 6% | Management |
| 3 | 5% | Office worker |
| 3 | 5% | Telecommunication |
| 2 | 3% | Retail |
| 0 | 0% | Finance |
| 65 | 100% | |

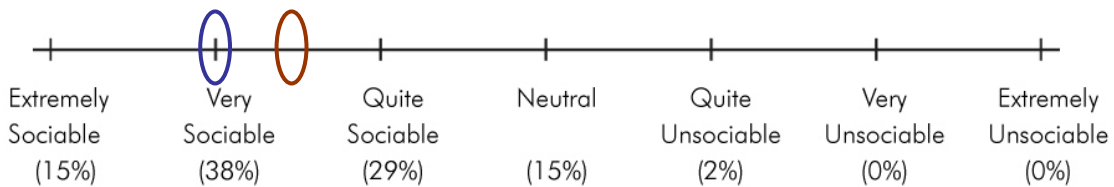
35 If "Pump" had an "Income", which income category would it belong to? (1 tick only)

| N | % | Descriptions |
|----|------|---------------------|
| 20 | 31% | \$20 000 – \$30 000 |
| 16 | 25% | \$40 000 - \$50 000 |
| 14 | 22% | \$30 000 – \$40 000 |
| 7 | 11% | Over 60 000 |
| 5 | 8% | \$50 000 – \$60 000 |
| 3 | 5% | Under \$20 000 |
| 65 | 100% | |

36 If "Pump" had a "Lifestyle", what type of lifestyle would it have?



37 If "Pump" had a "Personality", what kind of personality would it be?

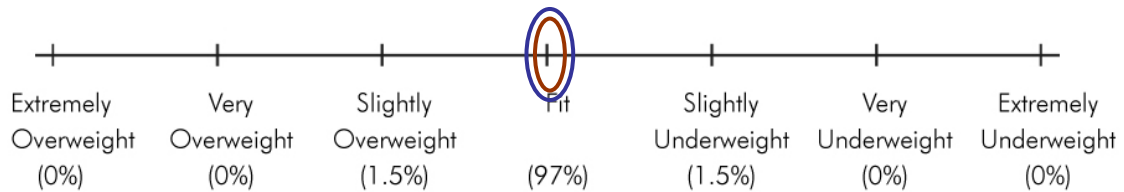


38 If "Pump" had "Hobbies", what kind of hobbies would it have?

(You can tick NO MORE than 3 boxes)

| N | % | Descriptions |
|-----|------|--------------------------|
| 57 | 36% | Sports |
| 37 | 23% | Travel |
| 30 | 19% | Walking |
| 20 | 13% | Hanging out with friends |
| 7 | 4% | Shopping |
| 3 | 2% | Fishing |
| 2 | 1% | Family gathering |
| 1 | 1% | Reading |
| 1 | 1% | Others |
| 158 | 100% | |

39 If "Pump" was a person, what kind of "Figure" would this person have?



40 If "Pump" was a person, what types of "Clothes" would this person wear?

(You can tick MORE than 1 box)

| N | % | |
|-----|------|-------------------|
| 43 | 42% | Sporty clothes |
| 36 | 35% | Jeans and T-shirt |
| 10 | 10% | Swimming suit |
| 6 | 6% | Business suit |
| 4 | 4% | Uniform |
| 4 | 4% | Others |
| 0 | 0% | Evening dress |
| 103 | 100% | |

41 If "Pump" was a "Car", what kind of car would it be? (1 tick only)

| N | % | Descriptions |
|----|------|--------------|
| 11 | 17% | Subaru |
| 11 | 17% | Toyota |
| 8 | 12% | Holden |
| 6 | 9% | Nissan |
| 5 | 8% | Porsche |
| 5 | 8% | Honda |
| 4 | 6% | Volkswagen |
| 4 | 6% | Others |
| 3 | 5% | BMW |
| 3 | 5% | Audi |
| 3 | 5% | Mitsubishi |
| 1 | 2% | Mercedes |
| 1 | 2% | Mazda |
| 65 | 100% | |

42 If "Pump" was a car, how "Old" would the car be? (1 tick only)

| N | % | Descriptions |
|----|------|--------------|
| 25 | 38% | New |
| 15 | 23% | 1-2 years |
| 15 | 23% | 3-4 years |
| 5 | 8% | 5-6 years |
| 4 | 6% | Over 9 years |
| 1 | 2% | 7-8 years |
| 65 | 100% | |

4.2.3.6. Survey Summaries

The following summary assumes the sample was gathered randomly and is representative of the frequent “Pump” drinker population; that is, those who consume “Pump” more than twice a week.

Section 1: Demographic

From the research, 77% of the participants are below 35 years old and over 60% of contributors are under 25 years old. Nearly 50% of the participants are Europeans; over a third of people are Asian. Among the 65 participants, 43% are students and 55% have jobs: this indicates that the researcher has utilised reasonable occupational categories. Among the working people, 37%¹² are office worker and 31%¹³ are professional. About 66% of participants exercise regularly and three-quarters of participants are health conscious. Nearly a half¹⁴ of participants exercising regularly are health conscious. In terms of how often participants spend time with family and friends, 60% of participants spend time with family twice a week or more and nearly 70% of participants hang out with friends at least fortnightly. Among these participants, 40%¹⁵ of them spend time with their family and friends at least twice a week.

$$^{12} \frac{13}{65 - 28 - 2} \times 100\% = 37\%$$

$$^{13} \frac{11}{65 - 28 - 2} \times 100\% = 31\%$$

$$^{14} 66\% \text{ (exercise regularly)} \times 74\% \text{ (health conscious)} = 49\%$$

$$^{15} 60\% \text{ (spend time with family at least twice a week)} \times 69\% \text{ (hang out with friends at least fortnightly)} = 41\%$$

Section 2: Drinking “Pump”

Over 90% of people purchase “Pump” bottles that are easy to carry such as the 750 ml and the 400 ml size. Almost 50% of the participants choose the 750 ml “Pump”, which is the best value for money. Over 50% of participants consume one to two “Pump” bottles a week, and a third buy three to four bottles a week. About a third of people buy “Pump” bottles three to four times weekly. If we compare “Pump” with other bottled water brands we can summarise that a third of participants buy “Pump” due to its taste; however more than half of the participants disagree that the taste of the bottled water affects their purchase. Nearly a third of people think “Pump” actually tastes better than other bottled water brands.

Nearly three-fifths of participants who drink “Pump” believe that it makes them feel healthier; however there are still two-fifths of participants who oppose this opinion. This data may be prejudiced due to how the question was asked. Please see Chapter 4.2.3.7 for further analysis.

Five-sixths of people recognise that drinking “Pump” is not necessarily a fashionable thing to do; however almost a sixth feel that drinking water from water bottles is a form of fashion. Comparing the result of the effectiveness of the availability of “Pump” with advertisements, availability seems to provide a better outcome than its advertisements. Over four-fifths of participants make a purchase because “Pump” is the most available bottled water on the market and only a fifth of participants consume “Pump” due to its advertisements. This data demonstrates that the “Pump” advertisements are not that influential on consumers’ buyer behaviour. Over half of the participants actually believe “Pump” is cheaper than other bottled water brands and nearly a fifth of people buy “Pump” for its bottle design.

Ranking (particularly Questions 18 and 20) was the most problematic aspect of this survey; as previously mentioned in Chapter 4.2.3.2, there is chance that people may either repeat numbers or tick rather than fill in the number according to their preferences. Table 4- 2 is the statistical summary for a one variable sample for Question 18 generated by StatPro. Sample Size represents the number of respondents answering the question. The variance of the sample size (Question 18 and 20) in each category was mainly caused for two reasons: firstly,

the choices provided might not have been applicable to the respondents, and, secondly, the researcher has noted in the questionnaire that “YOU DON’T HAVE TO FILL ALL THE BOXES” (please see Chapter 4.2.3.4 for sample questionnaire). The researcher aimed at generating a more realistic finding, rather than just requiring the respondents to fill in a number for the sake of answering a question. The Sum demonstrates the total ranking of the sample size. Mean Rank is the average ranking of the sample size. The researcher has set 1 as the most important attribute as opposed to 6 as the least important attribute, which indicates that the lower the mean rank, the more important an attribute it becomes.

| Summary measures for selected variables | | | | | | |
|---|-------------|---------|---------|---------------|-------------|---------|
| | Convenience | Health | Taste | Bottle Design | Advertising | Fashion |
| Sample Size | 61.000 | 59.000 | 55.000 | 58.000 | 50.000 | 47.000 |
| Sum | 142.000 | 146.000 | 157.000 | 204.000 | 197.000 | 230.000 |
| Mean Rank | 2.328 | 2.475 | 2.855 | 3.517 | 3.940 | 4.894 |

Table 4- 2 Statistic summary for a one-variable sample for Question 18 generated by StatPro

Table 4- 3 is the comparison of attributes in Question 18 against similar questions being asked. This comparison was used to test the reliability and validity of results. Questions are asked in different ways for a similar reason: to find out correlations and differences. The result in Question 18 indicates that “Convenience” is the most important attribute for the consumption of “Pump”. This result corresponds with Question 15, that 82% of participants purchase “Pump” due to its availability. The second important attribute in the table is “Health”. Once again the result is consistent with Questions 5 and 12. Both results indicate that health and being considered a health-conscious person is critical and over half of participants perceive drinking “Pump” as making them feel healthier. The least important attribute is “Fashion”, this result being consistent with Question 13, which illustrates that 83% of participants do not think drinking “Pump” is a fashionable thing to do. The comparisons between the results in Table 4- 3 demonstrate that these results are valid and mostly reliable.

| Rank | Question 18 | Responded Questions | | Results |
|------|---------------|---------------------|---|-------------------|
| 1 | Convenience | Q15 | I purchase "Pump" because of its availability. | 15% No 82% Yes |
| 2 | Health | Q 5 | Are you a health-conscious person? | 26% No 74% Yes |
| | | Q12 | I drink "Pump" because it makes me feel healthier. | 40% No 58% Yes |
| 3 | Taste | Q10 | I drink "Pump" because of its taste. | 55% No 34% Yes |
| 4 | Bottle Design | Q16 | I purchase "Pump" because of the bottle design | 55% No 42% Yes |
| 5 | Advertising | Q14 | I purchase "Pump" because of its advertisements. | 74% No 22% Yes |
| 6 | Fashion | Q13 | I drink "Pump" because it's a fashionable thing to do | 83% No 15% Yes |

Table 4- 3 Comparison of various questions with Question 18

The loyalty of "Pump" consumers is questioned. Referring to the result, consumers do not have much brand loyalty towards "Pump"; there are almost 75% of participants who would purchase another bottled water brand. However, in the ranking of people's most preferred brand to the least preferred brand (Question 20) as shown in Table 4- 4, the data shows that "Pump" is still the number one choice in the market, followed by "H2Go", a major competitor of "Pump" that has also captured a reasonable amount of the bottled water market. This question provided very interesting results. Even though there is no brand loyalty, "Pump" still remains the most preferred brand. This result offers opportunity for future research.

| Summary measures for selected variables | | | | | |
|---|--------|--------|--------|--------|---------|
| | Pump | H2Go | Mizon | Evian | Kiwi |
| Count | 35.000 | 42.000 | 26.000 | 23.000 | 30.000 |
| Sum | 58.000 | 86.000 | 87.000 | 83.000 | 109.000 |
| Mean | 1.657 | 2.048 | 3.346 | 3.609 | 3.633 |

Table 4- 4 Statistical summary for a one-variable sample for Question 20 generated by StatPro

Section 3: Perceptions about “Pump”

On average, people generally feel very comfortable carrying a “Pump” bottle. This offers an indication that “Pump” is more than just bottled water. The majority of people would be less likely to carry accessories just as “Pump” bottles, if they have negative associations. However, there are still 16% of participants who feel uncomfortable carrying “Pump” around. Even though the data shows most people do not have an opinion or preference about the bottle design, there are still 45% of participants who state that the design of the bottle is one of the reasons for their purchase. Moreover, referring to Question 16, there are 42% of participants who purchase “Pump” because of its bottle design. Therefore, we can make an assumption that bottle design is one of the important attributes that contribute to “Pump” consumption.

There are 58% of people who want to be perceived as a health conscious, and 10% of participants who think being perceived as health conscious is irrelevant. Most people perceive that drinking “Pump” is a representation of being healthy; nonetheless there is a 22% disagreement that “Pump” does not offer a health conscious perception.

Section 4: “Pump” Advertisements

“Pump” has been quite successful in launching advertisements to consumers. 80% of the participants remember seeing “Pump” advertisements in various places: 28% on TV, 26% on either the back or the interior of buses and 16% in various magazines. However only a fifth of participants purchase “Pump” because of the advertisements. Compared to Question 18, the result shows that advertisements are the second to last important attribute to buyers, and 74% of participants do not buy “Pump” due to its advertisements. It is somewhat true that most of the “Pump” advertising speaks directly to “Pump” consumers; however there are still a third of the participants who think “Pump” advertisements do not correspond to how that feel. Generally, almost 50% of respondents have no idea about whether “Pump” advertisements tell emotional stories, and 29% of participants think it is true that emotional stories are incorporated within “Pump” advertisements.

People look at “Pump” in terms of its functional benefits such as health and convenience, and these two attributes account for 40% of participants. In total, 60% of participants associate “Pump” with emotion, such as being cool, young, fun, and friendly. The majority of consumers’ consumption generally exists for either rational or emotional motives and these motives are a reflection of themselves. There are almost four-fifths of participants who drink “Pump” because of their rational or emotional perceptions about the product. Furthermore, only a small number (3%) consider that their perception of “Pump” does not contribute to their consumption.

When comparing “Pump” with other brands, participants offer a balance of rational and emotional reasons. Fifty per cent of attributes relate to rational motives such as keeping participants hydrated and healthy and minimising the making of mistakes. As regards emotional attributes, a wide spread of opinions are offered, like “Pump” keeps participants refreshed, going, young, cool and proud.

Section 5: “Pump” as a Person

The outcome of the focus group result and interviews with “Pump” managers show that, if “Pump” had a gender it could be both male and female (Female 52% vs. Male 48%). There are 69% of the participants who consider “Pump” reflects ages between 20 and 29, which is the “Pump” primary target audience, and a quarter of participants who suggest that “Pump” reflects those under 19, a representation of the “Pump” secondary target audience (Denize, 2005; O’Sullivan, 2005). Overall there are 94% of participants who consider “Pump” reflects those under the age of 29. This result is close enough to demonstrate that “Pump” has done really well in capturing their target segments. This outcome corresponds to the survey respondents’ age group (Question 1): 77% of the respondents are under the age of 30.

Comparing participants’ occupations (Question 3) with “Pump” as an occupation (Question 34), similar results occur. There are 37% of participants who think “Pump’s” occupation is a student and 43% of the participants who are actually students. Among the 65 participants, both “Pump” as an occupation and participants’ occupation are both 55%. This is an interesting result that offers an opportunity for further investigation; it might suggest that

participants' choices are the reflection of themselves.

Forty thousand dollars is considered to be a normal annual income for the general public and nearly three-fifths of participants believe "Pump" as an income is under \$40 000. This illustrates that "Pump" is an affordable product. On average, most people believe "Pump" lives a busy lifestyle with a very sociable personality. In terms of hobbies, over a third of participants think sports is top, followed by travel and walking. This is a very significant result, suggesting "Pump" is fit: none of the participants think "Pump" is either overweight or underweight. Responding to the hobbies and figure of "Pump", over two-fifths of participants think "Pump" wears sporty clothes and over a third of people consider jeans and T-shirt as the most relevant. The hobbies and figure provide an indication that "Pump" is associated with fun, outgoingness and youthfulness, which is very close to the "Pump" brand personality that "Pump" managers wish to convey to their target audiences.

The result from the "Pump" car association is widely spread, due to the small sample size. We can look at this car association from a country-of-origin aspect. The researcher can conclude that the top two and fourth selections (Subaru, Toyota and Nissan) are both Japanese cars. Both Subaru and Toyota each hold 17% of the votes and Nissan holds 9%. Not many people consider "Pump" as a European car: Porsche has 8% of votes and BMW, Audi and Mercedes have 5% each. In terms of the age of the car, over a third of participants think it is a brand new car, and over 50% of participants deem the car is less than 4 years old; only 16% of participants believe it is over 5 years old. These figures demonstrate that "Pump" is an affordable product rather than perceived as a luxury.

4.2.3.7. Issues in Survey Questions

This survey has generally enabled the researcher to generate information that can be used to compare and contrast with other findings in the field study and focus groups. However there are issues that have arisen after the survey has been completed. The researcher has documented these issues and provided a solution for future investigators.

Question 12 I drink “Pump” because it makes me feel healthier.

Participants perceive that drinking water is a healthy action and it does not have to be “Pump” necessarily as all other bottled waters offer the same benefit. Therefore a supporting question such as “Drinking bottled water makes me feel healthier” could be asked in addition to this question.

Question 13 I drink “Pump” because it is a fashionable thing to do.

The word “fashionable” is an ambiguous word. People define “fashionable” differently, and on some of occasions, being “fashionable” might not always have a positive connotation. Therefore to solve this ambiguity a more specific question should be asked such as “I feel cool when I carrying “Pump” bottled water with me.”

Question 29 Please tick the words that best describe your perception about “Pump”.

(You can tick NO MORE than 4 boxes)

This question cannot demonstrate whether the consumption of “Pump” is brought about for emotional reasons. The researcher allowed participants to tick up to four choices. Only two rational and logical choices were provided (health and convenience). Therefore validity and reliability have to be questioned. To resolve this issue, more rational choices like cheap, affordable and practical should be provided.

Question 31 What are the attributes that “Pump” has over other brands of bottled water?

(You can tick NO MORE than 4 boxes)

The issue of this question is similar to Questions 1 and 29; that is, it is believed that all bottled water keeps people hydrated, refreshed and healthy. Also, not enough logical choices have been provided.

Question 39 If “Pump” was a person, what kind of “Figure” would this person have?

The answer to this question is almost predictable, due to the healthy image of drinking water. To gather a more specific result, the degree of fitness has to be incorporated; for example, slightly fit, moderately fit, fit, super fit and extremely fit.

CHAPTER 5

Discussion and Conclusion

In this final chapter, the research is brought to a conclusion by summarising the research project, including topic, literature review, methodology, discussion with key findings, issues that arose during the investigation and how these various issues can be minimised, and the chapter concludes with recommendations for future research.

5.1. RESEARCH PROJECT

The research has identified different aspects of the visual communication spectrum, in the field of the psychic and emotional values of the decision-making of consumers. The research topic has centred on identifying and analysing buyer behaviour in order to arrive at an interdisciplinary approach for communicating product value through marketing and visual communication design.

Visual communication design is an effective connection between products and consumers, because designers have the ability to create emotions to inspire actions. This thesis has reviewed and identified many authors and theorists who have written about selling products or services through storytelling to create dreams and “Lovemarks”. The majority of them agree that no matter what products or services companies are selling, the ultimate success in contemporary industry is to add value and sell emotions that unite with consumers’ imaginations and desires through storytelling (Jensen, 1999a; Lewis & Bridger, 2000; Longinotti-Buitoni, 1999b; Brealey, 2005).

The evaluation process for this research project has been designed to be as rigorous and comprehensive as possible. Both qualitative and quantitative research methods have been used in this phenomenological research framework to ensure reliability of the results. The research framework has enabled the researcher to explore the social phenomena of consumer buying behaviour to allow the visual communication designers to create effective design strategies. The results from both the interviews with professionals and the case study has allowed the researcher to provide a greater validity to results by the cross-examination of

the collected data. The interview with professionals is designed to collect first-hand information from the general design market. The researcher has constructed a case study by using "Pump" as a vehicle to find out the importance of the psychological, behavioural and emotional factors that influence bottled water consumption in New Zealand.

5.2. DISCUSSION

From both interviews and the case study, four findings have been selected for discussion.

- 5.2.1. Changes in the design industry
- 5.2.2. Effective ways of promoting products or services
- 5.2.3. The existence of dream theory and "Lovemarks"
- 5.2.4. The future of the design industry
- 5.2.5. Summaries

5.2.1. Changes in the design industry

The professional interviewees have suggested three issues that contribute to changes in the design industry. Firstly, rapid technological advancement has had a big impact on the design industry; it has been shown that due to the digital revolution companies are employing fewer designers to do more work. Secondly, increased competition in the design industry has been demonstrated by the fact that the price of design has not increased, and the flood of designers has forced advertisers and designers to provide advertising and design that works to balance the functional and aesthetic. Thirdly, many of the companies or corporations are starting to become aware that design can add value to a business not only from the aesthetic and functional aspect but also by its ability to communicate emotionally.

These changes have brought about more awareness of marketing, branding and increased the number of buyer-behaviour knowledgeable designers. Designers were previously less involved in the marketing process due to the rudimentary development of design language. Many studies has indicated that designers are encouraged to move away from their comfort zone by not just making beautiful artworks but also by having the skill and ability to communicate with other disciplines (Jordan, 2002; Sanders & William, 2003; Sanders &

Creamer, 2004). Many designers are still not able to embrace design as part of the strategic process due to many companies not yet being prepared or confident enough to have designers add a new dimension of strategic process thinking.

All interviewees have confirmed the need to facilitate multidisciplinary knowledge; however when the researcher asked about their preference of employee in terms of business-knowledgeable designers, there were reservations. The majority of the interviewees agreed that contemporary designers need to be knowledgeable in marketing, buyer behaviour and branding. However they did not feel confident enough to employ such knowledgeable designers due to the ongoing development of design theory and language, which, unlike many with other subjects, has not been fully developed. Since all changes take time, there are valuable aspects of design, and companies are slowly getting to understand the importance of working mutually. These changes have impacted on the value of the current designers due to the fact that the industry is more interested in designers who have an ability to articulate human emotions to ensure success of the design strategy and response. Corporations also need to become aware that design is able to assist strategies that communicate to people's emotions.

5.2.2. Effective ways of promoting products or services

There are many ways to effectively promote products or services. Both rational and emotional approaches have been discussed.

5.2.2.1. Rational Approach – the use of the 4Ps

Two interviewees indicated that the traditional marketing strategy, which is the use of the 4 Ps (Place, Price, Promotion and Product), is still one of the most effective ways to promote products or services. The use of the 4Ps is a rational approach, which is able to persuade consumers to buy through identifying product features and benefits. This understanding of traditional marketing strategy allows designers and marketers not only to elicit a favourable response but also to have the ability to persuade consumers to take action.

The field study has indicated that convenience is the major motivation caused the booming sales of bottled water, and both focus groups and the survey result have also supported this finding. By incorporating the survey result with the 4Ps in Table 5- 1, one can see that “Pump” offers similar product attributes such as taste and bottle design and price when compared to its competitors. From the consumers’ perspective “Pump” has not generated sales due to its promotion. The only noticeable impact in the use of the P4s is the placement; 82% of people purchase “Pump” due to its availability; also, the attribute of convenience has been ranked as the most important attribute according to its importance for purchasing “Pump” (Table 5- 2).

| Description | | Yes | No |
|------------------|--|-----|-----|
| Products | | | |
| Q10 | I drink “Pump” because of its taste. | 34% | 55% |
| Q11 | I drink “Pump” because it tastes better than other bottled water brands. | 29% | 57% |
| Q16 | I drink “Pump” because of the bottle design. | 42% | 55% |
| Promotion | | | |
| Q14 | I drink “Pump” because of its advertisements. | 22% | 74% |
| Price | | | |
| Q17 | I purchase “Pump” because it is cheaper than other bottled water brands. | 18% | 65% |
| Place | | | |
| Q15 | I drink “Pump” because of its availability. | 82% | 15% |

Table 5- 1 The effectiveness of the “Pump” 4Ps strategy

| Rank | 1 | 2 | 3 | 4 | 5 | 6 |
|------------|-------------|--------|-------|---------------|----------------|---------|
| Attributes | Convenience | Health | Taste | Bottle Design | Advertisements | Fashion |

Table 5- 2 The ranked attributes, according to survey participants, and their importance when purchasing “Pump”

5.2.2.2. Emotional Approach – the use of storytelling

All interviewees suggested that the use of emotion and story should be the driver of design. The researcher has mentioned in Chapter 2 many advantages of using storytelling in design. From the design aspect, storytelling is the ideal way to enable visual communication designers to target consumers' emotions and experiences. From the organisations' point of view, storytelling can re-state and re-emphasise what a company owns. Designers have the ability to visually carry out stories that carry a message to viewers' imaginations, senses and memories.

In the field study (Chapter 4.2.1), the researcher has explained in detail that the "Pump" promotional strategy has moved from no strategy to being aimed at a specific target group, the youth market. "Pump" has tried to create a brand personality through the storytelling technique since 2005 and this can be demonstrated by their Phase 3 advertisements. The central message in their Phase 3 advertisements is "letting the imagination run wild", according to the "Pump" brand manager; "Pump" is about being easy-going, alive and constantly challenging one's self. The storytelling method has enabled "Pump" to generate a great response from their consumers.

Firstly, the "Pump" associations in both focus groups and surveys have indicated that if "Pump" were a person, this person would be around 20 to 30 and live a healthy, busy and sociable lifestyle. The "Pump" collage has also demonstrated that identical images and ideas, such as those to do with exercising, working out at the gym, healthy diet, nature, beautiful and fit figures and youth, have corresponded to the intended demographic and lifestyle at which "Pump" advertisements are aimed. This perception about the "Pump" personality and image is almost identical to what "Pump" media and brand managers wish to convey.

Secondly, there are many articles that suggest the quality of New Zealand water is still fresh and clean (Heeringa, 1996; Hill, 1997; Stuff, 2004), though many of the bottled waters are still purified water from the tap (Chapple, 2002; Grunwell, 1999; Mandow, 1993). However people believe the pollution in the water cycle and industrial gas in the atmosphere has caused doubt regarding the purity of New Zealand tap water. This provides evidence that

people are not just merely buying the rational benefits but also to the story of freedom from fear, worry and anxiety from pollution.

Thus we can make an assumption that the “Pump” brand personality has been successfully established through either the storytelling technique in the Phase 3 advertisements or external factors such as pollution. Even though the use of the storytelling technique has been used strongly by “Pump”, as previously mentioned, there are still risks in selling emotive stories. “Pump” needs to be aware that there are factors that may ruin their story. It is not merely the story in the advertisements that drive the sale; the statistics have also shown that only 22% of the survey respondents agree that the consumption of “Pump” is a response to its advertisements compared to 82% regard availability and proximity as most important.

5.2.3. The Existence of dream theory and “Lovemark”

Neither dream theory nor “Lovemark” were mentioned by professional interviewees until the researcher prompted them. One interviewee agreed that these concepts are relevant and are important; however another interviewee felt that these concepts were more appropriate for expensive or luxury products rather than ordinary goods. Another interviewee was sceptical about the use of creating dreams and “Lovemarks” to promote products or services, seeing them as just an extension of traditional marketing strategy. The researcher believes the use of dream theory and “Lovemarks” have an impact and usefulness, but there is no direct evidence for they obviously exist as theories. The researcher is, though, able to use the results from the case study to make some suggestions and give some indications regarding the use of dream theory and “Lovemarks”.

The major affect of dream theory concerns the togetherness and friendship and the Who-Am-I markets proposed by Rolf Jensen (Jensen, 1996). The togetherness and friendship market is about the sense of gathering and sharing of a special moment. This can be illustrated by Phase 3 TV advertisements for “Pump” (Figure 4- 19 and Figure 4- 20) and a observation study (please see Figure 4- 18 for more details).

The Who-Am-I market is about the linkage between the “real self” and the “ideal self”. The survey result has suggested that people are generally very comfortable with carrying “Pump” as it is a representation of being healthy. The majority of the focus group participants agreed that the look of the bottle matters a lot to them. Even though most of the focus group participants prepared to refill their bottle, they would refuse to carry an aged bottled as it has associations with the unfashionable, unhygienic and unhealthy. These are the signs that indicate that “Pump” bottled water is more than just a beverage, as it provides connotations, reflections and, definition of an individual’s personality, and social status, and for some people it is an accessory.

The “Love vs. Respect” axis analysis (Figure 4- 22 in p. 85) can demonstrate the “Pump” advertisements’ evolution from a fad to a product to a brand, but it cannot represent “Pump” is a “Lovemark”. However, the “Brand vs. Lovemark” axis analysis (Figure 2- 4 in p. 30) shows that “Pump” desires to be a “Lovemark” and is moving gradually away from a brand. Firstly, “Pump” is trying to establish a relationship with its consumers through the building of a “Pump” brand personality. Secondly, personal representation surely exists, though the consumers are comfortable in carrying a “Pump” bottle and replacing it only when the bottle gets old. Thirdly, the emotional story in the Phase 3 advertisements has successfully infused into consumers’ mind. According to “Pump” manager, the advertisements have reached “Pump’s” target audiences, as represented by both focus group participants and survey respondents. Lastly, “Pump” is recognised by consumers as it is the most preferred brand in the market (please refer to Question 20, p. 128); however it is not yet loved by people due to the lack of brand loyalty (please refer to Question 19, p. 127).

The survey result indicates that “Pump” offers itself as a representation of being healthy (Chapter 4.2.3.4, Question 23 and 24), and almost 60% of participants felt that drinking “Pump” made them healthier (Question 12). Some focus group participants suggested, in this modern world, in many of the occasions, any accessory that is carried, placed or hung on a person is a representation of its users. Each accessory reflects an association, an image regarding the person’s personality, or even a representation of a person’s social status. From the results, over 70% of participants felt comfortable carrying “Pump” (Question 21). We can

conclude that “Pump” is not just another bottled water brand; it is a representation of being cool, energetic and healthy. This result means that emotional storytelling to sell a dream or “Lovemark” is relatively important to visual communication designers.

5.2.4. The future of the design industry

Most of the interviewees indicated that the future of design industry is the reflection of the current industry; however technology will continue to develop. Products or services that share similar attributes, functionality, appearance and with a competitive price will diminish consumer’ brand loyalty. All interviewees have suggested and the researcher has discussed and reflected on the fact that using storytelling to create emotions should be the major tactic for the current and future promotional strategies for both marketers and designers. The interviewees have also mentioned the merging of disciplines in the future design economy. This indicates that the understanding of various disciplines is significant to success in the future design industry.

Two interviewees stated that there will be a larger emphasis on creativity and imagination in the future. There are various reasons for this, such as the availability of “me too” products and the coming of the “right brain” creator (Pink, 2005a), and the rising of the “New Consumers” (Lewis & Bridger, 2000). As suggested by Pink (2005), the future economy will be oriented by the “right brain” creator who is able to interpret, recreate and articulate the conceptual idea of design. This has made innovation and creativity increasingly important. Accelerating technology involving efficient electronic communication, has contributed to the arrival of the “New Consumers”, who are sophisticated and seek satisfaction and fulfilment. In most first-world countries the majority of consumers’ basic needs have been fulfilled; other than seeking functional benefits, consumers require feelings, experiences, fantasy and stories. To be successful in communicating to these “New Consumers” the comprehension of emotional strategies must be integrated. Taking “Kiwi” bottled water as an example – it offers similar attributes to “Pump”, such as purity and nutrition, but despite its cheaper price “Kiwi” bottled water was the second to last choice for the survey participants. Price competition and the offer of similar functional benefits will be no longer sufficient in the future; it is the emotions with a built-in story of a lifestyle, social status and association that will drive the sales.

5.2.5. Summaries

The results generated from both interviews with professionals and the case study have generally reflected thoughts of the contemporary design industry. The comments and issues have mostly complemented each other regarding changes in the design industry, ways to promote products or services, and regarding the use of dream theory and “Lovemark” in the future design industry.

In the case study, “Pump” bottled water has been used as a vehicle to establish the existence of storytelling, dream theory and “Lovemarks”. In both Chapters 4 and 5 it has been shown that there is a relationship between logical buying and emotional buying. This can be demonstrated by both focus groups and surveys: consumers buy “Pump” for logical reasons such as convenience, health, to keep hydrated, as opposed to emotional reasons such as coolness, youth, taste, fun and friendliness. This thesis has identified the coexistence of rational and emotional benefits. Every emotional story must synthesise with logical motives, because logic is fundamental to purchasing, and emotional stories enable a product to strive through competition.

Dream theory and “Lovemarks” are very powerful and effective concepts. The results from the interviews and the case study have shown that these concepts need time to develop and they may not be valid all the time. However storytelling adds an emotional dimension that improves sales in a crowded and competitive market.

5.3. ISSUES ARISING FROM THE RESEARCH

The methodology has aimed to bring information and insights into visual communication design. After analysing the results, there are still numerous issues that need to be resolved.

5.3.1. Issues with Interviews

A range of views from the four interviewees has enabled the researcher to identify and explore a broader spectrum of insights and identify phenomena in the contemporary design industry. However, as mentioned previously in Chapter 4.4.1, some of the comments from the

interviewees were not directly relevant to the thesis topic. On reflection, a lack of experience and confidence is evident in the handling of the interviewees. The researcher will in the future send a copy of the sample interview questions to the interviewees and brief them on the discussion topic prior to the interview.

5.3.2. Issues with Focus Groups

Three issues arose from in the focus groups. Firstly, even though there was no dominant person among the two focus groups, it is possible that people may have influenced each other and such an influence may have caused a misrepresentation of the result. Also, the numbers of participants were relatively small, with some participants not turning up. It is very hard to recruit working people, as they are less likely to spend time to participating in a focus group with little incentive. Both situations are hard to avoid; however the researcher should have recruited more participants for backup.

Secondly, the researcher hoped to hold a focus group of high-school students to generate a greater spectrum of results; however, due to the complex procedures involved, such as parental consent, it was hard to organise. The researcher contacted two co-educational schools, aiming at finding a balance of opinions from both genders. The process proved too difficult. Data could have been more trustworthy if high-school students' opinions had been elicited.

5.3.3. Issues with the Survey

Convenience sampling was used in the survey; that is, a selection of units from the population was sampled based on easy availability and accessibility. During the sampling, five issues arose.

Issue 1, response rate. As with other kinds of surveys, the response rate for the questionnaire was generally low. People proved quite reticent, which decreased the response rate. During surveying, many people dismissed the questionnaire before hearing its purpose.

Issue 2, age groups sampled. It was difficult to cover all age groups. In the case of senior audiences, especially baby boomers, on most occasions they either did not know what "Pump" was or they drink water from the tap. It was difficult to survey their emotional response to "Pump".

Issue 3, people who have never heard of "Pump". Surveying revealed that there are people who do not know what "Pump" is. It is hard to calculate how many people do not know about "Pump" because this was not the purpose of the survey. People who do not know "Pump" were also excluded.

Issue 4, locality. As previously mentioned, "Pump" is targeted at metropolitan areas. The response rate to the questionnaire proved this to be correct. While surveying in the Auckland city centre, it proved straightforward to find a target audience that consumes "Pump" at least twice a week. However while surveying in West Auckland it was found that many people do not drink "Pump" or never bought bottled water.

Issue 5, income. Both Matthew O'Sullivan ("Pump" Media Manager) and Megan Danize ("Pump" Brand Manager) suggested that "Pump" tries not to target people by income. However the high price of "Pump" compared to tap water means that "Pump" automatically excludes lower-income families living in lower decile areas.

Issue 6, number of samples. The researcher understands the survey sample size is relatively small and cannot adequately represent the larger population. However the objective of the scoping survey was not aimed at drawing results from the whole New Zealand population. The aim of the survey was to find out how "Pump" is perceived by its audience, what are the associations that people have with "Pump" and, lastly, what are the emotional reasons that people consume "Pump". From the outcome shown, it is believed that these objectives have been reasonably met.

Lastly, the researcher has tried to be as objective as possible in the writing of this thesis; however the researcher's background, culture, ethnicity and personal preference may have subconsciously influenced the result through the personal interpretation of the contents or messages from various writers or interviewers. However, by using cross-referencing and comparison of different writers it is hoped this issue has been minimised.

5.4. RECOMMENDATION FOR FUTURE STUDY

There are plenty of research topics that could be pursued to either improve the disjointedness of the two disciplines – design and marketing – or bring an interdisciplinary aspect into design education in New Zealand. It is believed the design industry will not remain unchanged; therefore a further investigation and follow-up with the industry is surely necessary. It is hoped that this research will have contributed to the greater understanding of human emotions that inform contemporary visual communication design.

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A p p e n d i c e s

APPENDIX 1 EAI FORM

APPENDIX 2 SAMPLE INTERVIEW QUESTIONS WITH “PUMP” MANAGERS

APPENDIX 3 CONSENT/ASSENT TO PARTICIPATION IN RESEARCH

APPENDIX 4 PARTICIPATION INFORMATION SHEET

September 2004



**Auckland University of Technology
Ethics Committee (AUTECH)**

FORM EA1

**APPLICATION FOR ETHICS APPROVAL FOR RESEARCH
PROJECTS**



A. GENERAL INFORMATION

A.1 Project Title

Visual communication design strategies: Multidisciplinary human-centred approach in branding and marketing

A.2 Applicant Name/Qualifications

Name: Professor Leong Yap

Qualifications/registration: MCSD, CNZErg, PhD (Massey), MSc (Loughborough), Dip Ind Des (WP)

A.3 School/Department/Academic Group/Centre

School of Art and Design

A.4 Faculty

Faculty of Design in Creative Technologies

A.5 Complete this section only if the researcher is a student

A.5.1 Student Name(s): Jenny Yu

Student ID Number(s): 0438221

Qualification(s) BCom (Auckland) and BDes (Victoria)

E-mail address: jenny.yu@paradise.net.nz

A.5.2 School/Department/Academic Group/Centre

School of Art and Design

A.5.3 Faculty

Faculty of Design in Creative Technologies

A.5.4 Name of Degree

Research Paper

Master of Art and Design

Thesis

A.6 Complete this section only if other investigators are involved in the project

A.6.1 Investigator Name(s)

Nil

A.6.2 Investigator Organisations

Nil

A.7 Are you applying concurrently to another ethics committee?

NO

September 2004

A.8 Declaration

The information supplied is, to the best of my knowledge and belief, accurate. I have read the **current** Guidelines, published by the Auckland University of Technology Ethics Committee, and clearly understand my obligations and the rights of the participant, particularly with regard to informed consent.

Signature of Applicant: Date: / /
(In the case of student applications the signature must be that of the Supervisor)

Signature of Student: Date: / /
(If a student project, both the signature of the Supervisor, as the applicant, and the student are required)

A.9 Authorising Signature

Name of HOD/AGL/School/Centre: Desna Jury

Signature of HOD/AGL/School/Centre: Date: / /

September 2004

B. PROJECT GENERAL INFORMATION**B.1 Project Duration****B.1.1 Approximate Start Date of Data Collection**

17/04/2005

B.1.2 Approximate Finish Date of Complete Project

27/08/2005

B.2 Are funds being obtained specifically for this project?

NO

B.3 Types of persons participating as participants**B.3.1 Applicant's students** No**B.3.2 Adults (20 years and above)** Yes**B.3.3 Legal minors (16 to 20 years old)** Yes**B.3.4 Legal minors (under 16 years old)** Yes**B.3.5 Members of vulnerable groups (e.g. persons with disabilities, limited understanding, etc.)** No**B.3.6 Hospital patients** No**B.3.7 Prisoners** No**B.4 Does this research involves human remains tissue or body fluid which does not require submission to a Regional Ethics Committee? (E.g. finger pricks, urine etc. Refer to Section 13 of the AUTEK Guidelines).**

NO

B.5 Does this research involve potentially hazardous substances, e.g. radioactive materials, (Refer to Section 15 of the Guidelines)

NO

B.6 Does the research include the use of a questionnaire?

YES, the survey questionnaire will be provided after the completion of the focus group.

B.7 How will interviews be recorded?**Audiotape** yes**Videotape** yes**Note-taking** yes

IF INTERVIEWS ARE TO BE RECORDED, MAKE SURE THERE IS PROVISION FOR EXPLICIT CONSENT ON THE CONSENT FORM AND ATTACH EXAMPLES OF INDICATIVE QUESTIONS OR THE FULL INTERVIEW SCHEDULE TO THE APPLICATION.

September 2004

- B.8 Describe how the principles of the Treaty of Waitangi are being addressed and applied in this project. (Refer to Section 2.5 of the Guidelines and the HRC Guidelines for Researchers on Health Research on Maori (Appendix G). Consider who might be affected by the project, its possible consequences, consultation issues, partnership issues, etc.)**

This research project does not target Maori or any other cultural group. Its research focus is on the design of marketing for the consumer product, bottled water. As research that aims at further understanding of the constructed nature of consumption patterns, it is of interest and benefit to all New Zealanders. The researcher acknowledges the key principles of the Treaty of Waitangi, of protection, partnership and participation, and recognises these principles as a guide for undertaking the research process, and as a guide for understanding the research outcomes.

September 2004

C. PROJECT DETAILS

C.1 Aim of project: State concisely the aims and type of information sought. Give the specific hypothesis (es), if any, to be tested.

The research topic will identify and analyse buyer behaviour to arrive at an interdisciplinary approach for communicating product values through marketing and visual communication design. This research focuses on a human centred approach to gain information and insight to enable designers to have a better understanding of how to design for consumers' emotional response. The aim is to establish that conventional design strategies are no longer sufficient to effectively communicate in a globalised design environment.

C.2 Why are you proposing this research? (ie what are its potential benefits to participants, researcher, wider community etc?)

The research finding aims to help designers to have a better understanding of buyer behaviour in the field of marketing, to enable them to liaise better with advertisers and also have more effective communication and design strategies for targeted consumer groups. It is hoped that this interdisciplinary research will contribute to the greater understanding of human emotions that inform visual communication design. Therefore, the research goal is to make a case that contemporary graphic design is an interdisciplinary undertaking. This research project is focused on establishing the need of the contemporary design industry to give a more balanced exposure to the various roles of designers, advertisers and marketers.

C.3 Background: Provide sufficient information, including relevant references, to place the project in perspective and to allow the project's significance to be assessed. Wherever possible provide one or two references to the applicant's (or supervisor's) own published work in the relevant field.

The literature review focuses on "*human-centred design*" through the integration of various disciplines such as marketing, advertising, buyer behaviour, and visual communication design.

Much has been written about the practice of visual communication design targeting consumers' emotions and experiences (Sanders, 2002) by using visual communication methods with marketing and advertising strategies to tell a good brand story (Gobe, 2003; Hill, 2003a; Jensen, 1996, 1997, 1999; Roberts, 2004b). The study will investigate how marketers and designers tell good stories through creating dreams (Jensen, 1996, 1997, 1999), sensory factors (Hill, 2003a) and "*lovemarks*" (Roberts, 2004b) in promoting products and services in the new product consumption culture

The literature review has been written in an analytical and critical way within the selected field to compare and critically evaluate various writers' works, concepts and points of view. Through a thorough investigation on the relevant resources from library catalogues, databases¹ and different subfields, the evidence shows that there is no specific research to link the importance of human emotions directly to visual communicators (Cannon, 1992; Dawson, 2002; Heller, 1998; Hise, Gillett, & Ryans, 1979). This finding gives the researcher an opportunity to take this study further by bridging the gap between marketing and visual communication design.

September 2004

C.4 Procedure:

I have chosen to study, analyse and evaluate the cultural and social shifts of and reason for buying bottled water in New Zealand. The consumption of water is used as a vehicle to find out the importance of the psychological, behavioural and emotional factors that influence the promoting and designing of bottled water in the New Zealand context. "Pump" has been selected as the brand of this case study. The data will be collected through focus groups and a scoping survey.

Focus group

Two focus groups with different demographic, social and lifestyle frameworks -, university students and office workers - will be sampled to analyse the complexity of consumers' motivation, behaviour and emotional response to "Pump" consumption. The focus group is aimed at cross-examining the latent values embedded in individual bottled water consumption rationales. The goal is to find out the consumers' real emotions, experiences, opinions, values, feelings and knowledge towards "Pump".

The procedures of the focus group are:

1. The researcher will firstly introduce herself and the research topic to all participants.
2. The participants will be asked to introduce themselves to the group.
3. Some general questions regarding bottled water will be discussed.
4. The participants will be asked to pair up, and be asked to make a collage from various provided magazines through giving themes and topics (e.g. what type of person would purchase "Pump"?)
5. Each pair has to do a 3 minute presentation to explain their "art work" to the rest of group.
6. Summarise key points with participants.
7. The researcher will draw from the prepared box for the gift winner of the day.

Scoping Survey

Through the focus groups, similar themes will be gathered and recorded for the purpose of testing and reconfirming the results. An "in person survey" with one hundred participants will be carried out to cross examine the research findings. The questionnaire within the survey will be structured in closed ended questions for the convenience of research coding and the generation of statistical data (Dawson, 2002).

The researcher will stand on Queen Street from 11am to 2pm each day until one hundred questionnaires are collected. The questionnaire will be coded for analysing. Likert's seven-point scale will be used in the development of the survey. Likert's seven-point scale enables the researcher to find out attitudes and emotions toward the given subjects statistically. At the end of the survey, each individual item or question will be summed up to a total score for data interpretation (Aaker et al., 2004).

The way of analysing data is still pending. This is the final part of my research project, and this section will be implemented when other research methods have been completed.

September 2004

D. Participants

D.1 Who are the participants? What criteria are to be used for selecting them?

Focus group

Group 1: Students at AUT

Selection Method: Self-selection, the researcher will put up a notice to recruit participants.

Group 2: City worker

Selection Method: Snowballing

Survey

Participants: people on the street

Selection Method: Random Sampling, people from Queen Street

D.2 State whether the participants may perceive themselves to be in any dependent relationship to the researcher (for example, researcher's students).

No

D.3 Are there any potential participants who will be excluded?

YES

D.3.1 If Yes, what are the criteria for exclusion?

Focus group: people who do not purchase "Pump".

Survey: people who do not consume bottled water.

D.4 How many participants will be selected?

Focus groups: 2 focus groups, 6 participants per group, 12 participants in total

Survey: 100 random sample

D.4.1 What is the reason for selecting this number?

Focus groups: it is small enough to ensure that everyone can participate but large enough to have a deeper discussion with the proposed question

Survey: adequate to generate the data to cross examine among the different methods

D.4.2 Provide a statistical justification if not provided in C.4 (e) above.

Not applicable

D.4.3 Is there a control group?

NO

D.5 Describe in detail the recruitment methods to be used.

Focus group

Group 1: Students in AUT by advertisement

Group 2: City workers selected at random

September 2004

IF BY ADVERTISEMENT, ATTACH A COPY TO THIS APPLICATION FORM

D.6 How will information about the project be given to participants (e.g. in writing, verbally)?

Both in writing and verbally

A COPY OF INFORMATION TO BE GIVEN TO PROSPECTIVE PARTICIPANTS SHOULD BE ATTACHED TO THIS APPLICATION.

D.7 Will the participants have difficulty giving informed consent on their own behalf? (Consider physical or mental condition, age, language, legal status, or other barriers.)

YES The researcher will provide a consent form to the parents for minors under 16, and the consent form will be signed by participants.

D.7.1 If participants are not competent to give fully informed consent, who will consent on their behalf?

The parents of minors who are under 16 will give consent on their behalf.

D.7.2 Will these participants be asked to provide assent to participation?

YES

IF YES, ATTACH A COPY OF THE FORM WHICH WILL BE USED.

D.8 Will consent of participants be gained in writing?

YES

IF YES, ATTACH A COPY OF THE CONSENT FORM WHICH WILL BE USED.

D.9 Will the participants remain anonymous to the researcher?

NO

D.9.1 If no, describe how participant privacy issues and confidentiality of information will be preserved.

All forum participants are asked to provide pseudonyms. Only the researcher and the supervisor will have access to data. No participants' names or personal details will appear in published findings or thesis presentation.

D.10 In the final report will there be any possibility that individuals or groups could be identified?

NO

D.11 Will feedback be disseminated to participants (individuals or groups)? (delete as appropriate)

NO

September 2004

E. OTHER PROJECT DETAILS

- E.1 Where will the project be conducted? i.e. Institution, town, city, region or country etc whichever is the most appropriate.**

Focus group: AUT, School of Art and Design, 34 St Paul Street, Auckland

Survey: Queen Street

- E.2 Who is in charge of data collection?**

The researcher

- E.3 Who will interact with the participants?**

The researcher

- E.4 What are the ethical risks involved for participants in the proposed research? (Include moral, physical, psychological, etc. risks).**

No risks are envisaged.

- E.5 Will there be any other physical hazards introduced to AUT staff and/or students through the duration of this project?**

NO

- E.6 Are the participants likely to experience any discomfort, embarrassment (physical, psychological, social) or incapacity as a result of the procedures? (delete as appropriate)**

NO

- E.7 Is deception of participants involved at any stage of the research? (Refer Section 2.4 of the AUTEK Guidelines).**

NO

- E.8 How much time will participants have to give to the project?**

Focus group: 2 hours

Survey: 10 mins

- E.9 Will any information on the participants be obtained from third parties?**

No

- E.10 Will any identifiable information on the participants be given to third parties?**

NO

- E.11 Provide details of any payment, gift or koha and, where applicable, level of payment to be made to participants. (Refer Section 2.1 of the AUTEK Guidelines and Appendix A on Payment and Koha).**

Focus group: light refreshment and opportunity to win a \$20 book voucher, movie tickets or bottle of wine. The winner will be drawn out of hat. (Wine is not offered to a winner who is under 18 years of age).

September 2004

F. DATA & CONSENT FORMS

F.1 Who will have access to the data?

The supervisor and researcher

F.2 Are there plans for future use of the data beyond those already described?

THE APPLICANT'S ATTENTION IS DRAWN TO THE REQUIREMENTS OF THE PRIVACY ACT 1993 (SEE APP I)

The finding will be used for possible journal articles.

F.3 Provide the location and duration of final storage of data.

AUTEC REQUIRES THAT THE DATA BE STORED SECURELY ON AUT PREMISES FOR A MINIMUM OF SIX YEARS IN A LOCATION SEPARATE FROM THE CONSENT FORMS

Data will be stored in the office of the supervisor in a locked file cabinet.

F.4 Will the data be destroyed?

YES

F.4.1 If Yes, how?

Paper: shredded

Video tape: wiped

F.5 Who will have access to the Consent Forms?

The supervisor and researcher

F.6 Provide the location and duration of final storage of Consent Forms.

AUTEC REQUIRES THAT CONSENT FORMS BE STORED SECURELY ON AUT PREMISES FOR A MINIMUM OF SIX YEARS IN A LOCATION SEPARATE FROM THE DATA.

Stored and locked in a cabinet in the Programmer Leader's office

F.7 Will the Consent Forms be destroyed?

YES

F.7.1 If Yes, how?

Shredded

G. MATERIAL RESOURCES

G.1 Has application for funds to support this project been (or will be) made to a source external to AUT?

NO

G.2 Has the application been (or will it be) submitted to an AUT Faculty Research Grants Committee or other AUT funding entity?

NO

G.3 Is funding already available, or is it awaiting decision? (Give details)

No

G.4 Explain the investigator's or co-investigator's financial interest, if any, in the outcome of the project.

None

September 2004

H. OTHER INFORMATION

H.1 Have you ever made any other related applications?

NO

I. Checklist

Incomplete applications will not be considered by AUTEC.

| | | |
|------------|---------------------------------------|--------------------------|
| Section A. | General Information Completed | <input type="checkbox"/> |
| | Signatures/Declaration Completed | <input type="checkbox"/> |
| Section B. | Project General Information Completed | <input type="checkbox"/> |
| Section C. | Project Details Completed | <input type="checkbox"/> |
| Section D. | Participants Completed | <input type="checkbox"/> |
| Section E. | Other Project Details Completed | <input type="checkbox"/> |
| Section F. | Data & Consent Forms Completed | <input type="checkbox"/> |
| Section G. | Material Resources Completed | <input type="checkbox"/> |
| Section H. | Other Information Completed | <input type="checkbox"/> |
| | Spelling and Grammar Check | <input type="checkbox"/> |

Attached Documents (if applicable)

| | |
|-------------------------------------|--------------------------|
| Participant Information Sheet(s) | <input type="checkbox"/> |
| Consent Form(s) | <input type="checkbox"/> |
| Questionnaire(s) | <input type="checkbox"/> |
| Advertisement(s) | <input type="checkbox"/> |
| Hazardous Substance Management Plan | <input type="checkbox"/> |
| Other Documentation | <input type="checkbox"/> |

Send one (1) copy (single sided, clipped not stapled) of the application form with all attachments to Madeline Banda, Executive Secretary, AUTEC.

Interviews have been divided into five sections; the first section is the backgrounds of two interviewees. The second section looks at the “Pump” as a brand which covers “Pump’s” history, consumers’ demographics and social life, and the rational and emotional reasons and benefits of consuming “Pump”. The third section is the marketing and design that covers “Pump” visual communication, media and marketing strategies. The fourth section is “Pump” associations; this is aimed at comparing and contrasting the outcome with later methods in the case study, and lastly, the conclusion looks at how “Pump” wants to be perceived and the future of “Pump”. Both interviewees were asked the same questions as follows.

Section 1: Interviewee’s Background

Please tell me about yourself.

Section 2: “Pump”

2. The history of “Pump”.
3. What are the major demographics of promoting/designing pump?
4. What is the social life like for the people who consume “Pump?”
5. From your point of view, what are the rationales of people buying bottled water, in particular “Pump” when you can get it for free?
6. What emotional and physical benefits does “Pump” offer to its target audiences?

Section 3: Marketing and Design

7. What types of media have been used to promote “Pump” and why?
8. What is the process of launching “Pump” to the market?
9. How do you differentiate “Pump” from its competitors?

Section 4: “Pump” Associations

10. If Pump is a person, how would you describe this person?
11. If “Pump” is a car, what type of car is it?

Section 5: Conclusion

12. How would you like “Pump” to be perceived by its targeted audiences?
13. How do you think “Pump” will be doing in the next 5 years?

Consent/Assent to Participation in Research



Title of Project: **Visual communication design strategies:
Multidisciplinary human - centred approach in branding and marketing**

Project Supervisor: **Professor Leong Yap**

Researcher: **Jenny Yu**

- 1.1 I have read and understood the information provided about this research project.
- 1.2 I have had an opportunity to ask questions and to have them answered.
- 1.3 I understand that the focus group session will be audio and video taped.
- 1.4 I understand that I may withdraw participants for whom I am legal guardian or any information that has been provided for this project at any time prior to completion of data collection, without being disadvantaged in any way. If I withdraw a participant, I understand that all relevant data and tapes, or parts thereof, will be destroyed.
- 1.5 I provide consent for the undersigned to take part in this research.

Guardian's signature:

Guardian's name:

Guardian's Contact Details (if appropriate):
.....
.....
.....

Date:

Participant Assent:

Participant's signature:

Participant's name:

Participant's Contact Details (if appropriate):
.....
.....
.....

Date:

Approved by the Auckland University of Technology Ethics Committee on <click here and type the date ethics approval was granted> **AUTEC Reference number** <click here and type the AUTEC reference number>

Note: The Participant should retain a copy of this form.

Participant Information Sheet



Date Information Sheet Produced: <click here and type>

Project Title: Visual communication design strategies: Multidisciplinary human-centred approach in branding and marketing

Invitation

What is the purpose of the study?

This study is a part of my research for a Masters of Art and Design at Auckland University of Technology. The research topic is focused on what kinds of visual communication design and marketing strategies had been used in relation to buyer behaviour to effectively communicate and persuade consumers to purchase "Pump" bottled water.

How are people chosen to be asked to be part of the study?

Participants have been chosen for the study because they have identified themselves as "Pump" bottled water drinkers.

What happens in the study?

1. Participants will be asked to become part of a small focus group for discussion on attitudes to bottled water.
2. The researcher will firstly introduce herself and the research topic to all participants.
3. The participants will be asked to introduce themselves to the group.
4. Some general questions regarding bottled water will be discussed.
5. The participants will be asked to pair up, and be asked to make a collage from various provided magazines through giving themes and topics (e.g. what type of person would purchase "Pump"?)
6. Each pair has to do a 3 minute presentation to explain their art work to the rest of group.
7. Summarise key points with participants.
8. The researcher will award a gift voucher to one participant from the focus group in a lucky draw.

What are the discomforts and risks?

Very unlikely to have any discomfort to any participants.

What are the benefits?

It is hoped that this interdisciplinary research will contribute to a greater understanding of human emotions that inform visual communication design.

How will my privacy be protected?

A pseudonym will be used

How do I join the study?

You will be asked to sign a consent form or, if under the age of 16, have a parent or legal guardian sign on your behalf.

What are the costs of participating in the project? (including time)

There will be no monetary cost but 2-2.5 hours of participants' time.

Opportunity to consider invitation

It is hoped that you can agree upon request to be part of this research project.

Opportunity to receive feedback on results of research

If you would like to receive a summary of research findings, please email the researcher at jenny.yu@paradise.net.nz

Participant Concerns

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor.

Concerns regarding the conduct of the research should be notified to the Executive Secretary, AUTECH, Madeline Banda, madeline.banda@aut.ac.nz, 917 9999 ext 8044.

Researcher Contact Details: Jenny Yu, 021 768 788, jenny.yu@paradise.net.nz

Project Supervisor Contact Details: Professor Leong Yap, 917 9999, leong.yap@aut.ac.nz

Approved by the Auckland University of Technology Ethics Committee on <click here and type the date final ethics approval was granted> **AUTECH Reference number** <click here and type the AUTECH reference number>