

Creative Wall Paint: Innovating the interior DIY market.

Exploring opportunities and
strategies for launching a new
product by Royal Talens.



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Colophon

Creative Wall Paint: Innovating the interior DIY market.
Exploring opportunities and strategies for launching a new
product by Royal Talens.

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All drawings and painted elements in the report are created
by the author, Simone Hollander, unless indicated otherwise.

Preface

As someone who has always been passionate about painting and creativity, I was thrilled to have the opportunity to complete my graduation project at Royal Talens, a company that shares my enthusiasm for art and self-expression.

During my time studying in Rome, I encouraged friends to join me for drawing classes at a local art studio. That experience showed me how powerful art can be, not just as a personal activity, but as a way to build connections and bring others joy. In today's fast-paced, digital world, where so much of our attention is consumed online, creativity offers an opportunity to escape the noise, be present in the moment, and create something uniquely your own. This thesis represents not just a project, but a continuation of my journey to inspire and enable others to discover the joy of creativity.

This project challenged me regarding insecurities on professional field making me grow and learn. Looking ahead, I am excited to continue learning and applying my skills and strengths to create a future with purpose. Reflecting on all the years studying in Delft I am beyond grateful about everyone I met on this journey and all the possibilities I had failing, learning, growing and succeeding.

Thank you Emily and Erik Jan, my mentor and chair, for your guidance, constructive feedback and encouragement during this project and pushing me to not be hesitant. Emily, for your check-ins on how I was experiencing the project, your hands-on insights and encouraging me to keep painting for relaxation. Erik Jan for the reality check I sometimes needed when I was too deep in my own thoughts, your down-to earth attitude putting things in perspective and learnings on theories and literature. I also want to thank Sabine, my company mentor at Royal Talens, for trusting me with this project and giving me the freedom to explore and make it my project.

For most I am grateful for my family for always believing in me, supporting me, pushing me, and giving me the freedom to discover who I am and what I want career wise through extra internships and a semester abroad adding to my study years. Lastly, to all my friends, some who have been there long before I started studying in Delft, and some I met in the final months of my studies, thank you for your support, advice, and the laughter.

Hereby, I present you my thesis report.

Enjoy reading!

Simone Hollander



Executive summary

Objective

The objective of this study is to develop a feasible, viable, and desirable strategy for Royal Talens to successfully launch and position its new wall paint product under the Amsterdam All Acrylics brand. The research aims to identify market opportunities, define the target audience, and outline the best approach for introducing this innovative paint to the market, both locally and internationally.

Situation

Royal Talens, a leading manufacturer of high-quality art supplies, seeks to expand its product portfolio by entering the wall paint market. With the construction of a new factory set to increase production capacity, the company aims to diversify beyond its traditional art-focused offerings. Given its strong reputation in the acrylic paint market, Royal Talens has identified an opportunity to introduce Creative Wall Paint as a new product under its Amsterdam All Acrylics brand.

Complication

The wall paint market is highly competitive, dominated by established brands that offer a variety of price points, quality levels, and special finishes. The challenge lies in differentiating Royal Talens' offering from traditional wall paints and carving out a unique market position. Additionally, the shift from art supplies to interior DIY products presents potential brand perception risks, requiring careful strategic positioning to ensure relevance and success.

Resolution

The study proposes positioning Creative Wall Paint not as standard wall paint but as a creative tool that enables artistic self-expression in interior design. By leveraging Amsterdam All Acrylics' brand identity, known for bold colours, quality, and artistic freedom, Royal Talens can target a specific consumer segment: Creative Home Improvers. These are individuals who seek to personalise their living spaces with unique, expressive designs rather than merely applying a single colour to walls. The research recommends:

- Targeting the Interior DIY Market: Focusing on consumers interested in creative home improvement rather than competing directly in the general wall paint market.
- Differentiation through inspiration, explanation and tools: Providing artistic guidance, templates, and tutorials to encourage users to create their own unique wall designs.
- Leveraging Amsterdam's artistic reputation: Maintaining the brand's artistic credibility while adapting its appeal to a broader DIY audience.
- Utilising a multi-channel approach: Combining online marketing, retail partnerships, and interactive digital tools to engage consumers effectively.

Benefits

By implementing this strategy, Royal Talens can:

- Expand into a new market while maintaining brand consistency.
- Differentiate from conventional wall paint brands by offering an artistic and creative product.
- Attract both new consumers in the interior DIY space and retain existing customers who appreciate Amsterdam All Acrylics' quality and colour expertise.
- Capitalise on growing trends in personalisation, sustainability, and creative self-expression.

Call to Action

To ensure the success of this launch, Royal Talens must focus on effective product testing, both in terms of consumer feedback and product performance. Early engagement with the target audience, combined with a robust marketing plan, is essential. The company should allocate resources efficiently, ensuring that the core elements of the launch, education, inspiration, and motivation, are executed to the highest standard. This approach will not only drive adoption but also establish Creative Wall Paint as a key product in Royal Talens' portfolio.

Table of content

Preface	3	3.3.5 Personas	
Executive summary	4	3.4 SWOT	60
Table of content	5		
Reading guide	6	CONCLUSION DEFINE PHASE	62
1. Introduction	7	PHASE 3 DEVELOP	63
1.1 Introducing Royal Talens and Amsterdam All Acrylics	8	4. Design brief	64
1.2 Research context and relevance	9	5. Concept development	67
1.2.1 Growth strategy and strategic context		5.1 Requirements	68
1.2.2 Relevance of the study		5.2 Exploration and ideation	70
1.3 Project goal and research questions	10	5.2.1 Interior styles	
1.4 Structure of the design process	11	5.2.2 Painting themes/styles	
		5.2.3 Brainstorm	
PHASE 1 DISCOVER	12	CONCLUSION DEVELOP PHASE	72
2. Analysis	13	PHASE 4 DELIVER	73
2.1 Brand analysis – Amsterdam All Acrylics	14	6. The PSS concept- Creative Wall Paint	74
2.1.1 Brand identity system		6.1 The 4P's explanation	74
2.1.2 Brand DNA		6.1.1 Product service	
2.1.3 Brand image		6.1.2 Price	
2.1.4 Brand identity set		6.1.3 Place	
Conclusion brand analysis	17	6.1.4 Promotion	
2.2 Market analysis	18	7. Customer journey	93
2.2.1 Waterborne wall paint market		8. Validation	95
2.2.2 Exploring new markets		8.1 User validation	96
Conclusion market analysis	25	8.1.1 Insights	
2.3 Consumer analysis		8.1.2 Benefit segmentation and USPs	
2.3.1 Who is the current target group?		8.2 Innovation Sweet Spot	97
2.3.2 Exploring new target groups		8.2.1 Desirability	
Conclusion consumer analysis	28	8.2.2 Viability	
2.4 Context analysis – DEPEST	29	8.2.3 Feasibility	
CONCLUSION DISCOVER PHASE	31	Conclusion	99
PHASE 2 DEFINE	32	9. Growth opportunities	101
3. Qualitative research	33	10. International launch	102
3.1 Methodology	34	10.1 Approach advise	103
3.1.1 Researcher bias		10.2 Which countries?	104
3.2 Expert interviews – Professional Mural Artists	35	Conclusion	106
3.2.1 Sampling		CONCLUSION DELIVER PHASE	106
3.2.2 Data collection		11. Conclusion	107
3.2.3 Data analysis		Timeline advise	110
3.2.4 Data results		Limitations	111
Conclusion expert interviews		Recommendations	111
3.3 Target group interviews – Creative Home Improvers	41	Personal reflection	112
3.3.1 Sampling		Reference list	113
3.3.2 Data collection			
3.3.3 Data analysis			
3.3.4 Grounded theory			

Reading guide

The purpose of this reading guide is to help you navigate through this thesis and enhance your understanding of each chapter included in the report.

The report is structured according to the Double Diamond, Chapter 1.4 will explain this in more detail, meaning the report will go through four phases. At the beginning of each phase, you'll find a page explaining the goal of the phase and the content. Each phase consists of chapters. At the beginning of each chapter, you'll find a page introduction outlining the chapter's focus.

Throughout the chapters, lined blocks indicate key insights adding up to the total conclusion of the chapter. Each chapter concludes with key takeaways to summarize the important points.

The colour usage is explained in the flowchart in Figure 1.

If the reader is interested to learn more about the used models, theories and literature, all relevant literature can be found in Appendix 1.

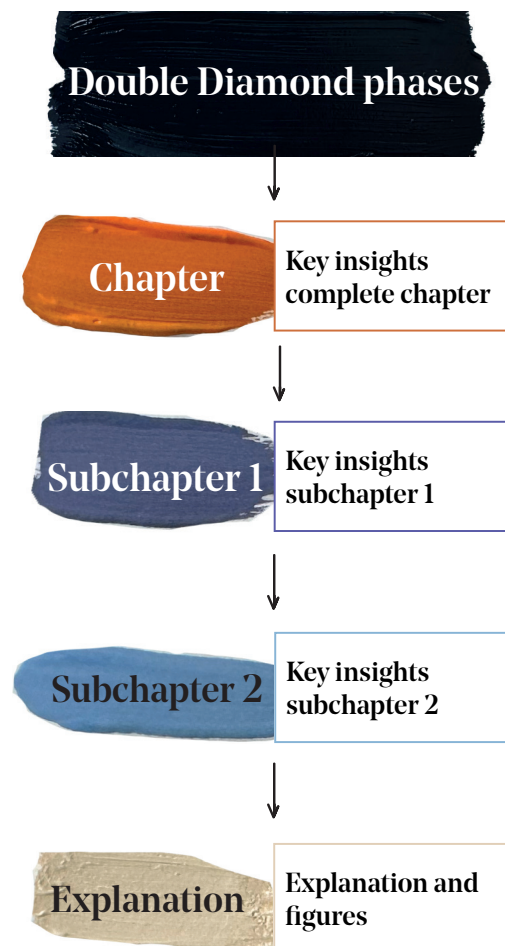


Figure 1: Reading guide



Introduction

The introduction of this graduation report explains the research context, introduces the company **Royal Talens** and the brand for which the research is conducted, **Amsterdam All Acrylics**. Combining this, results in the project goal and the research question. Finally, to structure the project the process is explained using the **Double Diamond method**, which also explains/visualizes the framework for the structure of this report.

1.1 Introducing Royal Talens and Amsterdam All Acrylics

This thesis is made possible by the client of this project, **Royal Talens** (RT). Royal Talens is a Dutch founded company by Marten Talens in 1899 and based in Apeldoorn. Since '90s Royal Talens is part of the Sakura Color Products Corporation, which is based in Japan. Royal Talens specialises in the production and sales of high-quality art supplies, which are mostly manufactured in the Netherlands and sold in 91 countries worldwide. They offer a wide range of products within several brands like Rembrandt, Van Gogh, Bruynzeel, Cobra, Amsterdam All Acrylics, Talens Art Creations. Products like oil paints, gouache paints, acrylic paints, inks, pastels, sprays, markers and accessories targeting hobbyists, amateur and professional artists.

Royal Talens is consistently seeking opportunities to fulfil its mission of inspiring people to create art, regardless of their skill level. Recognising significant potential in the acrylics market, where they are one of the leading players in the Netherlands, the company decided to upscale its production capacity. To achieve this, Royal Talens is constructing a new, larger factory, scheduled for completion in the summer of 2025. This facility will enable them to produce more paint and meet the growing demands of their customers (internal documents). One of Royal Talens' key performance indicators (KPI) is their innovation rate. They invest approximately 10% each year of the estimated turnover. This substantial investment is important to remain innovative, meaning for Royal Talens to develop and launch new products leading to fresh revenue streams. Leading to, in combination with the expanded capacity a completely new venture: the production of wall paint. While traditional market approaches often involve identifying demand and responding to it, Royal Talens aims to take a different path by creating demand for this product, better known as "market push". RT wants to use, according to the Ansoff-matrix, diversification for the launch and strategy of this product by entering the wall paint market.

The vision of Royal Talens is:

"We believe creative expression brings out the best in everyone. It has the power to stimulate mind, body and soul and should therefore be enabled all over the world. As the preferred supplier in the creative colour industry, we are dedicated to make this happen."

This gives direction. It helps to define where the company wants to go and how you want to get there. It guides decisions and actions.



Figure 2: Logo Royal Talens.

This thesis will focus on the brand **Amsterdam All Acrylics** (Amsterdam) since Royal Talens has already decided the wall paint will be sold with this brand. The brand was created in 1976 as 'Amsterdam' and in 2006 it narrowed its assortment down to acrylic paint as 'Amsterdam All Acrylics' and is nowadays sold in 84 countries worldwide (Royal Talens, n.d.). They offer acrylic paints, markers, sprays, inks, and paper, auxiliaries and accessories like brushes and knives (see Appendix 2 for brand assortment).

Within their paint range they offer two lines, **standard** and **expert**. Both lines offer an extensive array of colours that meet high-quality standards. A key feature of these products is their **cross-category compatibility**, ensuring that, colour number 315 in the paint is the same as colour 315 in the spray or ink. The brand is also known for its transparent tubes, see Figure 4, allowing the colour to pop and speak for itself and enhancing its visual impact in stores. Furthermore, the uniform consistency and gloss across the different products is also a unique selling point (USP). Combined with the packaging (flip-top cap), it offers convenience and ease of use, enhancing the overall creative experience.



Figure 3: Logo Amsterdam.



Figure 4: Expert acrylics packaging Amsterdam (Royal Talens mediabank)

1.2 Research context and relevance

With the move to a larger factory, Royal Talens can produce higher volumes of paint, supported by a new production technique that allows for easier scalability. Recognising an opportunity in the acrylic paint market and the potential for expansion, the company decided to develop and wanting to market wall paint. Their goal is to enter the wall paint market, assuming high sales volumes, attracting new consumers and aiming to secure a share in the growing sector. This led to the creation of *Creative Wall Paint*. The decision to position it under the Amsterdam brand was made after attending a wall paint trade fair last year. Visitors showed a strong connection to Amsterdam since people perceived the brand as artistic and bold, making it a good fit for this concept (further elaboration on this brand analysis, insights from meetings intern).

This new market, new potential consumers and a new product makes Royal Talens opt for a diversification strategy within the Ansoff-matrix. While this alignment offers opportunities for growth, it also brings inherent risks that must be carefully considered.

1.2.1 Growth strategy and strategic context

In the paper by Dhir and Dhir, 2015, diversification is discussed as a strategic approach for businesses to expand into new markets and product categories, aiming for growth, and capitalizing on new opportunities. Moving into a market like wall paint, which differs significantly from Royal Talens' traditional focus on art supplies, introduces challenges such as meeting the expectations of a broader target audience, navigating a competitive landscape, and managing potential brand dilution. By identifying gaps in consumer needs and competitive offerings, the company can position 'Creative Wall Paint' to stand out. However, without detailed market analysis, this diversification strategy risks falling short of its potential, underlining the relevance of this research (Ansoff, 1957).

Wall paint for Royal Talens is a **concentric diversification**, it is a product consisting of the same technology and expertise, since the experts at the Royal Talens lab, who develop formulas for their paints, possess the expertise needed to create high-quality formulations for wall paint as well. Additionally, the production process is like that of acrylic paints, with some variations, allowing them to leverage their in-house knowledge of both product development and manufacturing (Ecobici, 2017). Although the wall paint represents a new product category, it can still appeal to Royal Talens' existing customer base. This overlap provides an opportunity to leverage existing brand loyalty while introducing the product to new customer segments, further enhancing the potential for growth.

The decision to expand into the wall paint market aligns with broader industry trends, such as the growing consumer demand for personalised and sustainable solutions. This move also reflects Royal Talens' commitment to innovation and its strategic focus on maintaining an annual innovation rate of 10% of its turnover.

1.2.2 Relevance of the study

Conducting in-depth research is essential for navigating the risks associated with diversification. This study examines the feasibility, viability and desirability of Creative Wall Paint. Critical for developing a product that not only aligns with Royal Talens' brand identity but also meets the expectations of the market. This research provides a framework for mitigating risks while maximising the potential. Ensuring that Royal Talens can strategically position its new product for success, contributing to the company's long-term growth and creative mission.

This is done using tactical and strategic launch decisions. **Tactical launch** decisions address how to launch, covering aspects such as product design, distribution channels, pricing strategy, and promotion. And **strategic launch decisions** answer broader questions: why, when, where, and what to launch. These decisions include objectives, timing, target market selection, and the intended degree of innovation in the product (Hultink, 1997).

1.3 Project goal and research questions

The goal of this project is to develop a feasible, viable, and desirable concept for Royal Talens how to successfully launch and position their wall paint under the Amsterdam All Acrylics brand. The study focuses on key factors such as developing a positive brand perception, standing out regarding competition, and creating value. These elements are essential for making a new product stand out ensuring long-term customer loyalty. The findings from this research will directly support the introduction of the wall paint, helping to align with customer needs and market expectations. Additionally, the project aims to provide a blueprint for an international rollout, offering guidance on how other countries can adopt and implement the strategy.

Wall paint is a new product for Royal Talens, and is therefore crucial to thoroughly investigate what is needed for its successful launch. This includes understanding the wall paint market, identifying the type of consumer who will purchase it, and determining how to position the product with the appropriate market definition. Additionally, Royal Talens aims to launch the wall paint internationally, making it essential to consider insights from other countries. However, the scope of the in-depth analysis is limited to the Netherlands with advice how they should enrol it internationally. Royal Talens has set the goal of this project for **launching in the beginning of 2026**, which means a timeframe of approximately a year before launch. Therefore, it is important to gather early feedback of customers. Moreover, the wall paint can also be used outdoors. Although this is an interesting opportunity the testing is not executed over a longer period. This is something Royal Talens should still do to gain knowledge how the paint reacts on weather conditions. Therefore, this thesis focuses on usage indoors.

The term concept is used since it is not yet clear what the outcome will be. One can expect a visualized concept clarifying how the entry strategy can be best enrolled.

By exploring market opportunities and consumer preferences, the following key questions have been formulated:

1. Which market should Royal Talens enter with their wall paint to maximise the chances of success?
2. Which consumers should Royal Talens target? What are their needs, habits, and motivations?
3. How should other countries approach the positioning of wall paint in their respective markets for international enrolment?

Aiming to answer the goal of this project:

Design a feasible, viable and desirable concept for Royal Talens how to position and launch their wall paint in the market branded Amsterdam All Acrylics, including advice how to enrol internationally.

Aiming to find the Innovation Sweet Spot as shown in Figure 5, where desirability, viability and feasibility come together.

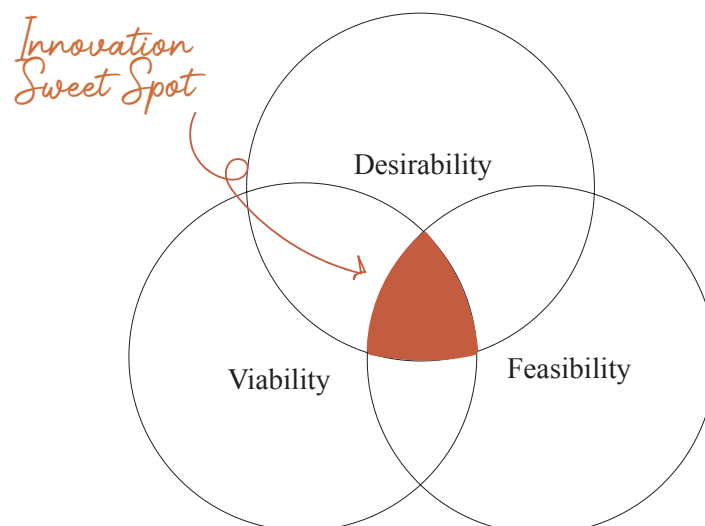


Figure 5: Innovation Sweet Spot model.

1.4 Structure of the design process

Throughout this thesis, a structured design approach was followed to guide the project from start to finish. The primary method used was the **Double Diamond** model, Figure 6 explains all the elements the reader can expect to find per phase.. This model consists of two diamond-shaped phases, representing **divergent and convergent thinking**, giving support in exploring the problem context, generating ideas and refining project directions and solutions. The diamonds consist of four phases:

Phase 1: DISCOVER - Chapter 2

The goal of this phase is to get a deeper understanding of the research context, new product launch strategies and success factors, analysis of the market and consumers revealing potential business growth opportunities.

Including: literature research, questionnaire, analysis consisting of; company, market/competitors, consumer, and context.

Phase 2: DEFINE - Chapter 3

The goal of this phase is to understand in-depth the motivations of the potential users. With these insights the risk-analysis can be done using a SWOT which serves as foundation for the develop phase.

Including: qualitative research by in-depth interviews, resulting in Jobs-To Be Done's (JTBD's), and personas. The first diamond will be concluded in a SWOT.

Phase 3: DEVELOP - Chapter 4 and 5

The goal of the develop phase is to refine the findings and use the conclusions to design the PSS concept, aligned with the defined requirements, JTBD's and desired benefits.

Including: design brief, product development according to requirements, exploration and ideation.

Phase 4: DELIVER - Chapter 6, 7, 8, 9, 10

Goal of the deliver phase is to answer the research question and explain and visualizes the developed concept.

Including: explanation of the concept through the 4P marketing mix, customer journey, innovation sweet spot review, user validation, and international launch advice.

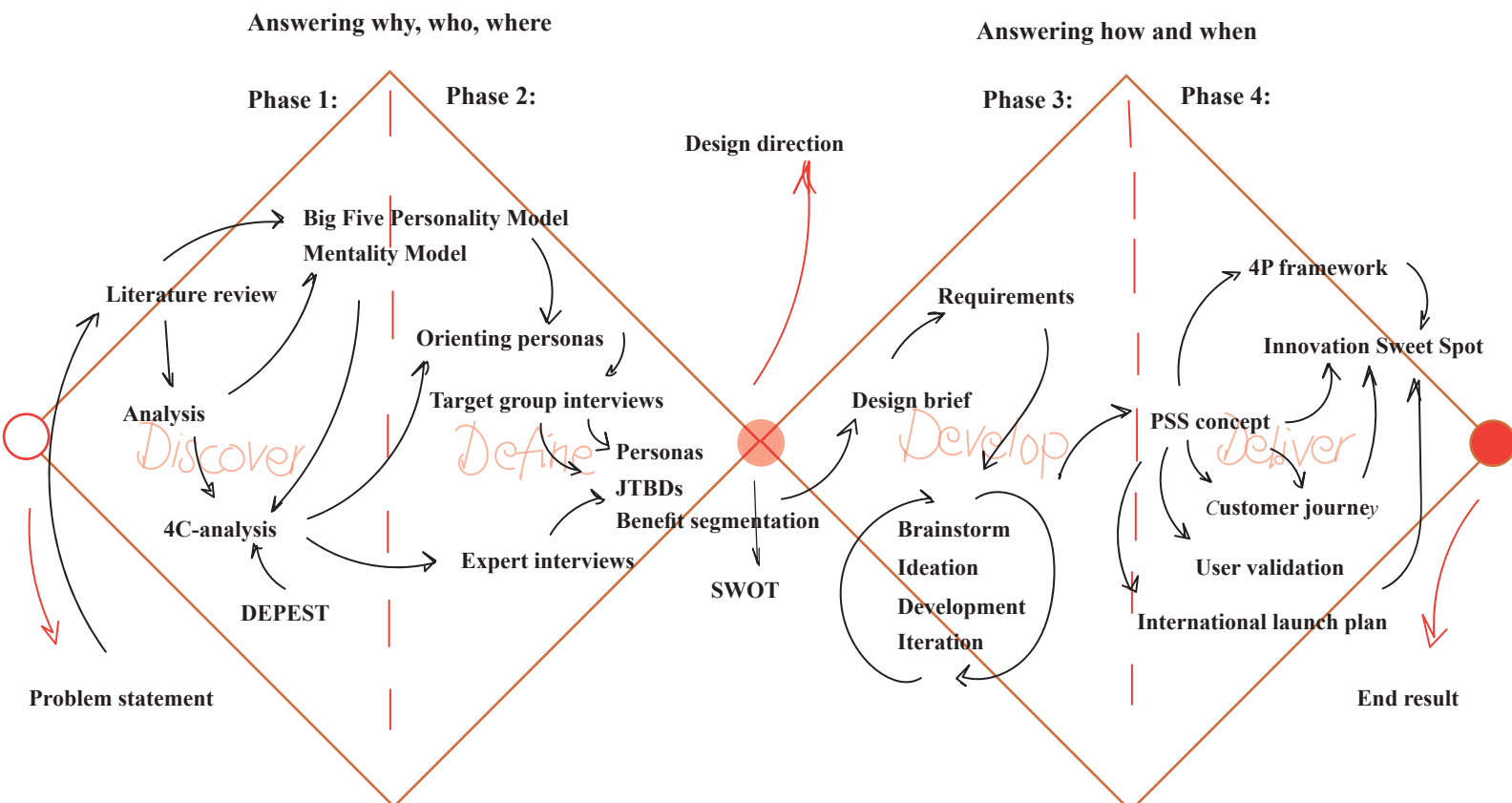


Figure 6: Double Diamond structure of the report.

DISCOVER

The goal of this phase is to get a deeper understanding of the research context, new product launch strategies and success factors, analysis of the market and consumers revealing potential business growth opportunities. Including: literature research, questionnaire, analysis consisting of; company, market/competitors, consumer, and context.

Content

Chapter 2 - Analysis

2.1 Brand analysis - Amsterdam All Acrylics

2.1.1 Brand identity system

2.1.2 Brand DNA

2.1.3 Brand image

2.1.4 Brand identity set

2.2 Market analysis

2.2.1 Waterborne wall paint market

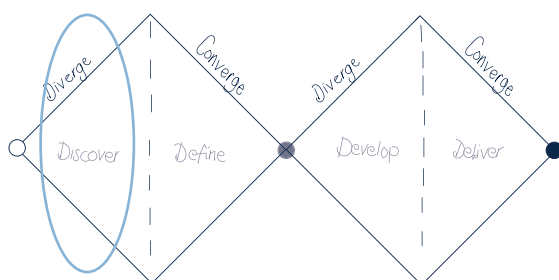
2.2.2 Exploring new markets

2.3 Consumer analysis

2.3.1 Who is the current target group?

2.3.2 Exploring new target groups

2.4 Context analysis - DEPEST





Analysis

To develop a strong foundation for the successful launch of wall paint under the Amsterdam All Acrylics brand, it is essential to conduct a thorough analysis of the market and its related dynamics. **An online survey** (n=183) was conducted and shared via the Instagram accounts of Royal Talens and Amsterdam, **gathering insights on brand perception, wall paint usage, and initial reactions to the wall paint concept**. This helped assess how the respondents view the brand and how well the new product idea aligns with their expectations. This analysis further explores key aspects through the **4C-analysis**, explaining Company, Competition, Consumer, Context. The context analysis is done using the **DEPEST** method, Demographic, Economic, Political, Ecological, Social-cultural, and Technological.

2.1 Brand analysis – Amsterdam All Acrylics

The primary goal of this analysis is to gain insights into the brand DNA of Amsterdam, if there is a brand fit with wall paint, the brand image, and strengths and weaknesses of the brand. These insights will help identify how to leverage the brand's assets and address potential gaps to ensure the successful launch of the wall paint. This answers the main question whether Amsterdam and the wall paint addition as new category is a good match.

Brand identity comprises elements that collectively establish a unified, consistent, and adaptable set of brand assets, effectively communicating the brand's value to its target audience. Conducting a brand identity analysis is crucial for the wall paint concept, as it ensures **alignment with the established brand identity** of Amsterdam All Acrylics, **enhancing recognition and trust among consumers**. This strategic coherence not only strengthens the brand's market position but also effectively communicates the value and uniqueness of product to the target audience (Bonigala, 2023). The brand identity consists of the brand identity system, the brand DNA and the brand image. In the conclusion, the take-aways from each element will be explained.

2.1.1 Brand identity system

Colours



Logo



Typefaces

ITC Franklin Gothic STD is the primary typeface for the Amsterdam copy. All communication and packaging, mostly in black on light backgrounds or white on dark backgrounds.

ITC Franklin Gothic STD

Komika Axis is a secondary typeface and is used for short statements that need extra attention.

KOMIKA AXIS

Tone of voice

- Outward-directed
- Confident
- Contemporary
- Responsible
- Attractive
- Authentic
- No-nonsense
- Dynamic
- Inspiring

On technical level; **clear, informative, competent.**

American English spelling.

Use of the brand first time: **AMSTERDAM All Acrylics**, for any subsequent reference in the text: **AMSTERDAM.**

2.1.2 Brand DNA

Vision

Making the world more bold and colourful.

- Strong in colour and shape
- Clear and eye-catching
- Confident and without fear

Amsterdam challenges artists to venture beyond their boundaries of conventional thoughts or actions.

Mission

Empowering artists to push their creative boundaries.

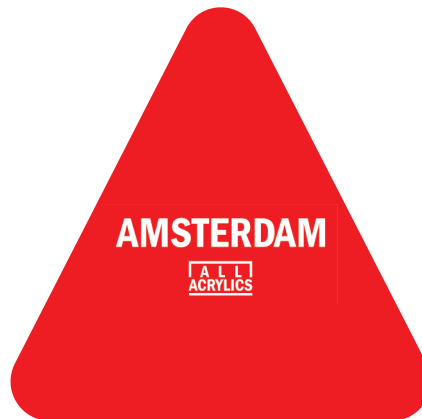
We believe in the talent and free spirit of artists and how they can make the world more colourful. We join our artists on their creative journey, providing them with the broadest range of high-quality colours and supporting tools, and inspiring them to push their creative boundaries.

Purpose

Empowering artists to push their creative boundaries.

For creatives, AMSTERDAM offers acrylic paints in lots of colours and ready to use straight out of the tube that is easy to use due to its consistent texture in every colour which gives people ease of mind to express themselves and be free.

Positioning

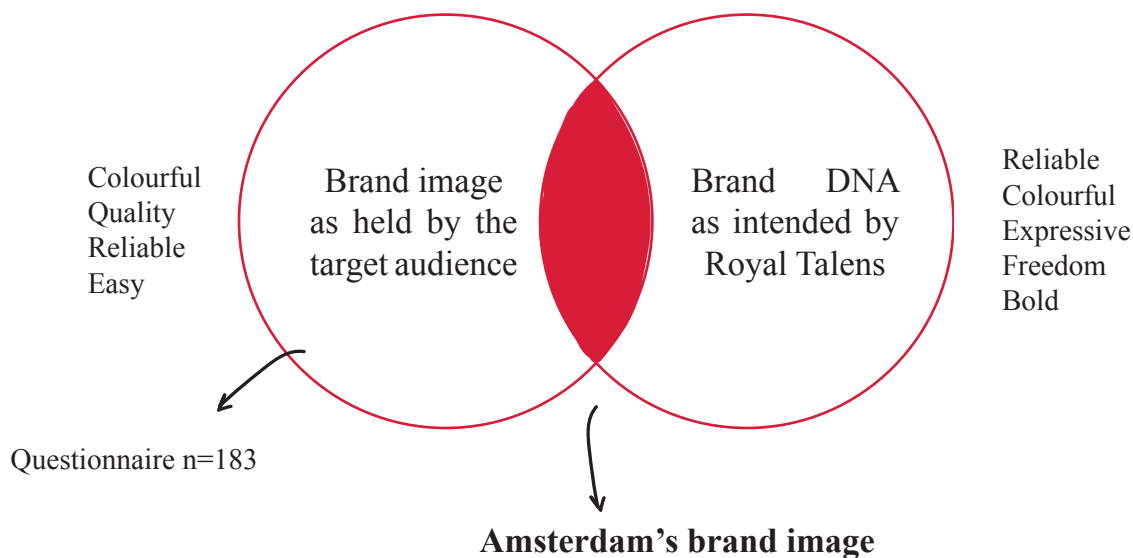


Accessible
Reliable
Trustworthy
Colourful

Bold
Freedom
Powerful
Expressive

Personality

2.1.3 Brand image



The brand image is well-aligned with its intended brand DNA. Both Royal Talens and the target audience associate Amsterdam with being colourful and reliable, reinforcing the brand's strong and consistent identity.

However, some differences exist. Consumers emphasise quality and ease of use, while Royal Talens highlights expressiveness, freedom, and boldness. This suggests that while Amsterdam is seen as a trusted and high-quality brand, there may be an opportunity to further communicate its expressive and bold nature to strengthen its artistic and creative positioning.

2.1.4 Brand identity set

Product portfolio

Amsterdam All Acrylics has a well-established portfolio of paints, accessories, and related products designed for artistic use. These products are known for their vibrant colours, strong pigments, and accessibility. In Appendix 2 the portfolio of products of Amsterdam can be found.

The wall paint can leverage:

Cross-selling opportunities: Spray paint, markers and other tools already part of the portfolio can complement the wall paint offering.

Brand association:

By building on the brand's credibility in high artist quality products, the wall paint can appeal to consumers seeking a higher-quality alternative.

Financial capacity

Confidential (Appendix)

Capacity

Royal Talens' production capabilities and existing supply chain infrastructure appear well-suited to accommodate the production of the wall paint. The company's ability to produce high-volume products like Amsterdam's acrylics suggests scalability for the new wall paint. Especially with the new factory being opened Summer 2025. However, challenges can occur regarding starting up and getting all processes running properly again side by side with potentially new knowledge needed to use the machines.

Conclusion brand analysis

The analysis of these brand elements provides a comprehensive foundation for the development of the final concept. By examining these factors, several key insights were uncovered:

Brand identity alignment:

- The core elements of Amsterdam's branding, provide the base layer for how to integrate wall paint in the brand portfolio.

Creative core and market differentiation:

- Values and characteristics that differentiate the brand, such as reliability, creativity, and vibrancy.
- Guiding principles for the concept design.

Consumer perception:

- The brand image reaffirm Amsterdam's reputation for **quality, vibrant colours, and ease of use**.
- Important to show this also with the wall paint.

Portfolio synergy:

- Wall paint, when positioned correctly, can be seen by consumers as a natural expansion.
- Enhancing cross-selling.
- Expanding brand image of colourful and quality.

Operational feasibility:

- Royal Talens' production capacity and planned factory expansion provide confidence in the scalability for wall paint production.

Budgetary strategy:

- A strategic approach must be made to ensure efficient use of resources and a strong market launch.

It can be concluded that **wall paint aligns** with the Amsterdam All Acrylics brand and is **feasible to produce**. The elements analysed above are crucial when developing the concept, particularly regarding typography, colour usage, and overall design to ensure consistency with the brand identity.

Allowing to proceed to the next element of the 4C-analysis; the competition of the market.

2.2 Market analysis

This chapter will explore the market. A market analysis is essential for understanding the **dynamics that influence the success** of their wall paint. This includes diving into, **developments** on the market, **competitors** and **opportunities**. This approach provides the insights necessary to inform the positioning, messaging, and strategy for the wall paint launch, ensuring alignment with both the market demands and Amsterdam's brand values.

2.2.1 Waterborne wall paint market

Royal Talens is interested in entering the **waterborne wall paint market**, since they believe they could sell high volumes on this market and expand their customer base. Understanding the dynamics of the market, identifying ongoing trends, and uncovering potential opportunities or gaps will provide the necessary information if there is an opportunity for successful market entry.

Why do people use wall paint?

From the survey (n=183), the following reasons emerged for people explaining why they use wall paint:

- A general desire to create “a fresh new look” or “a new vibe” in their living space.
- An interest in interior design, with occasional updates to their home, often favouring simple colours.
- Covering smudges or marks on walls as part of routine maintenance and refreshing the space.

These insights highlight the practical and aesthetic motivations behind consumers' use of wall paint.

Developments

Trends

Urbanisation is a key factor, leading to improved living standards and a growing interest in creating aesthetic and personalised homes (Future Market Insights, 2024; Kaitwade Nikhil, 2023). Alongside urbanisation, an increase in construction and renovation activities is further expanding the market (DataHorizzonResearch [DHR], 2024).

Personalisation and colour innovation remain central to consumer preferences, with advanced colour systems enabling nearly unlimited customisation. Trends like ultra-matte and ultra-gloss finishes reflect a growing desire for unique textures and visual variety in interiors (Future Market Insights & Kaitwade Nikhil, 2023).

Especially in North America and Europe.

Sustainability is playing a crucial role. Consumers are becoming increasingly aware of the environmental and health impacts of solvent-based paints. This has led to rising demand for low-VOC, biobased, and recycled material paints, which aligns with stricter government regulations on paint compositions (Verified Market Research, 2024).

Digital platforms and e-commerce are transforming the buying process, with tools like VR allowing consumers to visualize paint colours in their spaces before purchase (Future Market Insights & Kaitwade Nikhil, 2023).

Segment growth

Future Market Insights (2024) explains the growth on the waterborne wall paint market in several segments. **Interior** and **general residential** segments are expected to remain the most lucrative, due to the growth and size of the market segment, driven by the prementioned trends and developments. However, **decorative and artistic** is also expected to grow with a compound growth rate (CAGR) of 6.35% over the period 2024-2031. Making this an interesting market segment, especially since decorative and artistic stands closer to the brand identity of Amsterdam. Globally, **Europe** is expected to be the second-largest market in 2024 valued at USD 5,609.8 million, projected to grow at a CAGR of 5.08% (Verified Market Research, 2024). Since Royal Talens sells their

Amsterdam products in 84 countries and aims to sell the wall paint worldwide, it is important to keep in mind how they should enrol this over time. Specifically, the paints and coatings market in the Netherlands has experienced notable fluctuations over the past decade, transitioning from a period of decline to stabilisation and growth. From 2017 onwards, recovery began seen by a substantial leap in market value. By 2023, the market reached a value of €1,275.3 million, reflecting steady growth with a five-year CAGR of approximately 2.4% (ReportLinker, n.d.).

So... The growth on the waterborne wall paint market, within the segments of general residential and decorative & artistic due to urbanisation and rise of demands for sustainable paints shows some interesting potential for Royal Talens. However, the competitive landscape is crucial to investigate.

Competition waterborne wall paint market

A competitor analysis focuses on competitors' strengths and weaknesses and finding the gap in the market.

Porters five forces framework helps to understand competitive environments by analysing five key forces: competitive rivalry, threat of new entrants, bargaining power of suppliers, bargaining power of buyers and threat of substitute products or services.

Bruijl (2018) highlights the importance of modern elements like digitalization, globalization, and technological innovation in shaping today's competitive landscape. These factors demand a more dynamic approach than Porter's model, which assumes market stability and overlooks the critical role of customer-centricity in driving loyalty and profitability. They complement each other.

Porters Five Forces









- **Industry rivalry is high** due to numerous players competing for market share.
- The presence of both large multinationals and smaller specialized firms **intensifies the competition**.
- Due to the **high bargaining power of buyers**, driven by the wide range of waterborne paint options available, customers can easily switch between brands based on their preferences or demands, such as price or quality.
- See Appendix 4 for a visual of the five forces of Porter (Verified Market Research, 2024).

Modern elements of Bruijl

- **Digitalization** intensifies the power/knowledge of buyers since consumers can easily compare products online and even visualise results through digital tools, raising the bar for companies to deliver seamless online experiences.
- Flowing over in **technological innovation**, including Augmented Reality (AR) but also innovation in the production process of the paint making it more sustainable.
- **Globalization** enhances this due to the ease of ordering paint online from international brands, intensifying competitors.

Insights from Porter and Bruijl already indicate a competitive market. Mapping price against quality for wall paint results in a linear graph, indicating that as quality increases, so does price, and a higher price often correlates with better quality. This graph can be found in Appendix 4.

As Amsterdam is recognised as a high-quality brand, it is essential to position the wall paint within the **high-quality segment**. Therefore, the focus of this analysis is on brands within the same segment. Targeting a **lower segment could risk damaging the brand's reputation** and undermining the perceived value of other products in its portfolio. Therefore, competition within the high-quality wall paint market has also been considered to ensure alignment. Table 1 is created to compare the features of brands within this segment. The analysis includes the price per litre for reference, positioning insights to identify potential market opportunities for Amsterdam, and an assessment of each brand's strengths to support strategic positioning. **Key learnings** from each brand are highlighted to inform Amsterdam's approach and concluded on the page after Table 1.

Brand	Price*	Marketing	Pros	Learnings
Fairf  via fairf.eu	€30 per litre.	They claim “Paint with a mission” by “Friendlier painting” for human safety and environment friendly. Goal: 100% renewable by 2030.	Fairf offers paints made of vegetative raw materials for sustainability and health reasons targeting the environmental conscious consumer.	They effectively respond to the growing demand for eco-friendly products, while offering lots of colours and have a friendly price tag.
Farrow and Ball  via farrow-ball.com	€55 for 750 ml so €73,33 per litre.	“Transforming the way we live, through the positive power of colour and light. As the original luxury paint makers, we have a reputation for the finest ingredients, refined recipes and meticulous methods.”	Consumer can chose between different finishes. They convey a sense of English luxury and estate living. Provides inspiration.	The brand evokes the feeling of an elegant English country estate, resulting in a brand image of luxury and high-quality.
Le noir & blanc  via karwei.nl	€23,49 per litre.	Slogan of Karwei “Make it prettier”.	‘Fancier’ private label of the Karwei. Widely available.	Promotes with ‘special effects’ like extra mat and chalk effect. Is very popular choice according to meeting with hardware market expert due to its price/quality ratio.
Enkel art studios  via enkelartstudio.com	€39 for 750 ml so €52 per litre.	Enabling their customers to perfectly match their wall colour with artworks of the two artists behind the brand.	Artists selling wall paint to match their artworks. Enhancing interior projects.	They only offer 12 colours. They only offer them online.
Flexa  via flexa.nl	€32,49 per litre.	Helping the DIYer to an optimal result. Not only with colours but also through colourtools. Focus on the power of colour.	Offer a visualiser app of AkzoNobel, using Augmented Reality (AR).	Part of AkzoNobel, which has extensive resources. Campaign “Let’s Colour”, Flexa strategically positions itself around colour, leveraging its expertise to strengthen its market presence and brand identity.
Backdrop  via backdrophome.com	\$85 per gallon, so €23 per litre.	First climate neutral certified paint brand. “We believe paint is the most impactful way to transform a space.”	They position themselves as a designer brand, known for collaborations with Porsche for paint colours and artists for wallpaper designs. Offering an essential kit and all possible tools one need, including merchandise.	Their unique packaging and bold yet sophisticated aesthetic give them a distinctive “must-have” appeal, combining exclusivity with creativity. Fun ‘manual’ for painting.
Histor  via histor.nl	€24,49 per litre.	“Histor aims to support home painters in the Netherlands by developing new products, colours, and innovative solutions that not only enhance the final result but also make the painting process more enjoyable and effortless.”	Offer paint for every surface and every paintable object.	Great brand image and recognition. Widely available.
Lick  via lick.com	€60 for 2500 ml so €24 per litre.	Community-powered decorative movement.	Online inspiration and explanation of colour combinations. Luxurious look and feel while affordable.	Tools, wallpaper, samples, eco-friendly, two finishes, multi surface they offer it all for an affordable price.

*no discount prices are used.

Table 1: Competition insights.

Strong market segmentation

- Competing brands have clear and distinct positioning, focusing on different aspects such as sustainability (Fairf), luxury (Farrow & Ball, Backdrop), artistic identity (Enkel Art Studios), or affordability (Le Noir et Blanc, Histor). Some brands, like Le Noir et Blanc, focus purely on high-quality paint without additional storytelling, while others, like Backdrop and Lick, enhance their positioning through artistic collaborations and branding.

Marketing & brand awareness strategies vary

- Established brands such as Histor, Le Noir et Blanc rely on brand recognition, requiring less investment in promotion. Luxury-oriented brands like Farrow & Ball and Backdrop invest heavily in marketing and exclusivity to strengthen their positioning. Flexa, backed by AkzoNobel, benefits from extensive resources and strategically positions itself around colour expertise, using tools like Augmented Reality (AR) for consumer engagement.
- Many brands leverage a multi-channel approach, combining strong online presence with in-store availability.

Sustainability & innovation are key differentiators

- Brands like Fairf and Backdrop focus on eco-friendly innovation, appealing to environmentally conscious consumers.
- Augmented Reality (AR) visualisation tools, social media-driven inspiration, and QR code integrations enhance engagement and drive sales.

Importance of a holistic brand experience

- Many brands offer a complete package that extends beyond paint, including tools, colour consultation, and storytelling to enhance the consumer experience.
- Competitors that integrate design elements, artistic collaborations, or premium packaging (e.g., Lick, Backdrop, Farrow & Ball) create a “must-have” appeal beyond just product quality.
- Ensuring seamless transition from discovery (social media, website) to purchase (retail or e-commerce) is critical for success.

Pricing and accessibility

- Price is a key factor in competition. While high-end brands (e.g., Farrow & Ball, Backdrop) succeed by positioning themselves as luxury choices, mass-market brands focus on affordability and availability. Creative Wall Paint must strike a balance between premium perception and accessibility, ensuring it is seen as valuable and inspiring, but not intimidatingly expensive.

Conclusion waterborne wall paint market

To understand the value of Creative Wall Paint, the Points of Parity (PoP) and Points of Difference (PoD), providing consumers with compelling reasons to choose CWP over other options (Linander & Carlsson, 2012). When analysing CWP, it becomes clear that its PoD primarily lies in its product form and product category, though the paint itself is not a groundbreaking innovation.

This underscores the importance of further distinguishing CWP through additional elements that result in unique selling points (USPs). These USPs will define the key reasons consumers will choose CWP, translating the product's features into clear consumer benefits (benefit segmentation). By doing so, CWP can establish a stronger position in the market and appeal to its target audience more effectively.

The analysis **reveals growth** on the market but also that the wall paint market is dominated by established players, **leaving little room** for Royal Talens to compete effectively. The product **lacks differentiation** in key areas such as price, colour range, quality, and variety, factors that are crucial for standing out in this industry. This absence of a unique competitive edge makes it difficult to attract consumers or establish a distinct market presence. For more insights about the waterborne wall paint market analysis, see Appendix 4. To address this, it is essential for Royal Talens to **explore alternative markets** where they can identify and fill unmet needs.

2.2.2 Exploring new markets

Given the **saturated wall paint market and the lack of a clear positioning opportunity** for Royal Talens, it becomes essential to explore alternatives. By leveraging its strong reputation in the art supplies sector, Royal Talens can investigate opportunities to expand or innovate within this space, identifying niches where its strengths can meet unmet consumer needs. Moreover, since wall paint is mostly used within interior, the exploration of the interior market can also reveal interesting elements.

Mural art market

The mural art market is a **growing segment** within the broader art and design industries. With a projected growth rate of 3.33% CAGR from 2024 to 2031 (Verified Market Research, 2024).

Driven by:

- Increasing appreciation for large-scale artistic expressions in both public and private spaces.
- Growing demand for personalised and impactful visual statements.
- Rise of social media platforms has amplified the visibility of mural projects.

Shows potential however the market is niche and relatively small.

Interviews with artists confirm this.

Interior market

Due to consistent and rising trends on the interior market it is interesting to see what is happening on the market. The global interior design market was valued to grow significantly. More specifically, the decorative and artistic wall paint market has an expected market growth of 6.35% for the period of 2024-2031 (Market Research Future, n.d.).

Driven by:

- Growing awareness of the influence of environments have on overall well-being,
- Personalisation which makes consumers pursuing one-of-a-kind solutions that reflects individual preferences and lifestyle.
- Renovation largest segment in interior design decoration.

Growth shows potential. RT aims to enter new market, could be interesting. However solely 'interior' is too broad and not specific enough.

Art and craft market

The global art & craft materials market is expected to grow from \$21.71 billion in 2023 to \$30.89 billion by 2030, with a 5.17% CAGR. The European crafts market encompassing approximately 153 million consumers and valued at around €50 billion.

Driven by:

- Social media platforms like Instagram, YouTube, and Pinterest supporting a growing interest in art and craft activities. Users share DIY projects, providing both inspiration and a sense of community.
- Awareness of mental health increases, more individuals turn to arts and crafts for stress relief and personal well-being (Art & Craft Materials Market Size, Share, Growth | Trends [2030], 2024).

Art supply market is closer to current strategy of Amsterdam. Offers potential to use brand strengths and offer more products to current consumers.

Interviews confirm current consumers value the new product.

The market predominantly consists of female buyers across various age groups. (The European Market for Crafts | Report on the €50 Billion Market of the European Crafts Sector | Crafts Council Europe, n.d.).

There is an opportunity to position the wall paint of Royal Talens not on solely painting the wall one colour but to create more with it, like art works on the wall. The three markets reveal interesting elements and growth potential, but none of them fully align on their own. Therefore, a combination of factors is selected to create a cohesive approach, leading to the decision of future exploring the **Interior DIY market**.

Examining interior and DIY trends is essential when entering this market, as it ensures the product aligns with current and future consumer preferences and aesthetic demands, helping to position the product as relevant and desirable within the market.

Trends

Interior trends

AI-inspired designs

Artificial Intelligence is influencing design aesthetics. This trend reflects a blend of technology and creativity, resulting in unique and personalized interior solutions (Dirksen, 2024).

Matte finishes

Matte finishes are predicted to be seen more in 2025 since this is perfect for achieving a refined, understated look and are ideal for highlighting architectural details (Hatton et al., 2024).

Wall art

Murals are experiencing a resurgence, moving beyond traditional designs. These artistic wall treatments serve as focal points, adding character and personalisation to spaces (Brzezinski, 2025).

Ceiling as fifth wall

It is seen more that people are painting their ceilings as well as the 'fifth wall' (Hatton et al., 2024).

Colour drenching

Colour drenching continues to be a popular interior design trend, valued for its ability to transform small spaces into visually larger and more cohesive areas. This technique involves using a single shade consistently across walls, ceilings, skirting boards, doors, and even furniture (Hatton et al., 2024).

Unexpected colour combinations

Both (interior) designers and consumers are adding unexpected colour combinations, that intrigues spaces. These unique colour combinations can make a more eclectic and individual look (Hatton et al., 2024).

Renovation

In urban areas, there is an increasing need to update existing spaces (Market Research Future, n.d.).

DIY trends

Sustainability and upcycling

There is a growing emphasis on eco-friendly crafting, with people repurposing old items and focusing on reducing waste (Market Research Future, n.d.).

Mental well-being

Crafting is widely embraced as a calming activity that promotes mental well-being (Bartholomew, 2025).

Personalisation and unique creations

People are increasingly drawn to making items that reflect their personality (Gripenberg, 2024).

Social media

Platforms like TikTok and Pinterest are driving the popularity of DIY crafts. Bite-sized tutorials, collaborative challenges, and sharing finished creations inspire crafters to explore new techniques and trends within a vibrant online community.

Interesting to see is that in a lot of trends the link to **personalisation** and **uniqueness** is made. Resulting in an interesting element to keep in mind when moving forward. Moreover, colours, unique designs and **bolder choices** are made in interior next to the constant trend of soft minimalism and nature-inspired elements. Creating interesting elements to integrate into the design of the Creative Wall Paint concept. Positioning the paint not as merely 'wall paint' but add creativity to it by supporting creative projects, fostering creating artistic and unique expressions.

Competition on the Interior DIY market

The market analysis and trends are showing an interesting opportunity on the Interior DIY market, however it is important to analyse the competitors to discover opportunities and threats for Royal Talens, exploring a gap.

There are various types of competitors in the interior DIY market. There are different ways people personalise their homes in a more creative manner. **The goal is to position wall paint not merely as a tool for painting walls in a single colour but as a means of creating artistic and unique expressions.** This approach aligns perfectly with the brand identity of Amsterdam All Acrylics.

Since not only 'other creative wall paint concept' are competition, solely a competition grid is insufficient. Instead, it is essential to look beyond direct competitors and categorise competition into four distinct levels, so-called circles of competition: **product form, product category, generic competition, and budget competition**, as can be seen in Figure 7. This layered analysis allows for a deeper understanding of the competitive landscape and how Amsterdam All Acrylics can carve out a distinctive position within the market.

The competitive analysis highlights a diverse landscape of brands, each targeting different aspects of the wall paint and interior DIY market. The brands and products selected for this analysis were chosen because they align with Creative Wall Paint's positioning in various ways, providing insights into trends, marketing strategies, and consumer expectations.

Why these competitors were chosen:

- Product form competitors (e.g., mural paints, artistic wall paints) focus on creative applications, making them relevant benchmarks for positioning Creative Wall Paint as an artistic tool rather than standard wall paint.
- Product category competitors (e.g., premium wall paint brands with special finishes) offer unique selling points such as glitter, concrete effects, or chalk finishes, demonstrating how brands differentiate themselves within the market.
- Generic competitors (e.g., wallpaper, paint-by-number kits) provide alternative ways for consumers to personalise their walls, showing the demand for accessible, structured creativity. Such as wall stickers.
- Budget competitors (e.g., DIY furniture makeovers, decorative lighting) reflect broader Interior DIY trends, reinforcing the idea that customisation and personalisation are key drivers for this market.



Figure 7: Circles of competition.

Creative positioning is essential

- Most traditional wall paint brands lack a strong creative angle and focus purely on functional aspects (coverage, finish, durability).
- The success of alternative competitors (e.g., wallpaper, paint kits) suggests that offering structure and inspiration can make the product more accessible.
- To stand out, Creative Wall Paint must emphasise artistic expression rather than just another wall paint option.

Balancing versatility with guidance

- Budget-friendly and generic competitors offer high versatility, allowing consumers to personalise their spaces. However, this can lead to an overwhelming amount of choices without clear guidance.
- Many consumers need direction and inspiration to confidently start a project. Providing templates, tutorials, or artist collaborations can lower the barrier to entry.

Trend sensitivity and seasonality

- Brands that focus on special finishes or niche effects show that unique offerings can attract trend-conscious consumers.
- However, these trends can be short-lived, meaning seasonal collections or limited-edition colour sets could help maintain engagement and freshness.

Conclusion waterborne wall paint market

The interior DIY market is highly competitive, shaped by shifting consumer preferences, technological advances, and environmental concerns. Key players focus on niche markets, unique design styles, and cost-effective solutions, while established firms leverage brand reputation and innovation. To stay competitive, companies are adopting strategies such as **collaborating** with architects, using **advanced design software**, **integrating sustainable** practices, and embracing **digital marketing**. The ability to offer **customised designs** and adapt quickly to **emerging trends** is crucial for maintaining an edge in this dynamic market. These are important learnings for Amsterdam.

Conclusion market analysis

The analysis highlights a significant opportunity for Royal Talens to successfully enter the Interior DIY market with Creative Wall Paint. This market is shaped by trends such as the growing demand for personalisation, sustainable solutions, and creative self-expression. By aligning with these consumer preferences, Royal Talens can leverage its expertise in fostering creativity and producing high-quality products to meet the evolving needs of today's consumers.

The competitive analysis reveals a complex landscape that includes direct competitors, alternative products, and broader budgetary factors. To succeed, Royal Talens must position Creative Wall Paint as a distinctive and versatile product, emphasising its unique features and USPs. By shifting the narrative from traditional wall paint to a focus on artistic expression and creation, Creative Wall Paint can carve out a unique space in the market. With Amsterdam's reputation for high quality and expertise in paint and colour, the brand can differentiate itself within its category. Prioritising personalisation, customisation, and creativity will further distinguish Creative Wall Paint from competitors, solidifying its place in the market.

With the following **market definition**:

The market includes (Dutch) consumers with a **budget for creative projects**, who are looking for products and/or inspiration to **paint their walls in a personal and creative way**. These consumers value products that support their (artistic) freedom, with high-quality paint and materials that are safe and easy to use. In the painting experience, it is important to **balance functionality with enjoyment**, alongside a focus on **personalising their (living) space/walls**.

2.3 Consumer analysis

After the company and market analysis, it is important to analyse the consumer for interior DIY market. In this analysis first the current target group of Amsterdam will be investigated, following the different segments in the interior DIY market resulting in the use of two models, the Mentality Model and The Big Five Personality model to further investigate the potential target group and a target group definition. Giving insights for the desired Jobs-to be done and benefit segmentation.

2.3.1 Who is the current target group?

As the project refocuses on Amsterdam's core strength; artistic expression, colour and creativity, it becomes essential to map out the brand's existing target audience. Internal documents, previous interviews (conducted by the brand manager of Amsterdam), and conversations with the Amsterdam's brand manager provided valuable insights into the current customer base. These insights lay the foundation for identifying opportunities to align the product with their needs and preferences.

Amsterdam Acrylics caters to a broad and diverse audience, segmented in the product lines, Amsterdam Standard Series, and Amsterdam Expert Series. Each product line targets a distinct consumer base, with variations in skills, quality expectations, and price sensitivity.

Current consumers

Amsterdam Standard Series

Enthusiastic hobbyists and semi-professional artists valuing quality and ease of use.

Amsterdam Expert Series

Professional and aspiring artists prioritising performance, aesthetics, and quality.



All in all, the users of Amsterdam like colours, are impatient and value freedom. The artists working with Amsterdam have a story to tell and need colour(s) to do so and want to paint immediately when having a burst of inspiration.

So...

For Royal Talens, one of the goals within this project is to expand their customer base by targeting a new audience. This growth strategy aims to increase market share and diversify their reach. This product has the ability to target a new audience, people who are more interested in interior design rather than traditional art. This expands Amsterdam's reach beyond its existing artistic consumer base, tapping into the growing Interior DIY market where creativity is applied to home personalisation. However, another crucial opportunity lies in serving the existing customer base more effectively. By introducing a new product tailored to their needs, Royal Talens can enhance customer retention, fostering loyalty and long-term growth within the Amsterdam brand (Hure, 2024). This dual approach allows the company to strengthen its market position while staying true to its creative mission. Therefore, we know the consumer is **creative and interior oriented** but lets dive into this...

2.3.2 Exploring new target groups

To create a well-rounded persona for Creative Wall Paint, both the **Big Five Personality Traits** and the **Mentality Model** are used as frameworks. These two models complement each other by providing both a broad and in-depth understanding of personality and behavioural tendencies. By combining these two approaches, the resulting persona becomes both comprehensive and adaptable. The Big Five ensures applicability across different cultures and societies, aligning with the goal of an eventual international launch, while the Mentality Model offers a deeper, context-specific understanding of the Dutch market. This synergy creates a persona that is both locally relevant and globally scalable.

Big Five Personality Traits

The Big Five Personality Traits offer a general categorisation of personalities, breaking them down into five dimensions: openness, conscientiousness, extraversion, agreeableness, and neuroticism. However, critics on the framework are that it oversimplifies the complexities of human personalities (The Big Five: Personality Assessment - Prosper, 2023).

Mentality Model

The Mentality Model, on the other hand, delves deeper into specific motivations, values, and lifestyles within Dutch society. It also provides insights into how these segments are distributed across the population, offering a practical lens for understanding the societal reach and impact of a product. This makes it particularly useful for tailoring strategies to resonate with the Dutch audience (MentalityTM, n.d.).



So...

The selection of personality traits and mentality segments is grounded in the necessity for creativity within the target audience. **‘Openness to Experience’** and **‘Extraversion’** as defined in the Big Five Personality Traits, aligns well with this requirement, as it encapsulates creativity, curiosity, and a preference for novelty, all crucial attributes for individuals engaging in artistic and innovative pursuits. Additionally, the **‘Post-modern hedonists’** and **‘Cosmopolitans’** segments from the Mentality Model further reinforce this choice. Post-modern hedonists prioritise freedom, new experiences, and impulsivity, characteristics that foster creative exploration. Meanwhile, cosmopolitans balance postmodern and modern values, focusing on self-development and societal success, which often correlates with a drive for innovation. By combining these frameworks, the selection ensures that the persona resonates with both a broad psychological perspective and a context-specific understanding of the Dutch market. They align with the **early adopters** of the innovation adoption lifecycle model, as seen in Figure 8.

Initial focus

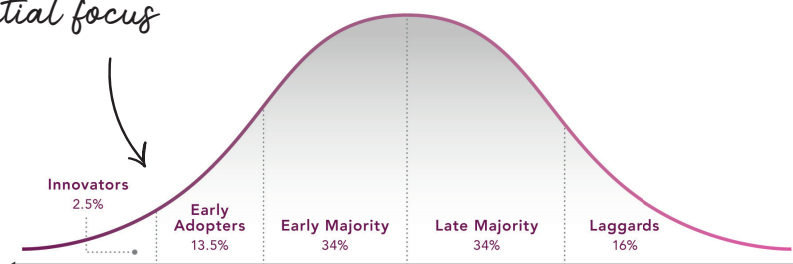


Figure 8: Consumer innovation adoption (Sonnenklar, 2024).

Creative Home Improvers

Conclusion consumer analysis

Based on the previous analysis we identified **Creative Home Improvers** as primary target group. They align closely with the product's emphasis on creativity, self-expression, and high-quality design, offering the most significant potential for engagement and growth.

With the following **target group definition**:

The target group comprises **creative** and **style-conscious** individuals who prioritise **unique expression and high-quality products**. They aim to reflect their personal style in their interiors, selecting items that enable them to achieve this. **Open to new ideas and eager to experiment**, these individuals seek paints that offer more than standard options, providing opportunities for distinctive and innovative results.

Creative consumers prioritize tools that enable self-expression and inspire unique projects, while interior stylists seek versatility and aesthetics to enhance their designs. These insights will guide the development of tailored strategies, from product design and packaging to marketing and communication efforts.

The preference for adventurous and experiential lifestyles makes them likely to personalise their living spaces and break away from conventional interior designs. Moreover, their appreciation for art, culture, and status-driven aesthetics makes them a prime audience for Creative Wall Paint. These individuals are willing to invest in products that enhance their personal and social image.


Key turn-offs include lack of luxury appeal, overly complex instructions, rigid branding, poor-quality packaging or lack of opportunities to experiment.

In Appendix 5 three different personas are created. These personas are still a bit basic, but these are used for the first indication of the target group, **Creative Home Improvers**. These personas serve as the foundation for selecting the participants for the interviews.

There is a spin-off effect expected towards a **secondary** target group, namely **professional mural artists**, as well as a **tertiary** group consisting of **functional DIYers and homeowners** who engage in wall painting for practical rather than purely creative reasons.

The sought Jobs-to be done (JTBDs) offer guidance since **JTBD framework** offers a unique approach to understanding customer needs by focusing on the progress/solutions customers seek to achieve in specific contexts. Unlike traditional methods that emphasize demographic or behavioural segmentation, JTBD highlights the functional, emotional, and social “jobs” that customers “hire” products or services to accomplish. This customer-centric approach helps companies identify unmet needs and design solutions that deliver meaningful value. At its core, JTBD revolves around the idea that customers do not purchase products or services for their inherent features but to make progress in their lives (Christensen et al., 2016).

*Jobs-to be done
for this concept*



‘Obvious job’:

Excellent coverage.

Job 1:

Help me transform my space easily and frequently.

Job 2:

Enable me to express my unique style and personality with colours and textures.

Job 3:

Provide me with inspiration for creative projects.

2.4 Context analysis – DEPEST

For the context analysis the **DEPEST** (Demographic, Economic, Political, Ecologic, Social, Technological) method is used. The DEPEST-analysis is an important tool for analysing the macro-environment in which a business or product operates. This method provides a structured framework to examine external factors that influence market dynamics, helping to identify key trends, opportunities, and potential risks. Incorporating this analysis into the thesis ensures that the proposed concept is grounded in a comprehensive understanding of the broader market context (Van Der Stek, n.d.). This is done solely for the Netherlands. Other countries could also conduct a context analysis to understand elements effecting the market and choices made by consumers unrelated to their products.

Demographic

Growing population

The Dutch population is projected to continue growing, reaching 20.6 million by 2070, up from the current 18 million. This growth is driven primarily by migration and increased life expectancy. By 2040, approximately 25% of the population will be aged 65 or older, reflecting an ageing society (Centraal Bureau voor de Statistiek, n.d.).

Urbanisation

Rapid urbanisation is expected to increase the demand for housing, infrastructure, and services. Cities will need to adapt to these demographic changes through smart planning, balancing economic growth with efforts to improve living conditions for all residents (Zlotnik, 2017). As part of this urban expansion, the demand for wall painting will also rise. With growing awareness of the importance of a healthy indoor environment, waterborne paints are becoming a more popular choice for these new housing developments (Verified Market Research, 2024).

This demographic shift creates opportunities for products that cater to both younger, creative generations and older consumers seeking home improvement solutions that enhance comfort and aesthetic appeal.

Due to more densely populated areas, the demand for home personalisation and DIY interior solutions increases (Centraal Bureau voor de Statistiek, n.d.).

So...



Economic

Economic growth

Following a period of economic stagnation in 2023, the Dutch economy is projected to experience a gradual recovery over the next few years. Real GDP growth is expected to reach 0.8% in 2024, followed by 1.6% in 2025, and 1.5% in 2026. Supported by declining inflation and rising real wages, which are expected to bolster private consumption. (European Commission, 2024).

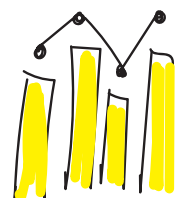
Labour market

The labour market remains robust, characterised by low unemployment rates, forecasted at 3.7% in 2024, slightly increasing to 3.8% in 2025, and 3.9% in 2026. The tight labour market conditions are contributing to the substantial wage growth, which is projected to be 6.4% in 2024, before moderating to 4.7% in 2025, and 3.6% in 2026 (European Commission, 2024).

Economic growth and low unemployment mean that people have more disposable income for non-essential spending. This indicates a greater willingness to invest in creative projects and home improvement.

So...

€



Political-legal

Regulations regarding VOC usage

Regulatory bodies are increasingly imposing stricter safety standards on the use of VOCs, requiring more paint products to be low or free from VOC (Verified Market Research, 2024).

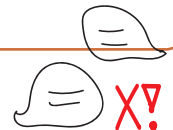
AI regulation

The increasing developments in artificial intelligence have prompted policymakers to create regulations ensuring its ethical use, transparency, and safety. These rules aim to address societal concerns while fostering innovation and responsible implementation of AI technologies (Ministerie van Economische Zaken & Rijksinspectie Digitale Infrastructuur, 2024).

More manufacturers will transition to water-based formulas. This shift will increase market competition as solvent-based paints are gradually replaced by water-based alternatives.

AI regulations can influence aspects related to its production, marketing, and compliance with environmental and safety standards.

So...



Ecological

Climate conditions

Extreme climate conditions increase the likelihood of global conflicts. Climate change is expected to exacerbate shortages of water, food, and resources while driving higher levels of climate-induced migration. Additionally, the risk of conflicts between nations may rise, especially over scarce land and resources (Boswinkel et al., 2022).

Due to climate change shortage can occur in raw materials.

Due to increasing awareness on health and environment impact, the demand for waterborne wall paint rises.

So...



Awareness on health and environment impact

Growing awareness on the health and environment effects of solvent-based paints.

Social cultural

Life satisfaction

In 2020, 88.6% of Dutch residents rated their own life satisfaction at 7 or higher, placing the Netherlands second in Europe, just behind Finland with 91%. Globally, life satisfaction in the Netherlands is also notably high, the Netherlands ranks fifth out of 137 participating countries (Vermeij et al., 2024).

High life satisfaction in the Netherlands increases consumers' willingness to invest in non-essential purchases, making Creative Wall Paint appealing for home personalisation. Moreover, high trust fosters engagement in DIY communities, creating opportunities for user-generated content and influencer-driven marketing.

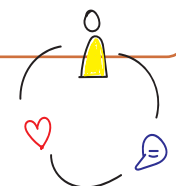
Trust among others

Trust among people in the Netherlands remains high. In 2022, over 60% of Dutch citizens believed that most people are generally trustworthy. This percentage has remained relatively stable at around 60% since 2008 (Denktank Nederland 2040 et al., 2023).

Rising use of social media

Social media offer a great opportunity for visibility, engage with (potential) consumers and create buzz. 63,8% of the world population are social media users (Statista, 2024a).

So...



Technological

Packaging and production

Advances in recyclable packaging, biodegradable materials, and energy-efficient production processes align with the increasing demand for environmentally responsible products (Van Der Molen, 2022)

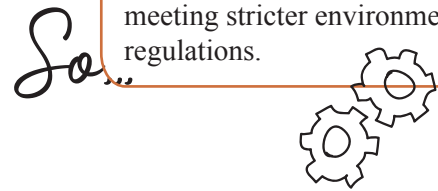
Improved pigment and coating technologies

Innovations in nano-coatings and enhanced pigmentation lead to richer colours, better coverage, and increased longevity, making premium paints more attractive to consumers (Nester, 2024).

Developments in water-based paint

Waterborne wall paint has significantly improved, allowing it to compete with solvent-based alternatives in key performance aspects such as drying time, durability, and coverage (Verified Market Research, 2024).

Advancements in sustainable packaging, biodegradable materials, and energy-efficient production support the growing demand for eco-friendly products, making it essential for to align with these trends. Additionally, developments in water-based paint now enable it to compete with solvent-based alternatives, ensuring high performance while meeting stricter environmental regulations.



Where
Who
Why

Conclusion discover phase and key takeaways

Introducing wall paint aligns with Amsterdam's brand image, but entering the general wall paint market is too risky due to strong competition and market saturation. However, there is clear potential in the **Interior DIY market**, driven by the increasing demand for **personalisation and unique interior elements**.

Consumers are making bolder design choices, making the positioning of wall paint as a **creative and artistic tool** even more relevant. The ideal target group, **Creative Home Improver**, is characterised by openness to new experiences, a willingness to take risks, and an experience-driven mindset.

Urbanisation, increased home construction, renovations, and a shift toward more sustainable consumption are driving demand for waterborne wall paint. At the same time, more consumers are engaging in **DIY projects**, reinforcing the opportunity to position Creative Wall Paint as an artistic and expressive alternative within this market.

Amsterdam cannot compete by selling just wall paint, it must include additional elements to **differentiate itself from competitors**. While the paint itself is standard wall paint, the product must be designed to fit the Interior DIY market, offering a unique **experience, tools, and inspiration** to justify its positioning and strengthen its appeal.

The goal of this phase is to understand in-depth the motivations of the potential users. With these insights the risk-analysis can be done using a SWOT which serves as foundation for the develop phase. Including: qualitative research by in-depth interviews, resulting in Jobs-To Be Done's (JTBD's), benefit segmentation and personas. The first diamond will be concluded in a SWOT.

DEFINE

Content

Chapter 3 - Qualitative research

3.1 Methodology

3.2 Expert interviews - Professional Mural Artists

3.2.1 Sampling

3.2.2 Data collection

3.2.3 Data analysis

3.2.4 Data results

Conclusion expert interviews

3.3 Target group interviews – Creative Home Improvers

3.3.1 Sampling

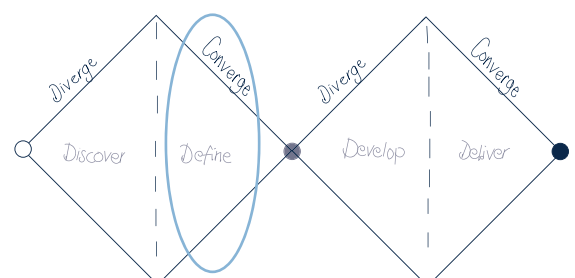
3.3.2 Data collection

3.3.3 Data analysis

3.3.4 Grounded theory

3.3.5 Personas

3.4 SWOT





Qualitative research

To understand the consumer, qualitative research is used. This method helps to understand **why people say and do things**. By focusing on creating a **feasible, viable, and desirable** concept, the research aims to uncover the **motivations, behaviours, and expectations** of both experts and the target audience. It is firstly important to understand the concept of painting murals and why these are painted, starting with **experts interviews**, professional mural artists. These insights lay the foundation for the interviews with the **target audience**, Creative Home Improvers to discover what motivates and inspires them to be creative and change their interior and what they would need to create a mural in their home (Maxwell, 2012).

3.1 Methodology

The qualitative research is done through **semi-structured in-depth interviews**. These were conducted to gather detailed insights from participants, allowing for both guided discussion and flexibility to explore relevant topics in depth (Dingemanse, 2021). Through the use of laddering techniques and consistently challenging participants' answers, deeper and more meaningful insights can be uncovered. This method encourages interviewees to elaborate on their responses, revealing the underlying motivations, beliefs, and values behind their initial statements (Jensen & Aarhus School of Business, n.d.).

In order to gain a comprehensive understanding, the research begins with **expert interviews**. These initial interviews will focus on artists who specialise in creating murals, as they have hands-on experience with wall painting projects. Following this, interviews will be conducted with the **target audience** to explore their needs regarding creative projects. This two-step approach ensures that the product development and communication strategies are based both by the technical expertise of professional mural artists and the expectations and preferences of potential consumers, ultimately creating a well-rounded positioning on the market.

The interviewees were approached via email and invited to participate in a one-hour interview. As a token of appreciation for their time, they received a set of Amsterdam products. Some interviews were conducted face-to-face to assess whether this format encouraged greater creativity or allowed for more dynamic brainstorming was achieved compared to online interviews. However, no significant differences were observed in the quality or flow of the interviews between in-person and online formats. Consequently, all subsequent interviews were conducted online, via Microsoft Teams, to streamline the transcription process and improve overall efficiency. The interviews were conducted in Dutch, the native language of all participants, which helped them articulate their thoughts more easily and created a comfortable and open environment to talk freely.

3.1.1 Researcher bias

In qualitative research researcher bias can occur in every step (Yale University, 2015). Complete separation of the researcher's own values, opinions, and preconceptions is neither possible nor desirable (Galdas, 2017). Instead, **transparency** (defined by Moravcsik (2019) is the obligation to make data, analysis, methods, visible in a way that allows others to evaluate them) and **reflexivity** (defined by ATLAS.ti (2024) the researcher's ongoing self-examination of their role, biases, values, and relationships throughout the research process) are key in addressing and managing this influence. So, while researcher bias is inevitable in qualitative research, it does not diminish the value of the findings. When managed transparently and reflexively, bias can add to the richness of the study, ensuring that the results remain reliable and meaningful, especially in understanding complex behaviours and motivations (Galdas, 2017).

For the target group interviews, a pilot interview was conducted to refine the quality of the questions and identify any potential leading questions. The process of data collection and analysis was shared to ensure transparency. One interview coding was performed collaboratively with another (independent) person to minimise potential bias in further coding. Additionally, ideas were written down immediately to clear the mind and maintain objectivity throughout the process.

3.2 Expert interviews – Professional Mural Artists

As outlined in the introduction, the first set of interviews is conducted with professional mural artists. The goal of these interviews is to **understand the process of making murals. Explore these mural artists as target group or potential collaboration partners** of the launch strategy.

3.2.1 Sampling

Sample size

Determining the appropriate sample size is a topic of considerable debate among researchers, with varying recommendations provided. Theoretical saturation has become the most widely accepted approach for establishing sample size in qualitative research. Saturation is reached when additional data no longer contribute new insights to the study (Gubrium et al., 2012).

Given that mural artists can be considered a relatively **homogenous group** in this context, the desired sample size was set between **three and five participants**. This range was deemed sufficient to capture meaningful insights while achieving saturation. The expert interviews were designed to be exploratory and orienting, serving as a foundation for the subsequent target group interviews.

Sample strategy

In this research, a **non-probability sampling method** was applied to select expert participants, as individuals were chosen based on **non-random criteria**, meaning not everyone in the population has an equal chance of being chosen. This approach is particularly suited to exploratory and qualitative research, where the goal is to gain in-depth insights rather than generalise findings to a larger population (Nikolopoulou, 2022). While non-probability sampling is cost-effective and efficient, it carries a higher risk of **sampling bias**, since some members of the population are more likely to be included than others resulting in less diversity in the sample group. Like, **self-selection bias**. Self-selection bias means that people with a specific personality or characteristics are more likely to be open to take part in a study than others (Bhandari, 2020). To mitigate this, careful attention was given to ensure the sample was representative of the intended target group of expert mural artists. Specifically, **purposive sampling**, also known as judgement sampling, was used. Together with the brand manager of Amsterdam All Acrylics it was determined whether the style of the mural artist(s) fitted with the brand. Criteria including boldness, vibrancy and creativity. This was of importance since a part of the interview included the exploration of a collaboration. Furthermore, professional experience in mural painting and their creative approach to wall art, guided the selection process (McCombes, 2019).

The sampling strategy focused on selecting artists who paint on walls, as the subject of this research is wall paint. Given that the scope of this report is limited to the Netherlands, it was essential for the interviewees to be habitants of The Netherlands. The participants were identified through the Instagram account @museummurals and @mural_inc and through internet searches. Resulting in the following sample criteria:

- Style of painting needs to match with the brand image and style of Amsterdam All Acrylics.
- The artist needs to have at least 2 years of experience painting murals.
- The artist needs to be a Dutch habitant.
- The artists must paint murals with paint and not (only) spray paint.

3.2.2 Data collection

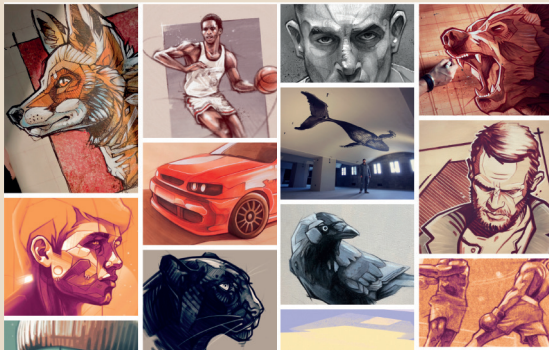
The interviews were recorded and being automatically transcribed by Microsoft Teams. The transcripts were subsequently reviewed by listening to the recordings and corrected where necessary to ensure accuracy. To use quotation in this report, the quotes have been translated from Dutch to English. The interview guide with the interview questions can be found in Appendix 6. The interview guide exists of 32 questions structured in four sections.

Prior to the interview, the artists signed an informed consent form (see Appendix 7 for the consent form). See Table 2 for the participant data of the professional mural artists who are interviewed.

Participant data

A

Instagram name @cliffdeunart
Experience Over 10 years
Gender Male
Date interview 07/11/2024
Work Canvas and murals



Via www.cliffdeun.com

B

Instagram name @roelofbeyond
Experience 19 years
Gender Male
Date interview 07/11/2024
Work Mainly murals



Via www.thehaguestreetart.nl

C

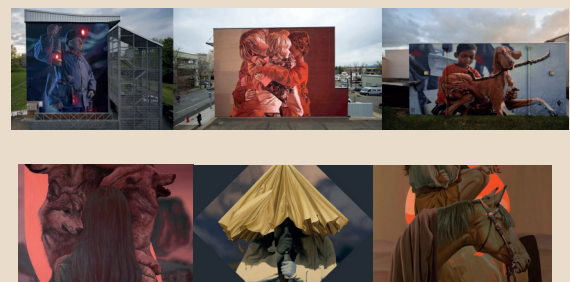
Instagram name -
Experience 5 years
Gender Non-binary
Date interview 14/11/2024
Work Canvas and murals



Via open instagram account of the artist.

D

Instagram name @telmomiel
Experience Over 10 years
Gender Male
Date interview 20/11/2024
Work Canvas and murals



Via www.telmomiel.com

Table 2: Participant data expert interviews professional mural artist.

3.2.3 Data analysis

The data analysis process began with thoroughly reading through the interview transcripts to familiarise myself with the content and correcting the automatic transcription using audio recordings to check the transcript. The interviews were done in a time span of two weeks. During this time span the transcriptions of the completed interviews were directly corrected and first open coding was done. A basic principle of qualitative research is that data analysis should be conducted simultaneously with data collection (Coffey & Atkinson, 1996, p. 2). This allows you to progressively focus your interviews and observations, and to decide how to test your emerging conclusions. Next to this, it taught me how the next interviews could be improved.

Following this, **open coding** was applied, a method where the data is broken down into smaller segments and labelled with descriptive codes to capture their key ideas. This initial step helps identify patterns and recurring concepts in the data. To visualise and organise these open codes, Miro was used, placing the codes on virtual post-it notes (see Appendix 8). From there, I proceeded to **axial coding**, which involves examining the relationships between the open codes to group them into broader categories or themes. This process allowed me to identify connections and refine the initial codes into cohesive insights, also being able to compare the answers of the interviews. The axial coding was also conducted in Miro, where the categories were further developed and aligned with corresponding themes (see Appendix 8).

These themes and codes provided valuable insights related to the objectives of the expert interviews as explained in the introduction of the expert interviews.

Specifically, they highlighted:

- The process of creating a mural: What is required in terms of tools, materials, and challenges faced by artists.
- Target audience potential: Whether mural artists could represent a viable target group for the wall paint.
- Collaboration opportunities: Artists' perspectives on partnering with Amsterdam All Acrylics to inspire a broader audience to create murals.
- Opinion on the concept.

This structured approach to data analysis ensured that the findings were well-organised and directly addressed the research objectives, providing a clear foundation for further exploration and strategy development.

3.2.4 Data results

The interviews, with the expert on making murals, professional mural artists, revealed critical insights into the practices and challenges faced by mural artists, alongside their potential alignment with Amsterdam All Acrylics' wall paint.

Mural creation process

The interviews provided valuable insights into the step-by-step process involved in creating a mural, highlighting the complexities and attention to detail required at each stage. From the initial concept to the final execution, muralists approach their work with a combination of creativity, technical skills, and planning.

1. Storytelling

A key element in mural creation is defining the story or theme that the mural will convey. This involves not only the artist's creative vision but also aligning with the client's objectives and the local context. However, when people paint a mural at home this will be less of an element. Theme development could be interesting to develop several themes in which inspiration could be separated.

"Story telling with work to connect with community."

- Interview B

4. Preparation

Before beginning the painting process, the wall must be prepped, and all necessary materials collected. This stage ensures that the wall surface is suitable for painting and that the required tools are available. The artists make a list of required materials, so they will not forget anything.

"I have a list of things that I might need. Like say you buy this paint that you then have a kind of checklist of things and maybe also a few things that are on it for example."

- Interview A

5. Sketch transfer

Artists use different methods to transfer their sketches to the wall. These include:

- Grids: Using doodle grids or square grids for scaling and placement.
- Beamers: Projecting the sketch directly onto the wall.
- Freehand: For artists confident in their spatial skills.

In Figure 9 and example drawing of doodle and square grid is shown. Transferring the sketch is seen as a difficult part in the creation process.

"Magnification from sketch to wall through the grid is tricky."

- Interview C

"Ratio to sketch on wall must be the same and is important to give and keep the same effect."

- Interview A

2. Sketching

Artists use both digital (Adobe programs, ProCreate, etc) and traditional methods for sketching their concepts. These sketches are validated with the client, the one who hired the professional mural artist to paint the mural, and sometimes local stakeholders, such as neighbours, to ensure alignment.

"Sketching freely and work through the cliches. I use both paper and iPad and switch between them."

- Interview C

3. Approval process

Obtaining approval from the client and, in some cases, local residents is essential. This ensures that the mural resonates with its intended audience and fits within the cultural or community setting. Creative Home Improvers might need to discuss with their roommates or family members before changing something in their interior but they will not have a client, which makes it easier.

6. Painting the mural

The final stage involves the actual painting. Artists often face challenges such as wall texture (bricks) and environmental factors (e.g., weather), which can impact the outcome. Creative Wall Paint will first primarily focus on indoor painting, but outdoor usage will be part of the growth opportunities, see Chapter 9.

"We are actually in a situation where you want to apply oil painting techniques with acrylic paint and that doesn't work but we do it by working with a lot of paint on the roller wet in wet to give the colours gradients."

- Interview D

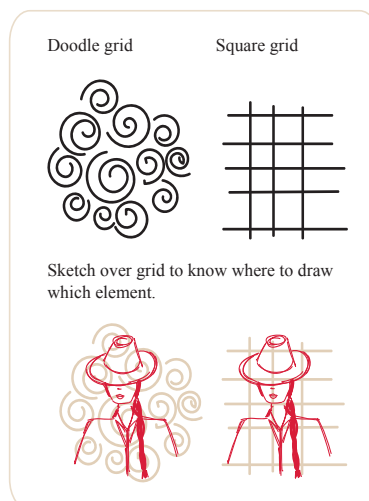


Figure 9: Grids.

Potential target group

Despite the fact that professional mural artists would use the product, they are not the primary target group Royal Talens is looking for, as this market is a niche with low sales volume. Additionally, they do not always purchase their own materials, as these are often provided by the organisations that commission them. While they represent a potential sales segment, their contribution to overall volume remains limited and does not align with the high-sales strategy Royal Talens aims for but they can serve as a secondary target group. With marketing themes and content, they require less consideration, as they are not the primary focus of the strategy.

What do the artists want?

- Excellent coverage and weather resistance.
- Colours: primary colours plus magenta.
- For outdoor use, a 5-10 year durability guarantee is necessary to ensure the paint maintains its quality and appearance over time, reinforcing trust and reliability.

“With just the primary colours, you can mix anything and if you have more colours on top of that, you can make a lot. If you have some yellow, red shades. The only thing that is very difficult, magenta and an opaque yellow because you can't get out of that with just primary colours.”

- Interview D

Collaboration

The artists are open to collaborating on the concept by either promoting it through murals, showcasing its applicability, or creating simplified artworks while explaining their process. This provides an opportunity to inspire consumers and demonstrate how Creative Wall Paint can be used for artistic expression in an accessible way.

“I also definitely think it's good to then have a video from professionals who also use that paint that you really work with step up. A step works with step 1,2,3, which you literally see. Okay, these are the steps used at least with these artists. This I understand now I am going to do the same. I think well yes in terms of indeed removing uncertainty.”

- Interview A

Opinion about the concept

- Wall paint is an interesting move and fits the brand Amsterdam.
- Curious to try it out.
- A clear USP is essential for differentiation in the market.
- One key advantage is the intermixability of the products.
- The concept is interesting and has potential.
- Creating something in their own style is appealing to consumers.
- Many non-artist people need guidance and encouragement to feel confident enough to start.
- Collaborating with existing artists could enhance the concept's credibility and appeal.
- A guided mural approach could lower the barrier for beginners.
- Using pre-designed linework on foldable paper created by artists.
- It is important to help people feel capable, showing them that they can create something artistic without needing advanced skills.

Conclusion expert interviews

Creation process

The process of creating a mural is relatively straightforward. Valuable insights included the essential tools required: two brushes (one large and one small), two rollers (one large and one small), and high-quality tape. Insights in the creation process resulted in the key challenges; transferring the sketch to the wall while maintaining the same ratio and for outdoor painting the surface of the wall and weather conditions.

Potential as target group

These artists are already familiar with and interested in Amsterdam as a brand, meaning they are likely to choose it regardless and do not require further persuasion. Furthermore, working outdoors is a significant part of the work for professional mural artists, as most murals are created on exterior walls. However, Amsterdam's wall paint has not yet been sufficiently tested for outdoor use. The artists are open to collaborating with Amsterdam to conduct these tests and explore its suitability for such projects. Therefore they will serve as a secondary target group. It is important that the concept does not become too hobby-like to ensure it aligns with Amsterdam's brand identity and continues to appeal to both artists and creative consumers.

Collaboration

The professional mural artists are certainly open for collaborations. However, it is important to note that each artist has a different approach and vision for what they would like to contribute. For instance, participant A prefers to provide more detailed explanations, while participant B focuses on showcasing his work and inspiring others. This diversity presents an excellent opportunity to embrace the artistic spirit and enhance accessibility by offering clear "how-to" guidance alongside inspirational content.

Opinion

Their feedback on the concept showed strong enthusiasm, driven by their trust in the Amsterdam brand, which they find exciting and inspiring. However, they emphasized the need to clearly differentiate the product from competitors to strengthen its market position and the need for guidance for non-artists on making mural creations.

Some of the insights derived from the interviews with the professional mural artists are starting points for the interviews with the target group, the Creative Home Improvers, such as seeking differentiation.

3.3 Target group interviews - Creative Home Improvers

After interviewing experts on making murals and wall art, professional mural artists, the next step focuses on the target group. The aim of these interviews is to **understand what the target audience needs** to undertake a wall painting project. The insights of the expert interviews allowed to ask more concrete and relevant questions..

Additionally, this chapter combines extant literature and integrates findings from literature on fostering inspiration, motivation, and education. By combining these insights with the practical knowledge from the expert interviews, the goal is to identify how to support and guide the target group in starting and completing a wall painting project.

3.3.1 Sampling

Sample size

As previously explained, determining the ideal number of participants can be challenging, particularly when the target audience is broad and defined by personality traits and specific interactions. To ensure sufficient coverage while considering the timeframe and the goal of achieving saturation, the number of interviews was set between **8 to 12 participants**. Conducting the interviews within a two-week period allowed for the immediate processing of data and ongoing evaluation of whether additional interviews were necessary to capture all relevant insights. During these interviews, earlier ideas and themes began to be consistently confirmed, indicating that sufficient insights had been gathered. As a result, it was decided to stop further data collection, resulting in nine interviews being processed into the data analysis phase.

Sample strategy

The participants for the interviews were carefully selected using a **non-probability sampling method**, specifically **purposive sampling**, to ensure relevance and alignment with the research objectives. This approach is particularly suited for exploratory research, as it focuses on gathering meaningful insights from individuals who are most likely to provide valuable information. Both explained in more detail in Chapter 3.2.1.

The selection process was guided by the initial orienting personas (Appendix 5). These personas served as a framework to identify and recruit participants who reflect the characteristics and behaviours of the target audience.

Sample criteria for the target group , Creative Home Improvers, interviews:

- Participants must be Dutch habitants.
- Participants should have an affinity for interior design.
- Participants should have a strong interest in creativity.
- Participants must possess an explorative mindset.
- Participants must have autonomy over interior decisions.

This method allowed for the collection of detailed insights into the needs, behaviours, and motivations of the target audience. The orienting personas not only supported the sampling process but also provided a starting point for understanding the target group. The insights gained from the interviews will be used to refine and further develop these personas into more detailed and accurate representations of the audience, serving as foundation for the ideation and development of the concept.

3.3.2 Data collection

As explained in Chapter 3.2.2, the same method of semi-structured interviews is used. Moreover, also the target group was asked to sign a consent form (see Appendix 10). The names of the participants are anonymized.

To refine the target group interviews, a pilot interview was conducted to test the effectiveness of the questions. This pilot focused on understanding behaviour, a challenging aspect to capture as people often act differently than they express, sometimes without realising it (Smith & Louis, 2008). The pilot allowed me to gather feedback and evaluate how well the questions performed in practice. During the pilot, I observed that several questions were differently worded but elicited the same responses, highlighting redundancy. Based on this observation and feedback from the participant; leading questions, multiple questions in one, I revised the questions to ensure clarity and efficiency. For the Interview Guide, see Appendix 9.

All the interviews consisted of some warm-up questions about themselves, about wall paint in general and slowly we dove in the creative concept of wall paint. The main goal of these interviews is to get to know how people are inspired, what motivates them and what they need to pick up a creative project. The interview consisting of five themes, and 33 questions in total. During the interview the concept of Creative Wall Paint was explained by sharing the inspiration board on Pinterest and the colour advice. These elements have been added in the interview guide, see Appendix 9. Next to this, a picture of the current packaging was shared to collect their opinions. A picture of the packaging is also added to the interview guide.

Given the diversity of the target group, it was crucial to interview individuals from varying backgrounds. For interior stylists, some questions needed adjustment to account for their professional perspective, as they work on multiple interiors beyond their own homes. This process ensured that the interviews were both relevant and comprehensive for each subgroup.

Participant data

In Table 3 the data of the participants of the interviews can be read, explaining occupation, living situation and duration of the interview. In total ten interviews were conducted, however one of the interviews was excluded, during the interview it became clear the participant did not fully align with the sample criteria, particularly lacking a clear affinity for interior design. As his responses were not relevant to the research objectives, the interview was deemed unsuitable for analysis. The data input of these nine interviews will be used with the data analysis.

Participant	Gender	Age	Occupation	Living situation	Date	Time
1	F	27	Design student	With roommates	04/12/24	44:14
2	M	26	Designer	Alone	05/12/24	50:16
3	F	28	Customer journey expert	Alone	08/12/24	49:51
4	F	27	Service designer	With roommates	10/12/24	51:55
5	F	50	Interior stylist	With partner and children	12/12/24	1:09h
6	F	33	HR employee	With partner and children	13/12/24	55:12
7	M	36	Export area expert	With partner	16/12/24	54:53
8	M	49	Planning project manager	With partner and children	16/12/24	51:35
9	M	64	Packaging consultant	With partner	17/12/24	51:44

Table 3: Participant data target group interviews.

3.3.3 Data analysis

Coding process

The coding process for the target group interviews was carried out systematically to ensure reliability and minimise bias. All interviews were read in their entirety before the coding process began. To refine the approach, the transcripts of the first two interviews were revised and coded immediately after the interviews were conducted. This iterative process allowed adjustments to be made to the interview questions, ensuring that subsequent conversations delved deeper into understanding the underlying motivations behind explained behaviour for example regarding interior changes and product choices.

The coding began with Interview 1, where the transcript was read and manually annotated using a marker. This provided an initial feel for potential codes and themes. To enhance objectivity, I collaborated with a recently master graduated TU student who specialised in Industrial Ecology and holds a bachelor's degree in Industrial Design. Her fresh experience with coding from her thesis work, combined with her familiarity with my project through prior discussions, made her a suitable external reviewer. Together, we co-coded half of Interview 6. During this process, I refrained from sharing my interpretations, allowing her to independently assign codes. This exercise revealed that my initial coding of Interview 6 had been overly selective and influenced by bias to seek answers only to motivation, inspiration, education. The external perspective provided valuable insights, which I incorporated into the subsequent analysis. With these adjustments in mind, I re-coded the coded interviews and proceeded systematically with the remaining interviews.

By iteratively revising the coding process and incorporating external feedback, I ensured a more balanced and comprehensive analysis. This approach not only improved the accuracy of the codes but also strengthened the overall reliability of the findings. The insights derived from this process were essential for identifying patterns and themes that aligned with the research objectives, particularly in understanding the target group's motivations and behaviours.

Coding method and theory building

The analysis of the target group interviews involved both open coding and axial coding to structure and interpret the data effectively. **Open coding:** This initial step focused on identifying key words, recurring patterns, and emerging themes within the text. These open codes provided a foundation for understanding the underlying thoughts, behaviours, and needs of the participants. **Axial coding:** Building on the open codes, axial coding was used to examine and structure the relationships between these identified themes. This process allowed for a deeper understanding of the interplay between the themes and how they collectively explain the participants' behaviours and preferences. For more insights into the coding process, see Appendix 11. **Selective coding** involves identifying **themes** from the categories created during the axial coding process. For instance, connections were drawn between participants' personalities and how these influence their interior design choices, or between their motivation and the tools they consider necessary for creating murals. This core concept becomes the central theme that connects and integrates all other categories, providing a cohesive narrative that addresses the research question. It serves as the foundation for understanding how the data comes together to form an overarching theory or model, ensuring that the findings are not only structured but also aligned with the study's objectives (Sybing, 2024).

This coding process culminated in the development of a **grounded theory model** that illustrates the relationships between these themes and provides a framework for understanding the needs and motivations of the target group. This model serves as a foundation for shaping strategies to align Amsterdam All Acrylics' wall paint with consumer expectations and positioning it effectively in the market (Glaser & Strauss, 1967; Cullen & Brennan, 2021). See Appendix 12 for explanation about how the Grounded Theory is build.

OpenAI and ChatGPT was not only used to accelerate the process but is deemed a necessity in this technological era. We live in a time where adopting new technologies is essential for staying efficient and effective. While the initial work was completed independently, ChatGPT was then employed to refine and enhance the output, with all results carefully reviewed and verified. Adapting to available technologies is vital for professional growth and development. Embracing such advancements ensures that we remain competitive and aligned with modern workflows (Colwill & Graves, 2023).

Using ChatGPT to help by the first step of coding, open coding, gives three elements that one should stay aware of:

1. ChatGPT lacks transparency of analysis and therefore challenging to understand how categories are formed. Therefore, step two asks for an explanation of the categories.
2. ChatGPT can get 'tired'. If you give too many different instructions, it can neglect earlier stated instructions. Therefore, it is important to provide in one prompt all the instructions.
3. Reliability, since ChatGPT's answers can differ even when giving the exact same prompts and data. Therefore, it is important to perform a manual coding to check the differences (Shribe! - master your studies,

2023, Zhang et al., 2023).

In Figure 10 the steps taken and prompts used for ChatGPT can be found. It consists of seven steps. In ChatGPT these prompts of step one till six have been uploaded in one go, to set the scene straight and prevent 'tiredness' of the tool.

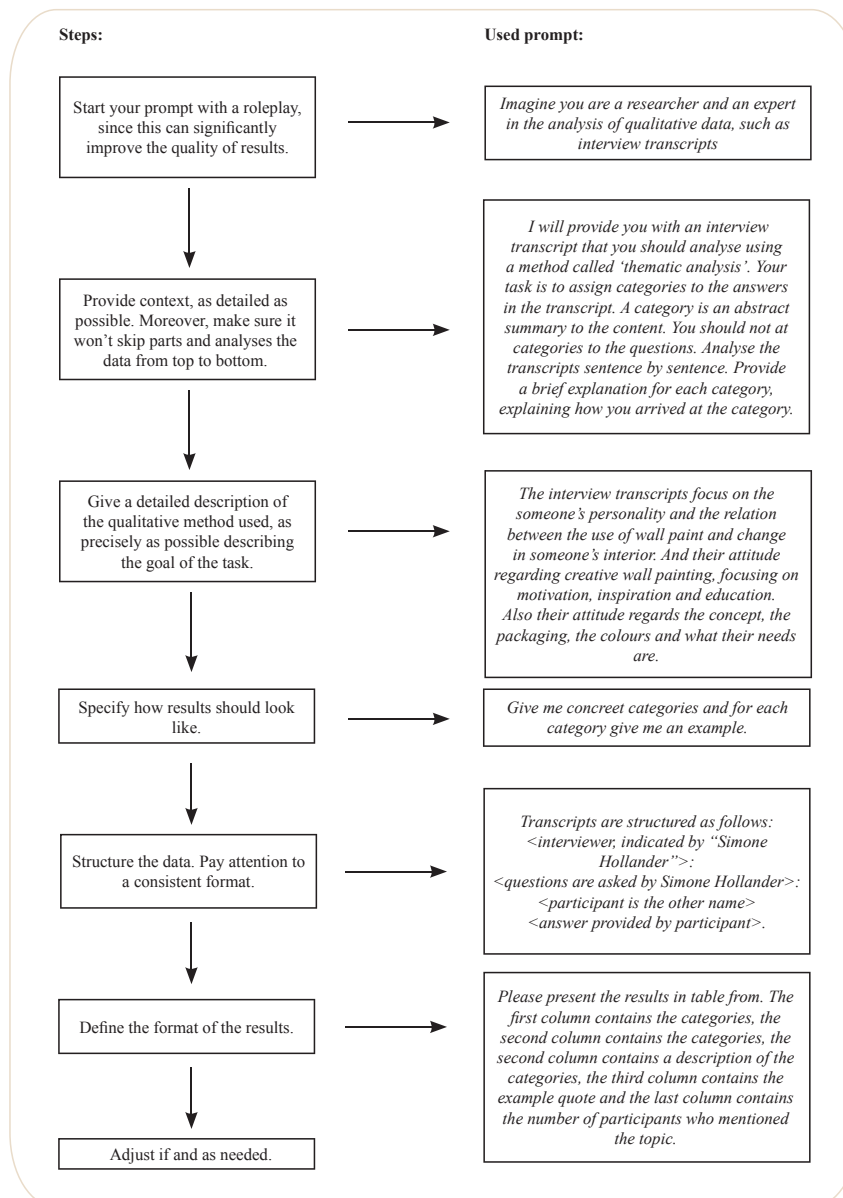


Figure 10: Steps and used prompts for ChatGPT.

To check reliability but also quality of the data several interviews have been manually coded, interview 1, 2, 5 and 6. These interviews are therefore also uploaded to ChatGPT to see if the same results emerge or if there are any differences. This approach ensures that the quality of the in-depth interviews will not be lost due to the use of OpenAI tools.

The interviews aimed to uncover insights into how participants interact with their interiors, including their approach to painting walls, what inspires them and motivates their creative processes, how their personal identity influences their choices and openness to new products, what tools and educational support they require to create creative murals and understanding the deeper reasons and motivations behind their decisions and behaviour.

A theoretical model has been developed to understand the needs required for the creation of the concept. This model dissects the phenomenon into its key components, referred to as concept categories. These, when combined, form a cohesive concept. By integrating all elements of the concept, a comprehensive product-service system can be designed for Royal Talens' creative wall paint, ensuring it aligns with both consumer needs and the brand's vision.

Nine interviews resulted in approximately 600 codes. In Figures 11,12,13 the open codes, to axial codes resulted in categories. These 50 categories resulted in 13 themes, which are connected as can be seen in Figure 14. This is done through relations and influences on each other.

1. Wall paint usage
2. Interior
3. Personality
4. Colours
5. Place of buying/buying behaviour
6. Social media
7. Motivation
8. Inspiration
9. Education
10. Tools/accessories
11. Attitude towards "Creative Wall Paint"
12. Image of Amsterdam All Acrylics
13. Packaging design

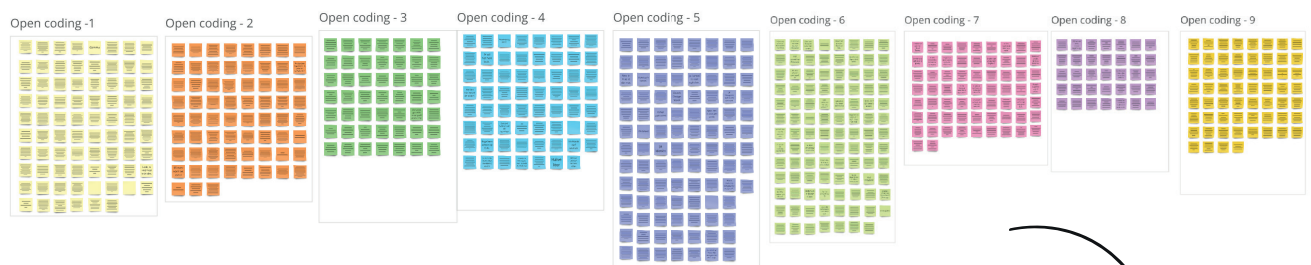


Figure 11: Open codes in Miro.

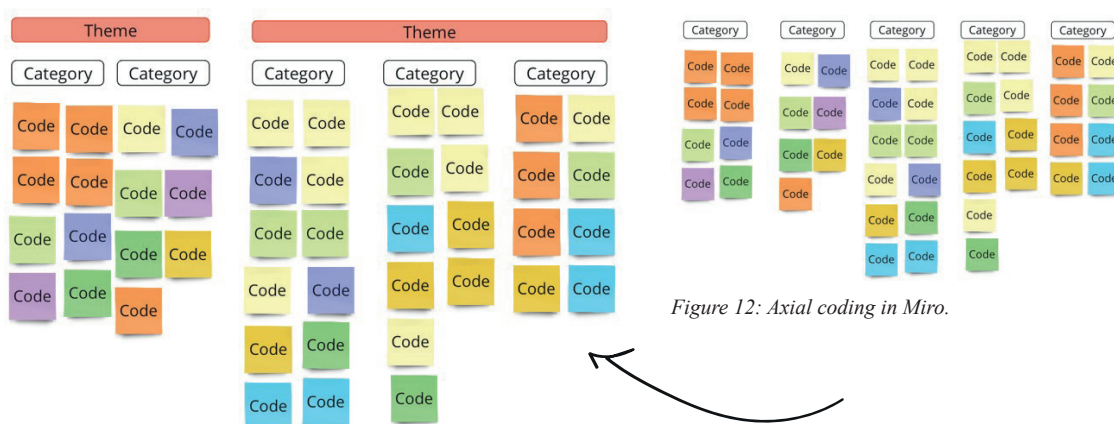


Figure 12: Axial coding in Miro.

Figure 13: Selective coding in Miro.

This selective coding resulted in themes as seen in Figure 14, with the following connections and relations. Explaining the influences of elements on each other. This analysis highlights that the circled themes have the strongest connections to various elements. Therefore, these four themes will be further developed as concept categories.

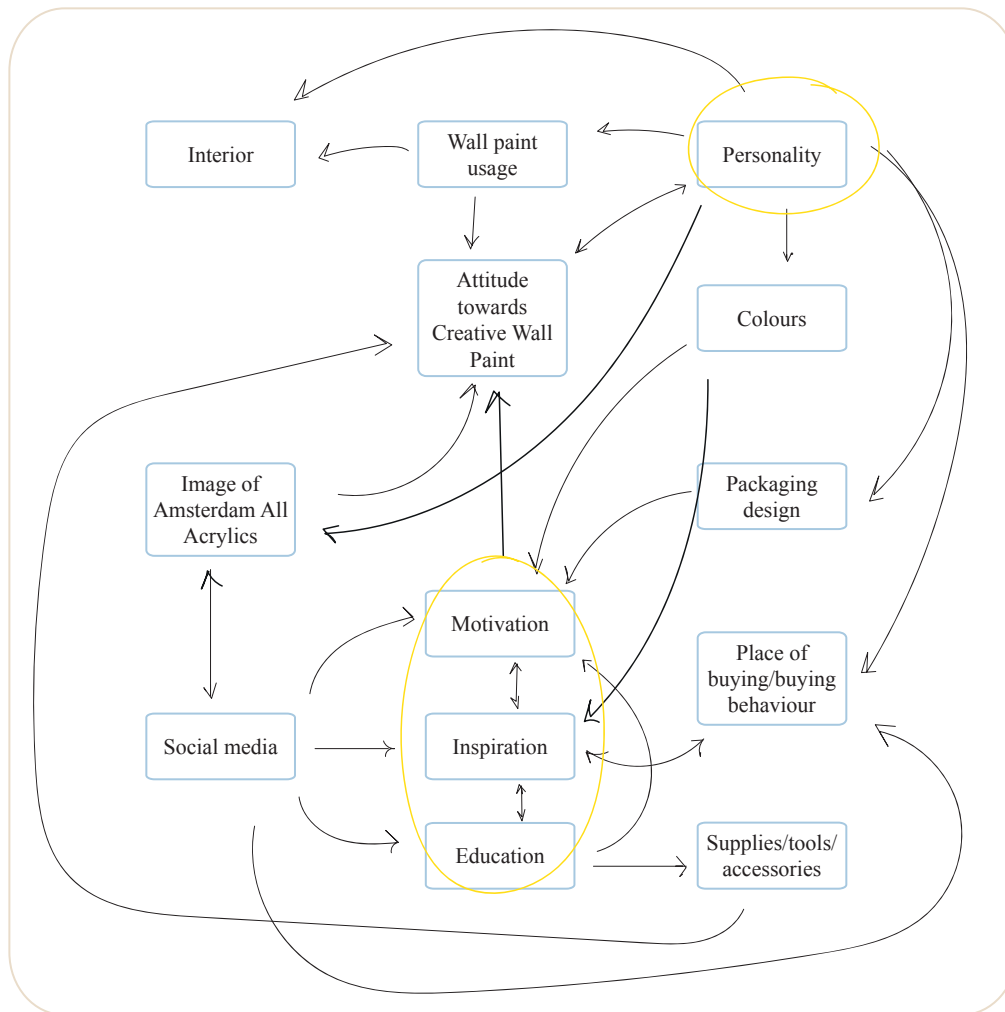


Figure 14: Relation between themes.

From these themes, four concept categories were drawn: inspiration, motivation, education, and personality. This can be seen in Figure 15. These four will be the foundation of the grounded theory explained next and input for the enrolment of the concept ‘Creative Wall Paint’.

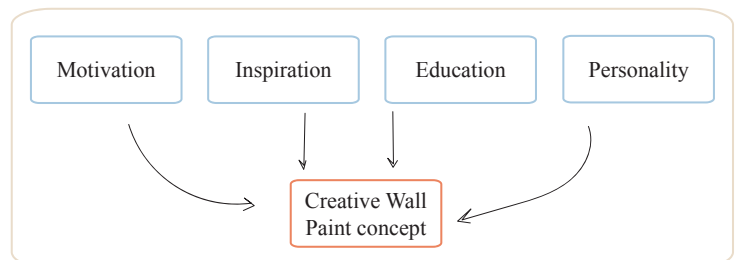


Figure 15: Concept categories influencing and contributing to the concept.

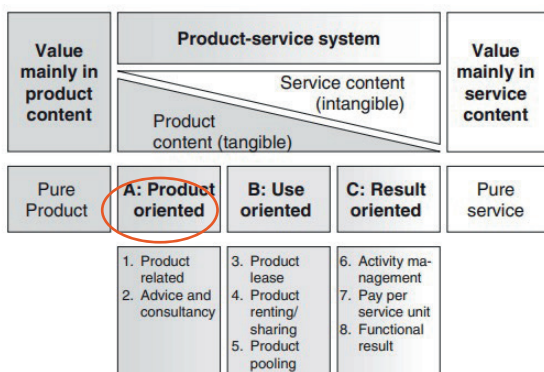


Figure 16: PSS shift (Tukker, 2004).

Since inspiration, motivation and education are important factors the concept became a Product-Service System (PSS). The shift from a product-focused approach to a PSS in the wall paint industry reflects the need addressed by the interviewees for inspiration and guidance. By offering services, Royal Talens moves with ‘Creative Wall Paint’ into the “product-oriented” PSS categories, as defined by Tukker (2004). As highlighted in Figure 16.

3.3.4 Grounded theory

Grounded Theory is a qualitative research method used to develop theories based on systematically gathered and analysed data. Instead of starting with a fixed hypothesis, patterns and themes emerge directly from the data, allowing for a deeper understanding of the subject. In my thesis, I apply grounded theory by analysing interview transcripts, coding key insights, and identifying recurring themes to shape the concept development and align it with consumer needs.

Structure

The four themes explained in Figure 16 will be the guides of the explanation. Each theme consists of a table; the table provides an overview of the key aspects identified during the interviews, organised into categories with descriptions. Each aspect is accompanied by a representative quote from the interviews and its frequency, indicating how many interviewees mentioned it. This structure highlights the recurring themes and insights derived from the qualitative data. These insights are then concluded in key insights. These key insights are then explained regarding extant literature on their agreement and differentiation, enhancing the learnings for product development. Figure 17 shows these steps (Pratt, 2009).

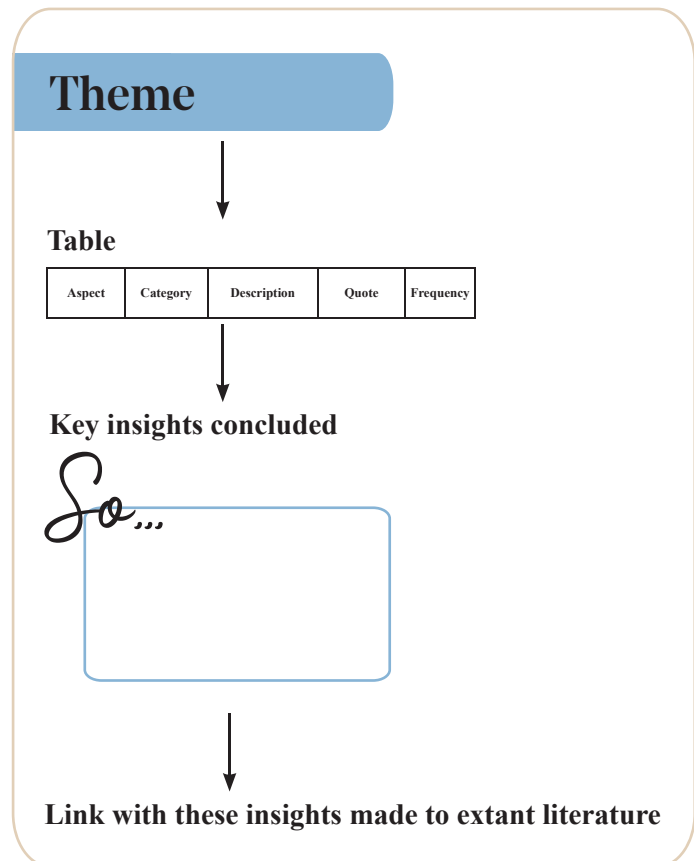


Figure 17: Structure grounded theory.

Inspiration

Inspiration was a returning element in the interviews. **Inspiration** is found by the interviewees in **online sources** and **offline sources**. Moreover, different attitudes were discovered, namely **actively seeking** or **stumbling upon ideas**. Table 4 explains the findings from the interviews regarding inspiration.

Aspect	Category	Description	Quote	Frequency
Online inspiration	Social media	Platforms like Instagram, Pinterest, and TikTok are key sources for creative ideas and trends.	<i>"I follow many interior accounts on Instagram; they inspire me every day."</i> - Interview 6	8
	Algorithms	Participants feel overwhelmed or directed by social media algorithms in their content consumption.	<i>"Social media knows I love interiors, so I get spammed with ideas constantly."</i> - Interview 1	5
	Online mood boards	Online tools like Pinterest help participants collect and organize ideas for projects.	<i>"I save ideas on Pinterest, creating boards for my bedroom and living room."</i> - Interview 7	7
Offline inspiration	Homes, stores and public places	Participants get inspired by seeing products and setups in physical stores and visiting homes or other public places.	<i>"Walking through a store and seeing colour combinations gives me new ideas."</i> - Interview 6	6
	Magazines and books	Printed materials like interior magazines and design books are valued for creative input.	<i>"I have a small Japanese book full of colour combinations that always inspires me."</i> - Interview 3	4
Seeking inspiration versus stumbling upon inspiration	Actively seeking	Most participants enjoy actively looking for ideas online or in stores.	<i>"I spend time on Pinterest, specifically searching for bedroom or kitchen inspiration."</i> - Interview 7	7
	Stumbling upon ideas	Stumbling upon ideas casually, finding joy in surprises.	<i>"I love being surprised by ideas when browsing Instagram or walking in a store."</i> - Interview 1	6
	Combination	Most participants use a mix of active searches and incidental discoveries to find inspiration.	<i>"Sometimes I search online, but often I'm inspired by something I see in a shop or on Instagram."</i> - Interview 6	8

Table 4: Findings from the interviews regarding inspiration.

Online inspiration:

- Algorithms frequently curate content that aligns with participants' tastes, leading to either delight or overwhelm. Overwhelming needs to be avoided.
- Social media platforms (especially Instagram and Pinterest) dominate as sources of visual inspiration.
- Mood boards on platforms like Pinterest are a favourite tool for organizing and refining ideas.

Offline inspiration:

- In-store displays and printed materials provide tactile and visual examples that resonate with participants.
- Books and magazines are appreciated for their curated and often timeless inspiration.
- Observing designs in real-life settings (e.g., friends' homes) adds a relatable and practical dimension to inspiration.

Attitudes toward seeking inspiration:

- Participants balance active searches with passive discovery, enjoying both intentional idea-gathering and serendipitous inspiration.
- While some actively hunt for project-specific ideas, others prefer to let inspiration arise organically during their daily activities.

Key insights linked to the extant literature on inspiration

Customer inspiration has the potential to change the strategies that marketing managers use to increase demand, exploration behaviour and, ultimately, customer loyalty. Inspiration is leading to exploration behaviour and greater purchase intention. Inspiration, thereby, suggests a new type of strategy for creating demand and opportunity to promote high-margin products. Therefore, inspiration could serve as a means for increasing brand attachment and strengthening customer relationships (Böttger et al., 2017).

Inspiration plays a pivotal role in driving creativity, productivity, and engagement, making it a valuable element for developing and launching innovative products, as also becomes clear from the interviews. The construct of inspiration, as outlined by Thrash and Elliot (2003), is characterized by two processes: being inspired 'by' and being inspired 'to'. These elements enable individuals and teams to perceive possibilities and act swiftly to actualize creative ideas, ensuring innovation and efficiency. Inspiration is closely linked to motivation and the attitude/personality of the person. Openness-related traits of a person amplify the strength of inspiration and approach motivation once the individual is inspired (Thrash et al., 2014). As explained in Chapter 2.3 the target group holds people within the Big Five traits of 'Openness to Experience', which aligns with this theory in combination with the 'Post-modern hedonists' of the Mentality Model.

Sheng et al. (2019), explain how social media can be used for inspiration. As read in Chapter 2.4 a lot of people use social media. Social media offers a powerful platform for businesses to inspire consumers, leveraging both informational and social factors to drive engagement and purchasing behaviour. Inspiration is an element that holds the potential to support managers in promoting new ideas that increase demand and foster exploration behaviour. Defined by Böttger et al. (2017), **customer inspiration is a customer's temporary motivational state that facilitates from the reception of a marketing-induced idea to the intrinsic pursuit of a consumption-related goal**. As such, customer inspiration holds a unique position at the very beginning of the customer journey that links the activating reception of a new idea with the intention to pursue a consumption-related goal.

To inspire customers, Royal Talens can leverage two primary strategies with Amsterdam:

- Presenting products in new combinations: Showcasing existing products in creative or unexpected pairings can spark inspiration, even in practical purchase scenarios. This approach is particularly effective for customers actively seeking new ideas.
- Engaging imagery: Using compelling visuals encourages inspiration. Technologies like virtual and augmented reality, digital signage, and visual search tools (e.g., Pinterest) can enhance the presentation of ideas and foster creativity.

As explained **inspiration closely holds to motivation**. This is the next element that will be analysed from the interviews and the literature.

Motivation

The interviews revealed that motivation plays a crucial role in decisions to change one's interior or engage in creative activities. A distinction can be made between **intrinsic motivation** and **extrinsic motivation**. Furthermore, motivation is closely linked to **inspiration** and **personality traits**, highlighting the interplay between individual characteristics and the drivers behind their actions (Catrysse et al., 2015). Table 5 dives deeper into the insights of the interviews regarding motivation.

Intrinsic motivation refers to engaging in an activity for its inherent satisfaction, enjoyment, or challenge, without external rewards or pressures. It arises from an individual's natural curiosity and desire to learn or achieve personal growth.

Extrinsic motivation, on the other hand, involves performing an activity to achieve a separable outcome. It is driven by external factors and can range from compliance to personal endorsement of the task's value.

Aspect	Category	Description	Quote	Frequency
Intrinsic motivation	Personal enjoyment	Participants engage in creative projects because they find joy, relaxation, or fulfilment in the process.	"Painting is meditative for me; I enjoy the focus it requires." - Interview 3	7
	Sense of accomplishment	Completing a project brings participants pride and satisfaction.	"It's so satisfying to see the final result of something you've created yourself." - Interview 7	6
	Need for novelty	A desire to refresh or change their environment to avoid monotony or boredom.	"I get bored with the same setup, so I like to change things every two years." - Interview 4	8
	Showing personality	Participants want to show their personality and create a place that really feels like 'them' and with this as home.	"I really think that the biggest reason is that it is the ultimate way to showcase yourself and express your personality to the people who visit your home." - Interview 2	6
Extrinsic motivation	Social validation	Participants feel motivated by positive reactions from visitors.	"It feels great when someone visits and says, 'Wow, your home looks amazing!'" - Interview 1	5
	Practical needs	Changes driven by practical considerations, like improving functionality or addressing wear and tear.	"I repaint my walls when they start to look worn out or when I need better durability." - Interview 6	4
Motivation by inspiration	Inspiration, trends and influencers online or real-life	Participants are inspired by images, mood boards, and displays online, in stores or home of friends.	"I saw this idea on Instagram, and it made me want to try something similar in my home." - Interview 1	6
Motivation by personality	Explorative and bold	Participants with adventurous personalities are motivated to try new and bold designs.	"I do not mind taking a risk, if I do not like it, I will paint it white again." - Interview 9	6
	Emotionally invested	Emotional well-being, such as joy, feeling at home or creating a positive environment, drive motivation.	"I feel happiest when my space reflects who I am." - Interview 7	7

Table 5: Findings from the interviews regarding motivation.

Intrinsic motivation

- Participants are driven by personal enjoyment, a sense of accomplishment, and a \ need for creative expression.
- They value the process of creative projects as much as the result, often describing activities like painting as relaxing or meditative.
- The need for novelty frequently motivates them to update their interiors to keep their environment fresh and exciting.

Extrinsic motivation

- External factors like social validation and practical needs also play a role, though they are secondary to personal enjoyment.
- Moreover, practical needs to maintain a clean walls.

Motivation by inspiration

- Both visual and real-life inspiration drive participants to act, with a preference for visually rich platforms like Instagram and Pinterest.
- Stores, displays, and interactions with other spaces are secondary but still significant sources of inspiration.

Motivation by personality

- Participants' explorative nature encourages them to try new ideas, though some prefer simpler changes due to a taste and a more risk-aversion attitude.
- Emotional investment in their spaces ties into a need for personal expression and well-being.

Key insights linked to the extant literature on motivation

These distinctions are foundational in understanding how different types of motivation influence behaviours, with intrinsic motivation often linked to higher quality engagement and creativity, while extrinsic motivation varies based on its alignment with personal goals and autonomy. This differentiation helps educators and managers design strategies that foster engagement and productivity. (Ryan & Deci, 2000).

Motivation refers to reasons that underlie a certain behaviour and moves them to action. Motivation is characterized by willingness and volition (Lai, 2011). In this case it means, the importance they place on their interior spaces. Moreover, motivation is also the key reason someone choosing one product over another (Thom, 2024).

General consumer behaviour is driven by different psychological factors;

Social influence, status

and conformity: Status and conformity heavily shape purchases, with luxury brands symbolizing societal class or group norms driving choices.

Attitudes and beliefs: Cognitive dissonance occurs when beliefs conflict with actions, influencing consumers to align behaviours with attitudes, a tool for marketing alignment.

Emotional storytelling:

Leveraging emotions throughout the customer journey strengthens brand connection and motivates purchases.

These learnings need to be taken into account when motivating the target group to buy and use 'Creative Wall Paint' (Thom, 2024). As already came forward in the interviews, personality has an influence on motivation.

The target group predominantly exhibits traits associated with Extraversion and Openness to Experience, as reflected in their approach to creativity, social engagement, and interior design, see Chapter 2.3 about the Big Five Personality model. These traits influence their intrinsic and extrinsic motivations, providing a nuanced understanding of their behavioural drivers (Hart et al., 2007). Table 6 shows these differences, relations and learnings for the development of the concept, amongst others for the look and feel and tone of voice.

Personality according to Big Five	Extrinsic motivation	Intrinsic motivation
Extraversion	Extraverted individuals are strongly driven by external rewards such as recognition, status, and social acknowledgment. In the context of interior design, they are motivated by the opportunity to showcase their creativity to visitors or share their accomplishments on social media platforms. The social visibility of their work acts as a powerful motivator. This aligns with the values and motivators of cosmopolitans from the Mentality Model.	While extrinsic rewards are significant, extraverts also find joy in collaborative and interactive activities. Projects that involve social connections, such as group DIY sessions or community art events, appeal to their outgoing and energetic nature. Showing alignment with post-modern hedonists of the Mentality Model.
Openness to Experience	While external rewards are less impactful for this group, appreciation for their innovation and originality can enhance their sense of achievement.	Individuals high in openness are inherently curious and value novelty and creativity. They are, just like post-modern hedonists , motivated by the opportunity to explore new ideas, experiment with unique designs, and achieve mastery in their creative pursuits. For them, the process of creating a mural or painting a wall is as fulfilling as the end result.

Table 6: Personality and motivation.

So...

By understanding the interplay between personality traits and motivational drivers, the concept for 'Creative Wall Paint' can be tailored to meet the psychological and emotional needs of the target audience. Focusing on inspiration, creativity, and social recognition, while ensuring accessibility and flexibility, will ensure the product resonates deeply with the audience and encourages adoption. These insights provide a strong foundation for developing a product-service system that not only fulfils functional requirements but also connects with the values and aspirations of the target group.

From the interviews it became clear that the interviewees seek confidence to start a wall painting/creatively paint their walls. This confidence was often linked to required explanation. In Table 7 the insights from the interviews regarding sought explanation and how to deliver this.

Aspect	Category	Description	Quote	Frequency
Type of guidance	Step-by-step	Participants prefer clear, actionable instructions for creative projects.	<i>"It would help if there were simple guides or tutorials showing exactly how to create patterns."</i> - Interview 9	7
	Colour combinations	Participants seek help selecting and combining colours effectively.	<i>"I often feel unsure about which colours go well together; a guide would really help."</i> - Interview 4	6
	Colour mixing	Participants are interested in mixing the desired colours themselves but do not know how to do this.	<i>"Wow I have never thought to do that before, but now I would like to do it, but I have no clue how..."</i> - Interview 6	4
	Examples and inspiration	Visual examples like photos, mood boards and styled spaces inspire confidence to try new ideas.	<i>"Seeing what others have done helps me imagine what would work in my own home."</i> - Interview 7	8
	Tools	Guidance on which tools and materials are required for specific techniques or effects.	<i>"Sometimes I do not know what I need, having a list of tools would make it easier to start and take away doubting and uncertainty."</i> - Interview 1	5
	Skills needed	Participants appreciate ideas for small, manageable projects that do not feel overwhelming.	<i>"I would love to start with something simple, like a small accent wall, before doing a whole room."</i> - Interview 9	6
How to deliver explanation?	Visual tutorials	Participants prefer videos or image-based tutorials over text guides.	<i>"I would find it useful and nice to see a video. When I see a video of someone making it and then it is so much easier to imitate instead of reading something."</i> - Interview 3	7
	Online platforms	Social media platforms (Instagram, TikTok and Pinterest) are preferred for finding creative content.	<i>"I spend hours scrolling Pinterest for ideas before deciding what to do and watching YouTube to learn how."</i> - Interview 6	8
	Workshops	Some participants value interactive experiences like workshops.	<i>"A hands-on workshop would make it less intimidating and more fun."</i> - Interview 9	4
	Mail	Some participants like to receive explanation via mail to make it more exclusive and personal. However, some see think of this as yet another newsletter.	<i>"Can you also get an email with a PDF or an instructional videos in it that you know I'm getting these tips because I want to do a project like this"</i> - Interview 4	3

Table 7: Findings from the interviews regarding education.

Support for getting started:

- Simplified projects like accent walls or small-scale patterns make creative wall painting approachable.
- Providing a curated list of recommended tools and materials can remove a significant barrier to action.

Guidance needed:

- Clear, actionable step-by-step instructions and visual resources (videos, photo guides) are essential.
- Participants need help with colour coordination, combining bold or subtle colours effectively.
- Examples of completed projects and curated ideas inspire confidence and creativity.
- People seek different types of guidance, varying in how much they prefer to experiment on their own or receive step-by-step instructions.

Preferred delivery:

- Visual tutorials (videos or step-by-step images) are most effective for teaching techniques.
- Participants frequently use online platforms like Instagram, Pinterest, and TikTok to find ideas and explanation.
- In-store displays could help bridge the gap between online inspiration and practical execution.
- Workshops or events appeal to participants who enjoy hands-on learning and community interaction.

Key insights linked to the extant literature on education

For businesses, just like Royal Talens, customer education can be essential as it enables them to build strong relationships with their customers. Due to the empowerment of customers with knowledge, they can improve the overall customer experience. This improvement of the customer experience can lead to increased customer satisfaction and loyalty. Furthermore, customer education differentiates a business from their competitors (Howard, 2023). As revealed in the interviews, respondents were highly enthusiastic about this and actively sought it out.

The **consumer adoption model** of Rogers identifies five stages in which five distinct groups adopt a new product or idea. This framework helps to ensure a structured and effective diffusion of the new product in the market.

Creative Home Improvers, are users within the innovators and early adopters segments. These consumers are typically enthusiastic and self-motivated, requiring minimal guidance as they explore and experiment with new products. Meaning Royal Talens has some time with enrolling the more in detail explanation elements and can start with the lesser time-consuming explanation elements. However, as the product transitions to early-majority and late-majority adopters, the need for structured customer education becomes critical. These groups require more support, guidance, and resources to feel comfortable and successful with the product. Educational efforts for Creative Wall Paint should aim to **strike a balance between providing enough guidance to build confidence and ensuring the process remains enjoyable and accessible aligning with the adoption of which consumer** as can be seen in Figure 18 about The Chasm⁷. By leveraging the principles outlined above, the brand can navigate the challenges of the consumer education paradox and create a supportive, inspiring experience for their target audience (Quick & Kelly, 2022).

Education is of importance due to **consumer resistance**, a critical factor in determining the success or failure of any new product. Regarding CWP, perceived complexity can cause resistance. To overcome this barrier it is essential to simplify and educate. Perceived complexity is also part of **Rogers Five Factors for success**, explaining how simpler innovations are adopted more quickly (Kapoor et al., 2014; Hultink, 2022, Cornescu & Adam, 2013).

A **key risk** of consumer education is that customers may leverage the knowledge provided but purchase from competitors offering cheaper alternatives. To mitigate this Royal Talens should emphasize the unique qualities of their product, such as superior pigments, ease of use, and compatibility with the Amsterdam brand ethos. Creating an emotional connection and building loyalty through inspiration and engagement will help ensure that customers associate their creative success with Amsterdam Creative Wall Paint. However, the **consumer education paradox** refers to the observation that increasing consumer education does not always yield the anticipated benefits, such as improved decision-making or enhanced satisfaction. Instead, in some cases, it can lead to **unintended outcomes**, such as decision fatigue, overconfidence, or reliance on shortcuts, which may diminish the effectiveness of education efforts (Bell et al., 2017). In the context of Creative Wall Paint, this paradox emphasizes that simply

providing consumers with more information about the product, its applications, and techniques for mural painting will not guarantee improved adoption or engagement. Overwhelming consumers with excessive details could lead to confusion or a perception that the process is too complex, discouraging them from taking action. On the other hand, too little information may leave consumers feeling unprepared or unsupported, ultimately deterring them from engaging with the product.

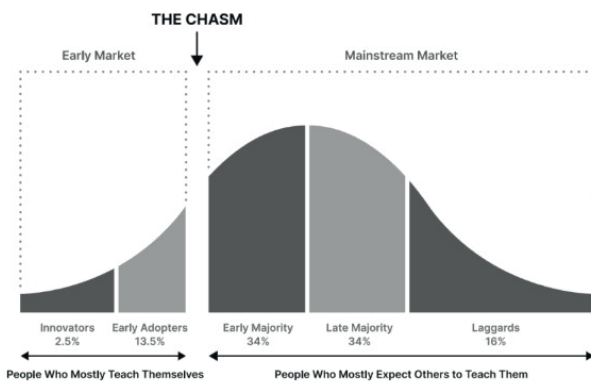


Figure 18: Crossing the Chasm (Quick & Kelly, 2022).

So...

Customer education programs must align with overarching company goals to deliver measurable impact. Executive buy-in is crucial for scaling efforts and gaining the necessary support. For Creative Wall Paint, this means ensuring that the goals of customer education, such as fostering creativity, enhancing confidence in mural painting, and building product trust, and should align with Royal Talens' mission and market strategies (Quick & Kelly, 2022; Blank, 2020).

Perception towards the product-service system (PSS)

The interviewees were presented with an overview of the initial concept for Creative Wall Paint, as outlined in the Interview Guide (see Appendix 9). They were asked to provide their feedback on several key aspects:

The general concept.

Tools, must haves and nice to haves.

Place of buying.

The colour palette.

The packaging.

The name 'Creative Wall Paint'.

This feedback was gathered to refine the concept and ensure it aligns with consumer expectations and preferences.



The general concept

Participants are **excited** by the idea of using this paint for creative projects beyond basic wall colouring. Especially to **customise** walls and have unique designs, appealing to those wanting to have a **personal** home. However they do feel **uncertain** about how to execute this. Importance of the service elements was explained as the foundation of the uniqueness and competitive advantage.

Supporting quotes

"It is fun to think about painting shapes or patterns instead of just one solid colour."
- Interview 1

"I like the idea of a wall that no one else has, something truly mine."
- Interview 7

"I would love to try something creative, but I do not know where to begin."
- Interview 3

"Without inspiration and education it is just normal wall paint"
- Interview 5

Tools

To complete the concept and maintain the consistent approach Royal Talens is known for providing a comprehensive range of tools and accessories to complement their products, as seen with Amsterdam portfolio in Appendix 2.

Participants seek several kind of tools. Either as a **must have** or as a **nice to have**. Both being able to level up the PSS. Stencil/ templates are highly requested, since they provide **accessibility** and **creation**. Moreover, **samples** and **colour matching** elements, adding trialability and observability to the PSS, providing confidence. **Brushes** and **rollers** make the PSS complete but will not add any competitive advantage. The addition of pattern rollers would be a unique tool, adding value when done right (not too hobby-like). Tape is also desired.

Supporting quotes



"I'd love some stencils to easily add patterns to my walls"

- Interview 9

"I prefer buying a sample to test the colour before purchasing big amounts"

- Interview 7

"A colour-matching app would be brilliant to check how colours would look in my space"

- Interview 4

"Tools would encourage me to start a creative wall paint faster"

- Interview 4

These insights are complementary to the element of 'education' since tools provide support and education, e.g. in a colour combination tool.

Place of buying

Most interviewees still prefer visiting a **physical store** to purchase paint, as seeing the colour in real life is essential for their decision-making process. Preferably DIY or specialist paint stores. However, once they are confident in their choice, either because they have already seen the colour or because there is enough supporting content such as videos and photos, **online purchasing** becomes a valued option due to its accessibility.

Supporting quotes

"Buying paint online is so much easier, especially when you can see the colours and tutorials."

- Interview 6

"I like going to a store to see the colour in real life and get a feel for the quality."

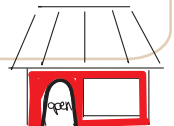
- Interview 1

"I always go a DIY/ hardware store, they have a lot of options and choices regarding colours and quality."

- Interview 6

"I always love to go to a smaller paint shop in my neighbourhood, they have beautiful colours and better and more personal advice."

- Interview 3



The colour palette

During the interview, the interviewee was asked about their opinion about the colour palette presented. The presented colour palette can be seen in the interview guide in Appendix 9.

The need for a lot of colours like other wall paint brands offer became clear as not needed, as long as the colours offered cover the most used colours and the ability to mix the desired colour. The colour accuracy is very important, this is regarding the colour shown on the packaging but also from the colour when opening the packaging to being applied to the wall. Lastly, trend colours tend to inspire and motivate and are therefore essential to add. Also to create and maintain 'freshness' of the concept.

Supporting quotes

"I like this, I always hate it when I have decided on the colour and then I have twenty options for off-white. So when I decide for example on cherry red, I just want to have a good option for cherry red and not more"

- Interview 1

"It is frustrating when the paints looks different on the wall than in the sample."

- Interview 3

"Trend colours inspire me, and I am always curious what you can do with a new colour. However, I do not always hop on trends"

- Interview 1



The packaging

During the interview, the interviewee was asked about their opinion about the packaging presented. The presented packaging can be seen in the interview guide in Appendix 9.

The packaging should evoke a sense of **inspiration** and **creativity**, aligning with the essence of the PSS. An be functional. Currently, this aspect is lacking. This alignment is essential to capture consumer interest and reinforce the product's unique positioning. Postive was the reaction to not needing to open a metal lid.

Supporting quotes

"The packaging should feel creative and inspiring, just like the product idea itself."

- Interview 1

"I'd want to see examples of what I can do with the paint right on the packaging."

- Interview 4

"I hate it to open the packaging of wall paint, I am always struggling with some screwdriver and to put the lid back on with a hammer."

- Interview 1



The name

The name was perceived as **clear** but a bit **boring**. The same comments about the packaging were made, the name should evoke inspiration and creativity. However, the name should also be clear and not difficult to remember.

Supporting quotes

"The name is clear and exactly what is is but it is not very inspirational"

- Interview 5

All these elements and insights serve as the foundation for the further development of the PSS in order to achieve the goal of this thesis, to introduce a feasible, viable and desirable concept for the wall paint of Amsterdam. The consumer interviewees specifically supported the desirable part by enabling insights into the JTBDs and benefit segmentation.

So...

These elements and insights guide the design phase and help define the requirements for the concept, ensuring a structured and consumer-aligned development process. The overall positive responds in the interviews shows the potential. The most important is the fact that the concept should spark creativity and to lower any barriers. With these insights personas have been created.

3.3.5 Personas

From the interviews the target group, **Creative Home Improvers**, as defined in Chapter 2.3, can be visualised in **detailed personas**. Personas are essential tools for guiding the design process because they represent a precise, life-like model of the target user, incorporating personality, motivations, and preferences. In developing the PSS for Amsterdam's Creative Wall Paint, the use of detailed personas has proven critical, due to the risk of diversification and market-push strategy it is of high importance to align to consumer needs, transforming the persona into a "real" person in the minds of developers.

Three personas are created to show the diversity and similarities within the target group. This diversity underscores the importance of offering multiple styles and themes to cater to the unique preferences of different users maintaining depth and relevance for individual users while also considering a feasible business case. They will be discussed briefly in this chapter, see Figure 19,20,21 to read the detailed personas go to Appendix 13. The personas explain the different styles, attitudes, usage and interaction, motivations and sought Jobs-to be done. Fostering insights for the concept development.

Persona 1 - The trendy explorer



	<p>Name Isabelle Age 28 years old Job Psychologist Place of residence Amsterdam, The Netherlands Living situation With roommates Social media</p>	<p>Brands</p> <p>VANMOOF DE KOFFIE JONGENS</p> <p>ch Nike AMSTERDAM DANCE CENTRE</p> <p>VLAAMSCH BROODHUYS</p>	
<p>Personality</p> <p>Impatient Enthusiastic Extrovert Restless</p>	<p>Motivators</p> <p>An interior reflecting personality Impact on emotion and achievements Affordable and fun projects Compliments of friends</p>	<p>Hobbies</p> <p>Having drinks with friends Dancing Ice skating Walking at the beach</p>	<p>Jobs-to be done</p> <p>Functional job: Test new ideas, patterns, or colour combinations in a controlled way Emotional job: Experience the joy of exploring new possibilities and achieving unique results. Social job: Showcase personal taste and style to visitors and peers, reflecting a unique personality.</p>
<p>Pinterest and Instagram saves</p>			
			

Figure 19: Quick view of persona 1.

Persona 2 - The ambitious craftsman



Name Max
Age 37 years old
Job Packaging specialist and hobby artist
Place of residence Nijmegen, The Netherlands
Living situation Alone
Social media



Brands



museum
/kaart\

MOLESKINE



TASCHEN

Personality

Experimental
 Active
 Calm
 Spontaneous
 Creative

Motivators

Challenging project to develop skills
 Strives for a balance between work and personal creative pursuits.
 Designs a home environment that evolves with his taste and creativity.

Hobbies

Painting and drawing
 Travelling
 Gardening
 Visiting musea

Jobs-to be done

Functional job:
 Refresh the look and feel of the space by repainting walls or making subtle updates.
Emotional job:
 Feel a sense of satisfaction and pride in living in a space that reflects individuality.
Social job:
 Demonstrate knowledge of premium or sustainable brands to align with personal or social values.

Pinterest saves

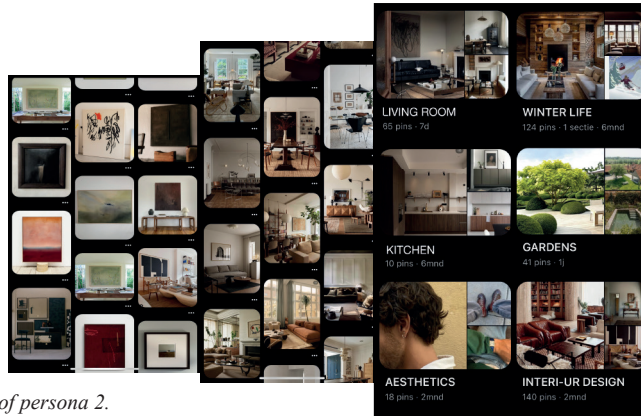


Figure 20: Quick view of persona 2.

Persona 3 - The enthusiastic transformer



Name Olive
Age 45 years old
Job Parttime freelance interior stylist
Place of residence Winsum, The Netherlands
Living situation With partner and two children
Social media



Brands



vtwonen

videoland.

HAY

Personality

Outgoing
 Focused
 Perfectionist
 Genuine
 Stylish

Motivators

Inspired by visual stimuli like interior magazines and brands.
 Aims to leave a unique and personal mark on her interior without compromising quality.

Hobbies

Reading
 Making mood boards
 Playing tennis
 Watching documentaries

Jobs-to be done

Functional job:
 Arrange and design interior spaces with unique furniture, colours and accessories.
Emotional job:
 Avoid frustration from poor-quality paint or mismatched expectations of colour and durability.
Social job:
 Share creative accomplishments with others as part of a broader lifestyle narrative.

Pinterest and Instagram saves

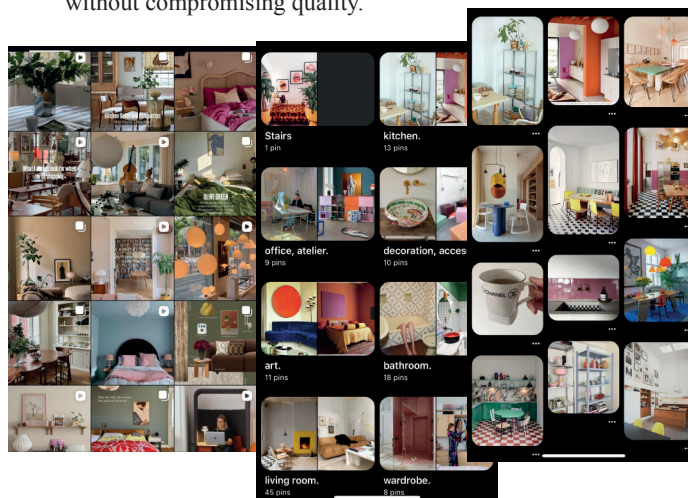


Figure 21: Quick view of persona 3.

For Amsterdam's wall paint, these **insights guide among others the development of inspiration, motivation and education strategies**, ensuring that users find the product accessible, engaging, and reflective of their personal styles and preferences.

3.4 SWOT

A **SWOT** (Strengths, Weaknesses, Opportunities and Threats) analysis is essential as it provides a structured framework for identifying the internal and external factors that can influence the success of a project like the launch of Creative Wall Paint. Moreover, it serves as an overview of the insights of the complete analysis and provides input for the develop phase.

Strengths represent the internal capabilities and advantages that give the organisation a competitive edge.

Weaknesses highlight areas where the organisation is at a disadvantage compared to competitors. By conducting an internal analysis, organisations can **leverage their strengths and address their weaknesses** to optimise their performance and prepare for external challenges.

Opportunities represent favourable external conditions or trends that the organisation can exploit to its advantage. **Threats** highlight external challenges or risks. The external analysis enables organisations to identify **emerging trends and mitigate potential risks** by adapting their strategies accordingly.

Figure 22 shows a tailored SWOT analysis based on the findings of the analysis phase and insights from the qualitative research related to Royal Talens, Amsterdam All Acrylics and Creative Wall Paint.

These insights highlight the **unique position** of Royal Talens as a **trusted name in the art supplies market**, leveraging its reputation for high-quality pigments and innovative products. This foundation provides a strong basis to introduce a creative and eco-friendly product that aligns with the growing demand for personalisation in interior design. The integration of tools, inspiration, and education within the concept **enhances its value proposition and positions it as more than just a functional paint product, it becomes a lifestyle choice.**

(Confidential element see Appendix)

This analysis not only justifies the relevance of Creative Wall Paint but also highlights the strategic considerations that must shape its development. The findings will directly inform the next phase of the process, where the product will be designed to align with consumer needs, market opportunities, and Royal Talens' overarching brand values. By addressing the identified challenges and building on the opportunities, the product can be crafted to stand out in a competitive and dynamic market.

S

Brand reputation

- Royal Talens and Amsterdam All Acrylics have a strong, established reputation in the art supplies market.
- Known for high-quality pigments and innovation.

Unique product offering

- A creative spin on wall paint that aligns with the growing market trend for personalization in home design.
- Eco-friendly, waterborne paint and produced in the Netherlands aligns with sustainability trends.

Audience insight

- Clear understanding of the “Creative Home Improvers” through in-depth (qualitative) research.

Tool collaboration

- Since Royal Talens is since 2025 the distributor of Golden Paints, who also have wall paint in their collection, they can use some of their features and insights.

W

Lack of in-house data

- Royal Talens lacks in-house data regarding sales of wall paint and the interior DIY market, making calculations based on estimations and secondary data.

New market category

- Lack of existing recognition in the wall paint category may lead to slower consumer adoption.

Resource constraints

- Confidential (Appendix)

Potential misalignment

- Risk of positioning the product as either too artistic or too simplistic.

Lack of long term testing

- Due to lack of long term tests on the quality of the paint outdoors regarding weather conditions this part of the product cannot be promoted yet.

Sales performance risk

- New product category comes with new needed knowledge for the sales team, possibilities for misunderstanding the concept or resistance in learning.

Constant need of inspiration

- The PSS requires constant stream of new inspiration and staying up to date to trends, this is highly time and money intensive.

O

Supportive resources

- Integration of education, inspiration and tools as part of the concept.

Trend alignment

- Growth in DIY and personalized interior design markets.
- Increasing demand for sustainable and low-VOC paints.

Innovation in marketing

- Leverage digital platform (like social media) to build awareness and engage directly with the target audience.
- Potential for collaborations, e.g. with influencers, (professional) artists or interior designers.

Niche positioning

- Filling the gap between artistic and functional wall paint options.
- Positioning as a lifestyle and creativity tool rather than just a functional tool.

International expansion

- Opportunities to replicate, with some adjustments per country specific, the launch strategy in other markets globally.

Growing toward ‘Outdoor DIY’

- Since the paint is also suitable for outdoors Royal Talens could start a marketing promotion theme for this. From the interviews it became clear the target group is also open to paint outdoors creatively.

Social media advertising

- Social media offer a great opportunity for visibility, engage with (potential) consumers and create buzz. 63,8% of the world population are social media users (Statista, 2024a).

T

Economic challenges

- Potential consumer reluctance to spend on premium paints due to economic uncertainty.

Strong competition

- Established brands may react aggressively with marketing strategies, copying the concept or lowering prices.

Market resistance

- Risk of retailer and/or consumer misunderstanding or underestimating the product’s unique value.

Execution risks

- Complexity in aligning messaging across different channels and audiences.

Market saturation

- Wall paint market highly competitive with well-established brands.
- Limited differentiation in basic features compared to existing wall paints.

Who
Where
Why

Conclusion define phase and key takeaways

Professional mural artists are enthusiastic about Amsterdam launching wall paint, but they remain a secondary target group. However, there is a strong opportunity for **collaborations**, particularly in addressing the guidance needs of Creative Home Improvers and enhancing visibility through content creation.

Creative Home Improvers are excited about the product but most had not considered it before. They **require guidance** to gain confidence, which comes from knowing what to do, **starting with clear inspiration and motivation**.

Social media is the primary source of **inspiration**, though platform preferences vary by personality. However, **Instagram and Pinterest** are universally popular across all age groups within the target audience.

Adoption of the innovation happens at different rates within the target group, which must be considered in marketing strategies. Early adopters require less guidance, whereas the early and late majority need more structured support.

Consumers seek different JTBDs across **three levels: functional (how-to guidance), emotional (confidence and creativity), and social (self-expression and sharing with others)**.

Content

Chapter 4 - Design brief

Chapter 5 - Concept development

5.1 Requirements

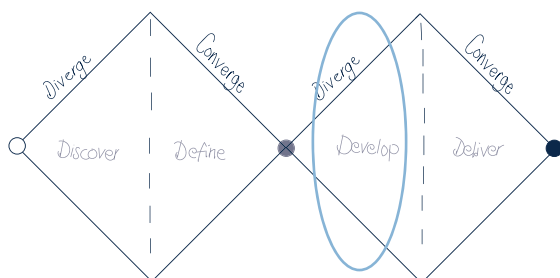
5.2 Exploration and ideation

5.2.1 Interior styles

5.2.2 Painting themes/style

DEVELOP

The goal of the develop phase is to refine the findings and use the conclusions to design the PSS concept, aligned with the defined requirements, JTBD's and desired benefits. Including: design brief, product development according to requirements, exploration and ideation.





Design brief

The **design brief** consolidates the findings from research, analyses, and interviews to guide the development phase of the PSS. It serves as a summary of key insights and provides clear direction for how Amsterdam All Acrylics' wall paint should be introduced to the market. This brief is carefully aligned with the customer profile, Creative Home Improvers, and the brand DNA of Amsterdam All Acrylics, ensuring the product meets both consumer needs and brand expectations.

4. Design brief

A critical balance must be struck between accessibility and artistry. The product should feel **approachable** to a broad audience without being overly tied to professional artists or perceived as a casual hobby product. This balance reflects Amsterdam's bold and creative spirit, as detailed in Chapter 2.1 on Brand Analysis, ensuring the product is recognisable as part of the brand's portfolio and resonates with its identity, ensuring customers see it as a natural extension of the Amsterdam brand.

Additionally, innovation acceptance is vital. Rogers' Five Factors for Success, provide a framework to ensure the product resonates with **Create Home Improvers**, as explained in Figure 23. The diagram outlines key factors for the successful adoption of Creative Wall Paint. To ensure a competitive edge, the product's relative advantage must be clearly communicated, highlighting its unique benefits. Compatibility with customers' preferences and lifestyles, as identified in the interviews, is essential. The product should be kept simple and intuitive to reduce complexity, while trialability, through samples or workshops, provides consumers with hands-on experience. Finally, observability is crucial, as showcasing the product's impact through creative applications will enhance visibility and inspire potential users (Kapoor et al., 2014., Hultink, 2022).

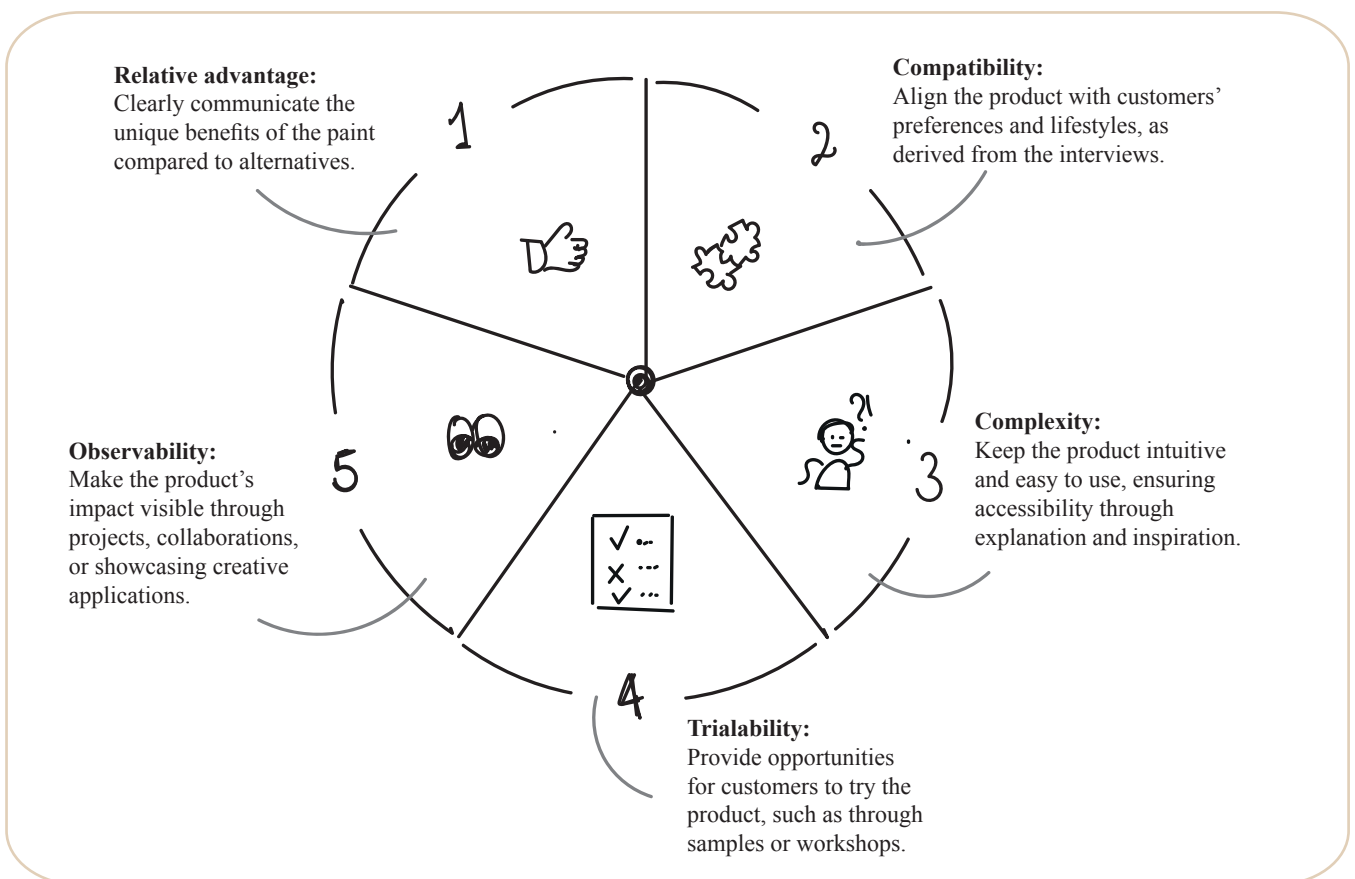


Figure 23: Application of Rogers' Five Factors for Success.

Tryvertising is a marketing strategy allowing consumers to experience a product before buying, social media platforms enhance this by providing spaces where consumers can share their experiences (Harrison, 2023). This is very relevant due to the need for the discussed service elements. And enhances observability and trialability.

*Supporting
Porters Five
Framework.*

When combined with social media it can effectively increase **brand awareness** and **consumer trust**.

Moreover, a **complete and consistent launch plan** must ensure that all the elements of the marketing strategy work cohesive. This includes aligning messaging across platforms, creating a timeline for promotions, and ensuring smooth distribution channels. For Royal Talens, the launch plan will integrate the insights gained from market analysis and interviews, ensuring the strategy is both data-driven and customer-focused aligning with the goal of this thesis. The **AIDA** (Awareness, Interest, Desire, Action) will be used as a guiding framework, ensuring every stage of the customer journey is effectively addressed (Hultink, 2022; Mulder 2024).

The interviews underscored the importance of **inspiration**, showing that people are open to creative mural painting if they encounter it in an approachable manner. Accessibility plays a crucial role, with participants emphasizing the need for clear guidance and a certain **education** to make the process feel **achievable** and enhance **confidence**. Both **personality** and **taste/style** significantly influence engagement. Since preferences vary widely, the product should offer diverse themes and styles to appeal to a broad audience. **Motivation** also emerged as a key theme, driven by both intrinsic and extrinsic factors. Intrinsic motivation stems from personal enjoyment and self-expression, while extrinsic motivation often relates to external recognition or enhancing one's living space. Balancing these motivators in the product and communication strategy is essential to encourage adoption. The communication strategy should focus on inspiration, motivation and education, aligning with the AIDA model. These pillars guide attention, spark interest, and drive action, empowering customers to explore their creativity. Resulting in the following key words:

Creativity

Empowering customer to explore their artistic side through inspiration.



Accessibility

Enhancing ease of use with intuitive instructions and guidance on several platforms for a diversity of preferences.



Confidence

Empowering customers to start creating by making them confident about their skills through education.



Professionalism

Building trust with authentic and relatable communication, Showing craftsmanship and expertise of RT and Amsterdam through explanation.



Resulting in the marketing theme:

Feel like a professional artist

Because...

- Aligns with the brand image of Amsterdam by being the art professional providing guidance.
- Providing lots of inspiration to make the consumer feel inspired.
- Providing the consumer to feel as confident to start a creative project as an artist through educational aspects.
- Keeps the door open to add on other products, like spray paint and markers. Expanding the concept and enhancing the cross-compatibility.

So...

By integrating these themes, the design brief provides a guide for developing a PSS that aligns with Amsterdam's vision of bold, accessible creativity. The wall paint product will inspire customers, cater to their diverse needs, and uphold Amsterdam All Acrylics' reputation as a leader in the creative industry. This ensures the product strikes the right balance between artistry and accessibility, empowering customers to express themselves in new and innovative ways.



Concept development

This chapter focuses on the development of a concept that aligns with the design brief, as defined by the qualitative consumer research. It begins with an overview of the list of requirements, followed by the ideation process, and concludes towards the delivery phase.

5.1 Requirements

To ensure success, the positioning of their wall paint should be distinctly differentiated, aiming not to compete directly within the traditional waterborne wall paint market but rather to enter the **interior DIY market** targeting the **Creative Home Improver**.

To ensure focused product development, the requirements provide clear and actionable guidance. These requirements are derived from the findings of the analysis and interview results.



Leave consumers feeling inspired and motivated to start creating

- Both the name and the execution of the concept must spark creativity.
- Inspiration must align with the look and feel of the brand Amsterdam.
- Inspiration should be a core focus, providing customers with creative ideas and examples to spark their imagination and encourage them to start their projects.
- As consumer preferences vary greatly, a wide variety of styles should be showcased.
- Inspiration must be a constant stream, staying up to date regarding trends.
- Use of vivid and visually engaging content that resonates emotionally.
- Consumers should be motivated to share their results on social media, fostering a sense of pride and community while increasing organic visibility for the product.



Provide explanation to enhance confidence and consumer adoption

- Simplifying the process for extraverts, who may prioritize social interaction over detailed project planning, while providing detailed guidance and resources for those with a high openness to experience, ensures broader appeal.
- Early adopters require light-touch, inspirational content to fuel their creativity.
- Late adopters benefit from detailed, hands-on guidance that provides step-by-step support.
- Usage of social media platforms, to deliver accessible and engaging educational content. Simple guides, short videos, or quick tips can make the process more approachable and less daunting.
- Education initiatives should align with company objectives, particularly those that emphasize creativity, accessibility and creating the feeling of being a professional artist.



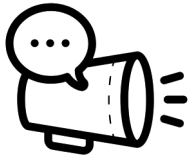
Enable accessibility

- The product should be available for purchase both online and in physical stores.
- Online purchases should be seamless, with an intuitive and user-friendly shopping journey.
- Finding inspiration for Amsterdam Creative Wall Paint online should be straightforward.



Tools supporting the PSS concept

- Tools required for using the product should either be readily available for purchase alongside the paint or consist of common household items to maintain accessibility.
- An option should be available for consumers to visualize their ideas or colour combinations before applying the paint to their walls.
- The tools should be intuitive and easy to handle.
- Include tools that cater to diverse styles and techniques.
- The tools and accessories must match the creative and bold identity of Amsterdam.
- Tools should include brushes, rollers, and tape.
- Rollers should distribute the paint evenly, make it smooth and mattify.
- Tools should include creation guidance, like stencils.



Tone of voice and promotion

- Right balance between artistic expression and a hobby-oriented approach.
- Emphasizing the joy and personal satisfaction of creating a unique and meaningful space aligns with the values of those high in openness.
- Usage of the AIDA model to provide a foundation for crafting messages that resonate with the consumers at different points in their decision-making process.
- The design of the product, POS-material, packaging, online presence, inspiration, education, collaborations should all be in line with the look and feel of Amsterdam's brand style.
- Significant visibility and buzz must be generated and kept around the product to build awareness and excitement, establishing it as a go-to choice for creative wall painting.



Packaging and volumes

- There should be a variety of packaging sizes available to accommodate projects of different scales.
- The packaging design must be in line with the brand identity of Amsterdam.
- The packaging must show some creativeness through standing out.
- The colour of the paint must be clearly visible on/through the packaging.



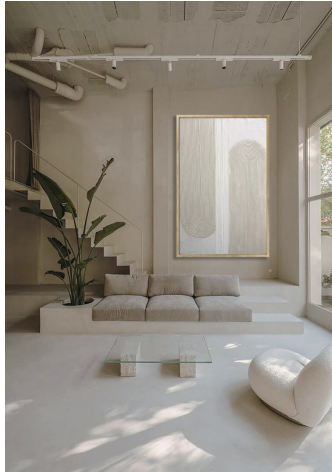
Price

- The price should be competitive in the market.
- The price must align with the 'premium' and quality image of the brand.
- The price should be aligned with the consumers' willingness to pay.

5.2 Exploration and ideation

5.2.1 Interior styles

The most common interior styles have been displayed in the mood board in Figure 24. All these pictures are derived from Pinterest. With these, it is shown how different interiors can be and they serve as guidelines and inspiration for the opportunities of creation with the wall paint of Amsterdam. Of each interior style one picture is displayed, for more examples per style see Appendix 14.



MINIMALISTIC

BOTANIC



RETRO/VINTAGE



RURAL



INDUSTRIAL

BOHEMIAN



ECLECTIC



SCANDINAVIAN



URBAN MODERN

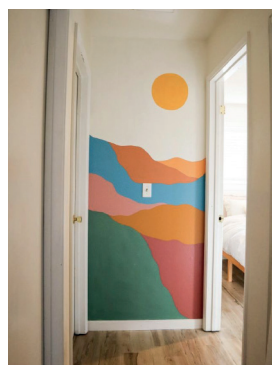
Figure 24: Interior styles*
*Pictures are derived from Pinterest.com

Master thesis - TU Delft
Simone Hollander

5.2.2 Painting themes/styles

Mood boards were created based on different painting themes, Figure 25 showcasing one example per style in the main section, with additional examples available in Appendix 15. Each element illustrates what people can paint in their homes, such as abstract art, patterns, or realistic designs. This approach was used to categorise the types of inspiration Amsterdam could offer, providing a structured way to present creative possibilities for consumers.

PATTERNS



GRAPHIC

CREATING A SPACE/SHAPE



ABSTRACT



COLOUR BLOCKING

NATURE



LINE DRAWING

CANVAS TO WALL



FLORAL

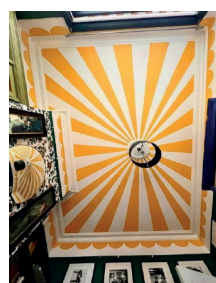


ELEMENTS

DETAILS



CEILING



REALISTIC



Figure 25: Mood board styles*

So...

These interior styles and painting themes show the versatility of the product, anything is possible matching any style and interior, from bombastic to minimalistic. This versatility is therefore also needed to be reflected in the inspiration provided by Amsterdam online and in-stores.

*Artwork pictures are derived from Pinterest.com

5.2.3 Brainstorm

During the brainstorming session, various questions were explored to shape the concept of Creative Wall Paint. Figure 26 provides an overview of all the questions discussed, with detailed elaborations available in Appendices 16, 17, 18, 19, 21, 23, 24, 25, 26, 27, and 28. Indicated in Figure 26 as A16, A17, etc. The conclusion explains the selected elements and the rationale behind these choices.

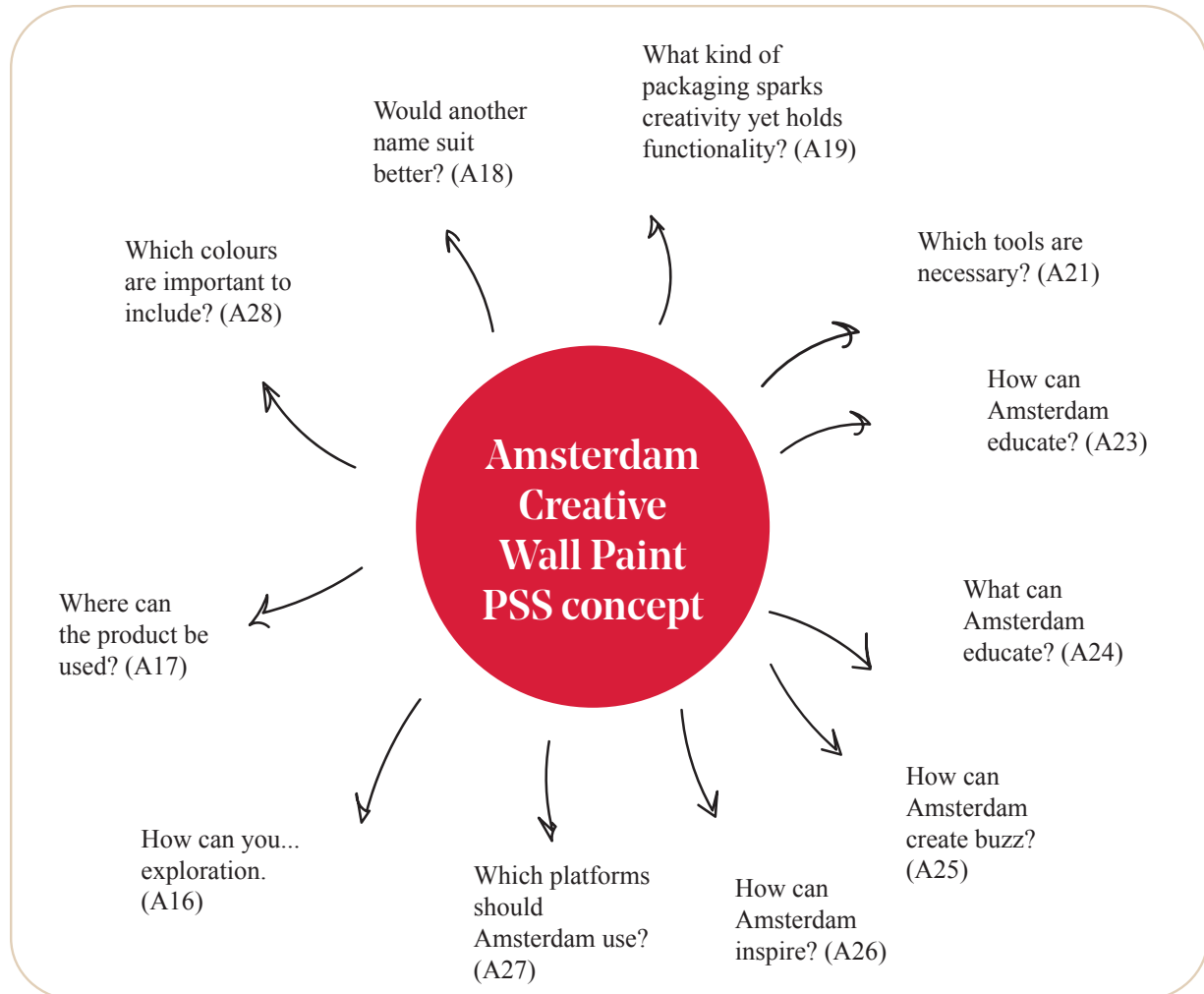


Figure 26: Brainstorm overview.

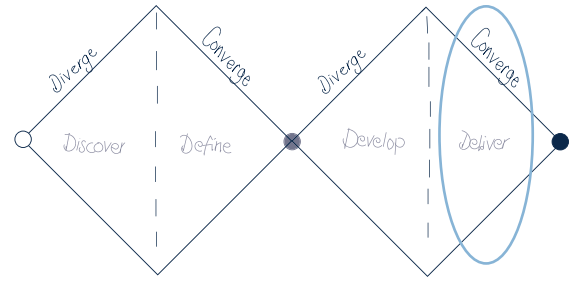
Considering the requirements and taking into account the insights from the SWOT analysis and interviews, specific elements were selected for further development. These elements will be detailed in the next phase, the deliver phase.

Conclusion develop phase and key takeaways

The develop phase transformed research insights into concrete design choices, ensuring Creative Wall Paint aligns with Creative Home Improvers while maintaining Amsterdam's bold and artistic identity. A key focus was balancing accessibility and creativity, making the product inspiring yet approachable.

Guided by Rogers' Five Factors for Success, the concept emphasises clear advantages, ease of use, trialability, and visibility, with social media as a key engagement platform. Mood boards and interior styles structured the inspiration, helping consumers visualise the product. The deliver phase will finalise these elements for a cohesive and impactful market introduction.

*What
How*



Content

Chapter 6. The PSS concept -
Creative Wall Paint

6.1 The 4P's explanation

6.1.1 Product service

6.1.2 Price

6.1.3 Place

6.1.4 Promotion

Chapter 7. Customer journey

Chapter 8. Validation

8.1 User validation

8.1.1 Insights

8.1.2 Benefit segmentation and

USPs

8.2 Innovation Sweet Spot

8.2.1 Desirability

8.2.2 Viability

8.2.3 Feasibility

Chapter 9. Growth opportunities

Chapter 10. International launch

10.1 Approach advise

10.2 Which countries?

DELIVER

Goal of the deliver phase is to answer the
research question and explain and visualise
the developed concept.

Including: explanation of the concept through
the 4P marketing mix, customer journey, user
validation, and international launch advice.



The PSS concept – Creative Wall Paint

This chapter outlines the PSS concept for Creative Wall Paint, designed to enable Amsterdam All Acrylics to enter the **Interior DIY market** and appeal to **Creative Home Improvers**. It begins with an overview of the concept and then delves into its various components through the lens of the **4P marketing mix**: Product, Price, Place, and Promotion. The Product section is further divided into both product and service elements. The 4Ps and 4Cs can be seen as complementary, representing two sides: one reflecting the buyer's viewpoint, the other the seller's regarding the marketing mix. Therefore, complements the 4P analysis the 4C analysis, ensuring that both consumer insights and organisational strategies are integrated into the overall marketing approach (Abad Mancheño & Alyas, 2024; Sane, 2022).

AMSTERDAM

ALL
ACRYLICS

CREATIVE

WALL PAINT



FEEL LIKE A PROFESSIONAL ARTIST

6.1 The 4P's explanation

6.1.1 Product Service

The first of the 4P's is product. The wall paint concept for Amsterdam does not merely exist of a **product** but comes with the need of **services**. Therefore, the first 'p' of the 4P's will be divided in product and service elements. Product elements are the paint, concept name, packaging and volumes, tools, and colours. Service elements are inspiration, motivation and education. The discussed elements are chosen due to insights from the qualitative research, leading to the design brief and requirements.

Product – The paint

The paint is of high quality due to its exceptional pigmentation and the advanced production process that ensures this standard. Like other paints in the Amsterdam range, this product offers “artist quality,” meaning the colours retain their vibrancy and do not fade quickly over time. The packaging includes a lightfastness rating, indicated by the number of “+” symbols, determined by the type of pigment used.

Additionally, the paint is water-based, ensuring it is safe for human use and environmentally friendly compared to solvent-based alternatives. The paint can be used on various surfaces, making it versatile for different creative applications. This combination of quality, durability, and sustainability sets Creative Wall Paint apart as a premium option for interior projects. For more specifications about the paint see Appendix 34.

Product – Branding elements

The name Creative Wall Paint was initially chosen after an internal exploratory phase at RT and later confirmed by survey results as the most preferred option (see Appendix 18). However, some interview participants felt it did not fully evoke creativity. To refine its relevance, it was analysed with the advertising agency De Combinatie Van Factoren B.V. (DCVF), exploring alternative terms (see Appendix 18). The final conclusion upheld Creative Wall Paint as the best fit, clear, direct, and reflective of its purpose without unnecessary complexity.

The name **Creative Wall Paint** will therefore be retained. Together with the slogan, **feel like a professional artists**, they express the combination of creativity, accessibility and professionalism. The typefaces used are consistent with those outlined in Chapter 2.1.1, ensuring alignment with the brand's visual identity as can be seen in Figure 27.

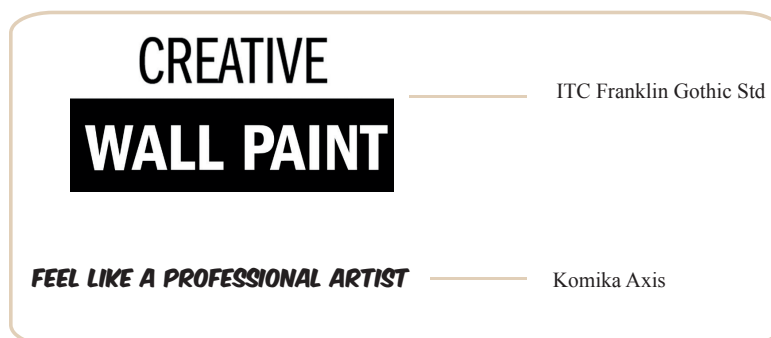


Figure 27: Branding typefaces.

The current package design for the wall paint, can be seen in the Interview Guide in Appendix 9. This was a packaging design early in the development phase made by Royal Talens. However, findings in this report by interviews with the target group, and the dramatic results from the shipment tests (all the packages broken and leakage) revealed that the packaging needs adjustments.

Based on the requirements outlined in Chapter 5.1 and findings from Chapter 3. Figure 28 shows the final packaging design. To learn more about the exploration and ideation of the packaging design, see Appendix 19.

In consultation with the packaging specialist of Royal Talens the features are established possible.



Figure 28: Final packaging design.

The paint will be available in three volumes: **300ml, 1 litre, and 2.5 litres**, each carefully chosen based on an analysis of the paint quantities typically required for various projects and surface areas and interview insights. Together, these three sizes provide flexibility for both casual users and professionals, supporting a wide range of creative and functional needs. The 300ml option is **particularly innovative**, as this size is uncommon for wall paint.

Key elements

- Transparant LPDE lid for colour visibility. Can also serve as painting tray.
- Material is tin, robust, standing out and great recyclability.
- Square shape to be able to put roller in.
- Inspiration on the label and QR code as call for action.
- Vibrant creation conveying artistic appeal, as can be seen in Figure 29, made in the primary colours. Resembling the possibility to create all the colours. The shape is chosen to be able to imagine your own creation.
- Three variations in inspiration design elements. Because: one for the standard colours, one for the artist collaboration set, and one for the trend colour set. This provides a balanced variety without overwhelming the range.
- Appendix 20 provides more in-depth explanation.

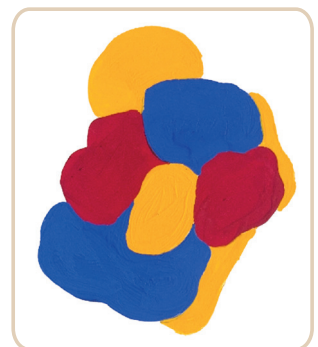


Figure 29: Creation on packaging.

Product - Tools key elements

Part of the PSS concept are tools, Appendix 21 shows the tools exploration. These tools support elements of Rogers Five Factors of success; **trialability** (e.g. samples), **complexity** (e.g. stencils), accessibility and creativity. Enhancing **relative advantage** and **compatibility**. In-depth explanation of each tool can be read in Appendix 22. The tools explained below are chosen in line with the insights of the interviews and the requirements.

Sample



Figure 30: Sample.

Figure 30 shows the sample design with the following elements:

- The acrylics line have a **20 ml** tube, use this.
- Design in line with the wall paint packaging.
- Important for consumer to be able to **try out** colours.
- **Transparant element** for colour visibility.

Tape



Figure 31: Tape (via Arvas).

Figure 31 shows the desired tape for the PSS concept, it is Amsterdam branded.

- High-quality tape prevents leakage, wall damage and ensures sharp, straight lines.
- High-quality tape is **crucial for seamless and professional painting experience**.
- Chosen tape, after lab testing of RT is 'Gold', supplier Arvas.

Stencil/template

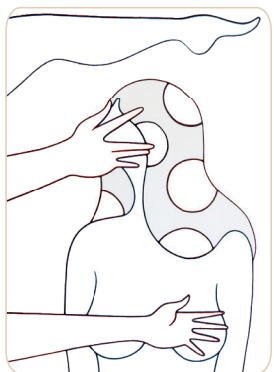


Figure 32: Stencil work Piet Parra.

Figure 32 displays an example stencil of a work of Piet Parra.

- Stencils must not be too hobby-like but **maintain artistic appeal**.
- Possibility for consumers to design and order **customised** stencil through platforms such as **Stempelfabriek.nl**.
- Stencils in **collaboration** with artists to perfectly recreate artwork.

Brushes



Figure 33: Brushes.

Two brushes are advised, as can be seen in Figure 33:

- **Round brush** for detailing. Easy to use and ensuring precision.
- **Cutting-in brush** for bigger surfaces and perfect for precise lines
- Both made of **synthetic bristles**, which are perfect for water-based paints.
- Short handle offers enhanced **manoeuvrability** in tight spaces.
- Handles are the iconic red of Amsterdam and branded, making them **stand out** and enhancing **recognisability**.
- (Painters World, Buy Paint & Decorating Supplies, 2021)

Rollers



Figure 34: Rollers.

Figure 34 shows an example of the design of the roller. Two rollers are advised with the following features:

- Both a narrow and a wider roller are recommended to accommodate different project requirements. Advised sizes 5cm and 10cm.
- **Short-pile (felt) rollers**, offer sleek and streak-free results (Raben., n.d.).
- The layout of the handles will be exactly like in the brushes.



Pattern rollers/stamps

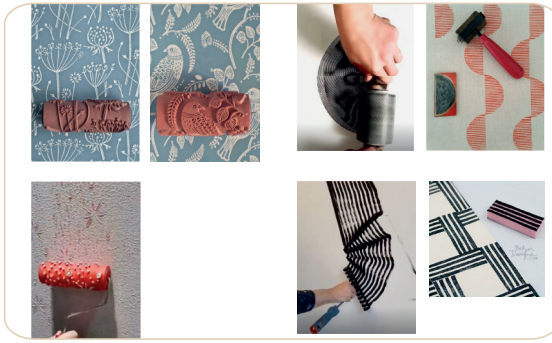


Figure 35: Pattern rollers do's and don'ts. *

Figure 35 shows pattern rollers/stamps.

- Be aware to prevent 'too hobby-like' rollers. As seen in Figure 35 on the right they fit the PSS, on the left they are too hobby. Essential to ensure with brand and concept aesthetic.
- For consumers seeking a more guided creative process.
- Opportunity to teach consumers how to create their own pattern roller or stamp.
- **Two patterns rollers/stamps** regarding trends.

Product - Colours

The colour selection, based on the current colour assortment of Amsterdam Standard, Expert and colours in development, for the Creative Wall Paint was carefully curated based on insights from trend research (see Appendix 28), a questionnaire, and interview results. Figure 36 shows the advised colours, 40 colours, consisting the five primary colours, plus three trend colours. Resulting in 43 colours.



Figure 36: Colour advice.

Key elements

- Colours were selected from the existing (or in development) collection to enhance feasibility by minimising the risk of production issues and ensure time efficiency.
- Interviews revealed trend colours play a significant role attracting attention and desirability and resonate especially with women.
- Advised is three colours per year, dividing this in Spring/Summer and Autumn/Winter.
- Primary colours are important, concluded from interview with artists, for mixing colours (mono-pigmentation). Interviews with target group showed that they too would be interested in mixing but need explanation.
- Not all colours are inherently opaque (e.g. primary yellow, which is impossible to be opaque due to its sort of pigment), this must be communicated to the consumer.
- All paints must be matt. Revealed during interviews.

"I want my wall paint matt because I like that better inside a house, and I especially like matt that when light falls on it you can see a gradient. I would never buy gloss. I would only do that with lacquer."
- Interview 4

*Pictures are derived from Pinterest.com

Service – Inspiration, motivation, education

The service elements, **inspiration**, **motivation**, and **education**, are based on the analysis, consumer needs, qualitative research, and JTBDs. These insights shaped the design brief and requirements, forming the foundation for the selected elements, platforms and strategy per platform. Figure 37 shows the relation between the service pillars; inspiration, motivation, and education. These enhance the AIDA model, guiding consumers smoothly through the decision-making process and increasing the likelihood of purchase.

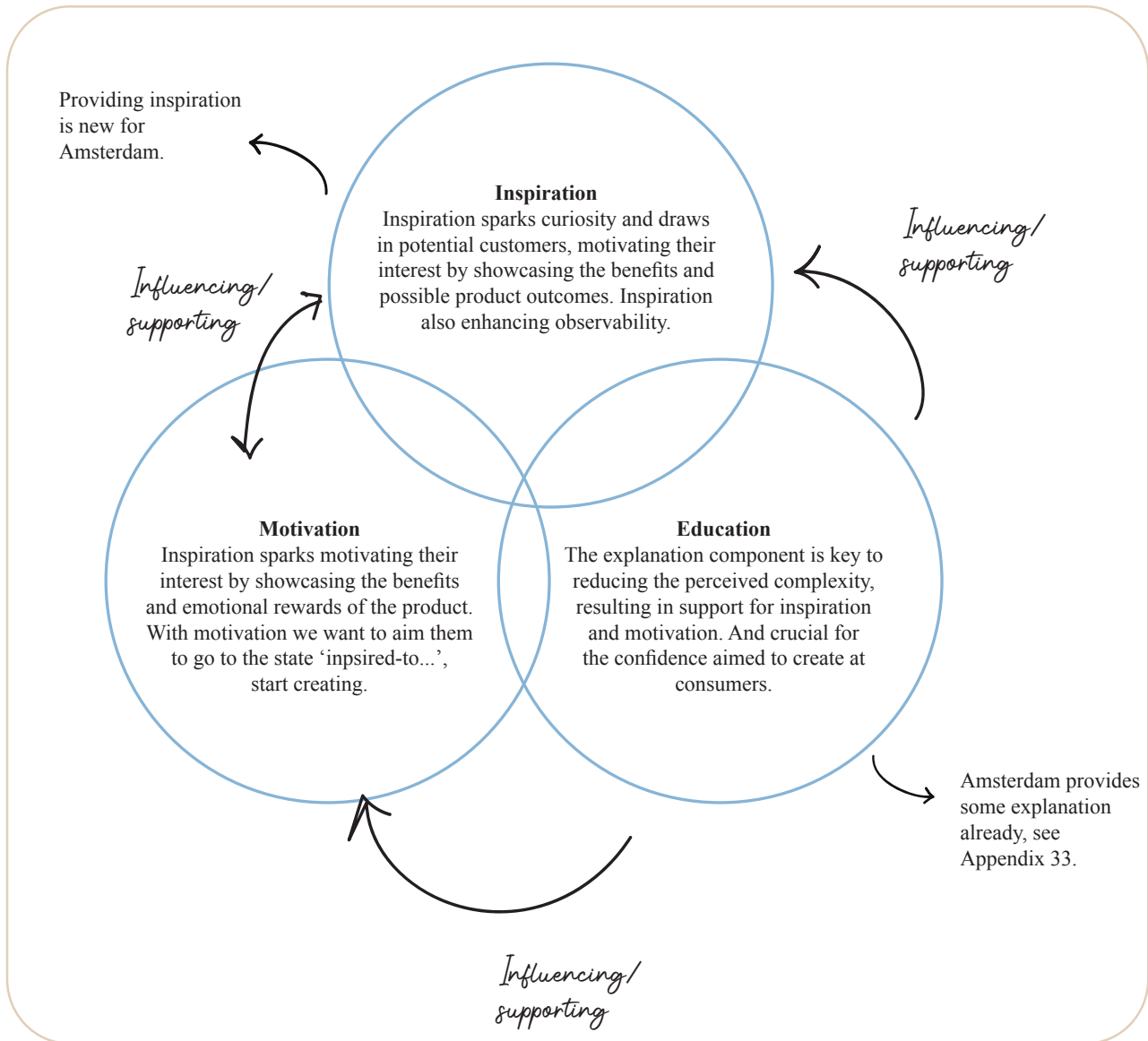


Figure 37: Relationship between the three pillars and how they influence each other.

Offline - In-store

In the store, inspiration will be created by showcasing finished results of what can be achieved with Creative Wall Paint, accompanied by a clear link to tutorials or guides on how to recreate these looks at home. This approach not only sparks creativity but also provides practical direction, making the process accessible for consumers. Figures 38 and 39 show examples of how the displays look like. In Appendix 30 detailed explanation can be read about the POS materials. Figure 38 shows the display for art supply stores, showing diverse inspirational images, focussing on more artistic creations. Figure 36 shows the displays in DIY/hardware stores, more focused on somewhat easier creative wall creations.

Inspiration

- Showing finished creative wall art results.
- Flyer with inspiration options and colour chart, Figure 40.

Motivation

- Showing finished results.
- Promoting collaborations.
- Samples of 20 ml to try out.

Education

- In-stores no education is done but consumers are encouraged to scan QR codes to go to tutorials or guides to learn more about e.g. colour combinations and mixing colours.



Figure 38: DIY/hardware store banner.*

Figure 40: Front page of colour chart



Different stores attract other consumer segments within target group, different education featured.



Figure 39: Art supply store banner.*

Offline - On the packaging

Three different designs will be featured, as shown in Figure 41. These three different designs, justification about this can be read later in the report, feature as inspiration elements for (potential) consumers and support the elements of the AIDA principle.



Figure 41: Different inspiration elements on the packaging*.

Inspiration on the packaging.

QR code leading to more inspiration and education.

*Artwork pictures are derived from Pinterest.com

Online – Website

The website will serve as the central hub, seamlessly integrating all elements of the Creative Wall Pair concept. For in-depth explanation and more information about the website, see Appendix 31. While Royal Talens is transitioning its brands and products to a unified website, it is crucial for Amsterdam to maintain a dedicated website specifically for the wall paint. This separation is essential because Creative Wall Paint differs significantly from traditional art paints. The webpage designs are made following the current design of the Amsterdam All Acrylics website to stay in line regarding typography, colour usage and overall feeling.

*Scan me
to view the
website.*

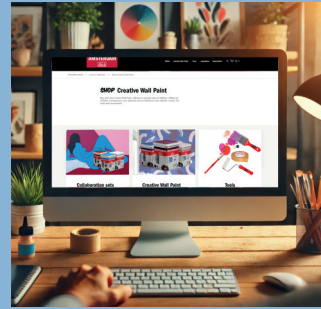


Figure 42: Website design.

Homepage

- Highlighting functionality and aesthetic appeal.
- Links to connecting pages for inspiration, explanation, tools, collaborations, shopping page.

Inspiration page

- Categories derived from exploration Chapter 5.2.2.
- Categorisation ensures easier searching.
- Emphasising personalisation and variety inspiring creativity.
- When selecting colour scheme, inspiration pictures will be shown matching this theme.

Explanation page

- Explanation selection based on the insights from the qualitative research;
- Colour combinations explanation through the colour wheel.
- Colour mixing explanation through the colour wheel and using the Mixer overview of Golden.
- Creation process tips and tricks.
- Combining all the explanation content of other channels, e.g. links to YouTube videos.

Three levels: Because divers needs and expertise within the target group. Enhancing consumer experience and trust. Also aligning with the consumer adoption model. See Figure 43 for example usage of this three levels regarding three inspiring creation options.

- **One brush:** Easy; straight lines and ready-to-use colours.
- **Two brushes:** Intermediate; some colour mixing, introducing more difficult shapes.
- **Three brushes:** Difficult; advanced colour mixing and highly realistic/detailed/organic shapes.



Figure 43: Levels of creation.

**Pictures are derived from Pinterest.com*

Online – Social media

Social media plays a vital role in the PSS concept, as it has a significant impact on providing both inspiration and education. As highlighted in Chapter 3.4, 63.8% of the global population and 79.4% of the Dutch population are active on social media, making it a platform with immense reach. Insights from interviews revealed that platforms such as Instagram and Pinterest are key sources of inspiration, while YouTube is often used for understanding concepts in depth. Additionally, TikTok and Instagram are favoured for their quick, accessible tutorials on how to execute creative projects. Figure 45 shows a visual example for each platform.

The strategy will focus on these four platforms, Instagram, Pinterest, YouTube, and TikTok. Each platform will have a defined purpose, with tailored content and layouts designed to maximise engagement and align with the specific needs of its audience, as explained in Figure 44. This multi-platform approach ensures that the PSS concept leverages the strengths of each channel to inspire, educate, and connect with consumers effectively. Moreover, it is essential that every platform has the ability to easily go to the web shop to buy the wall paint or to further explore the product.

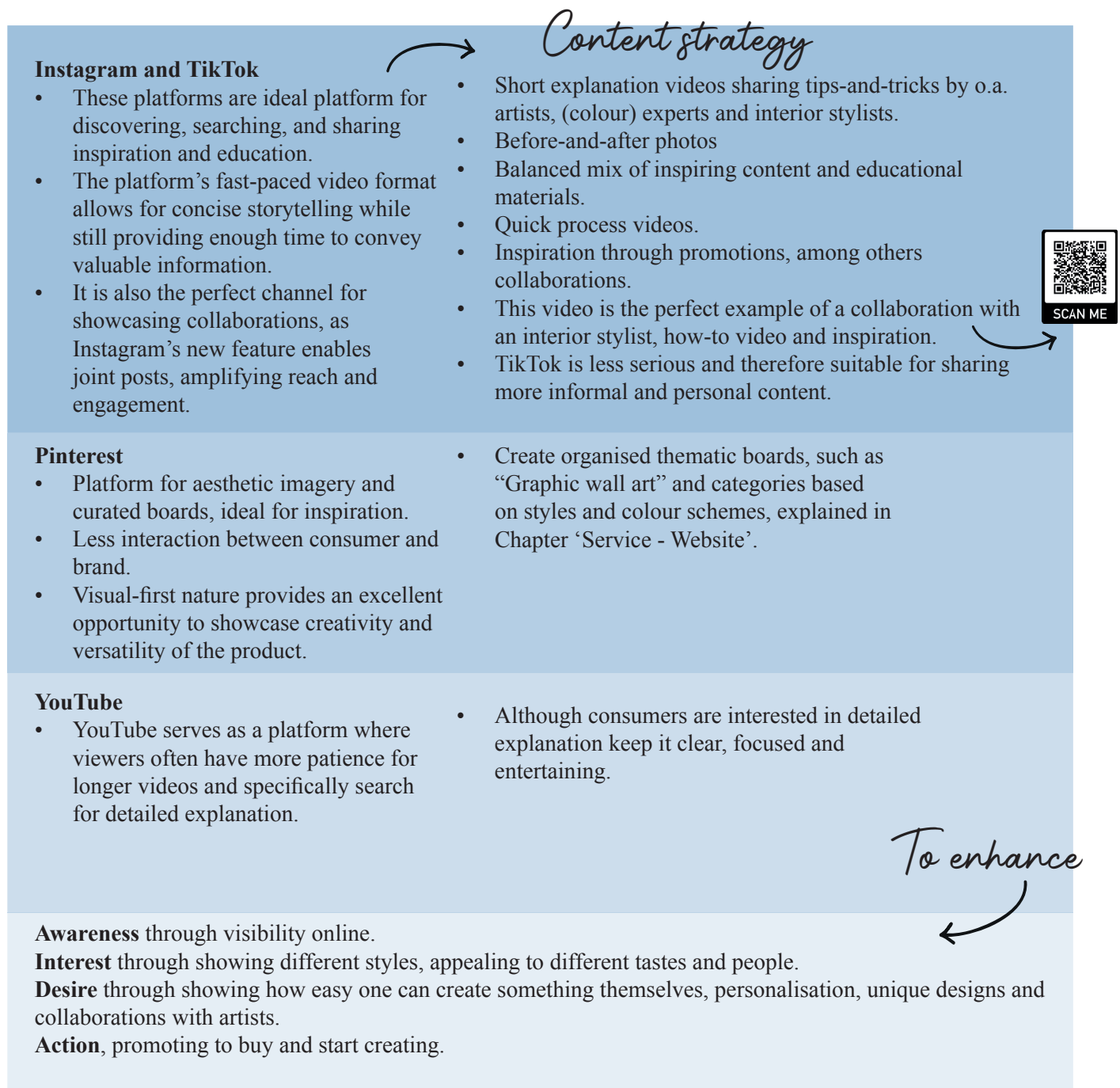
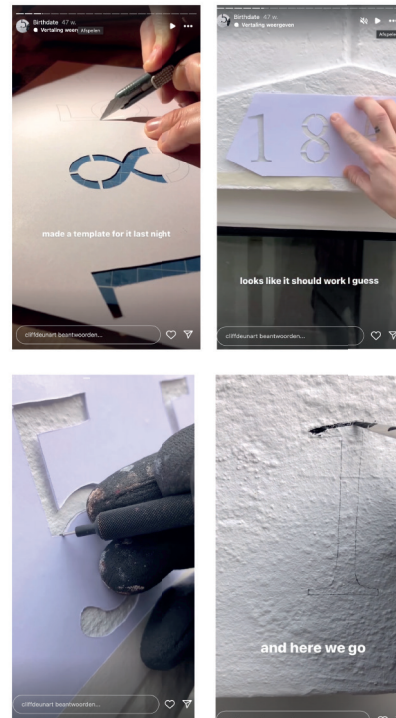
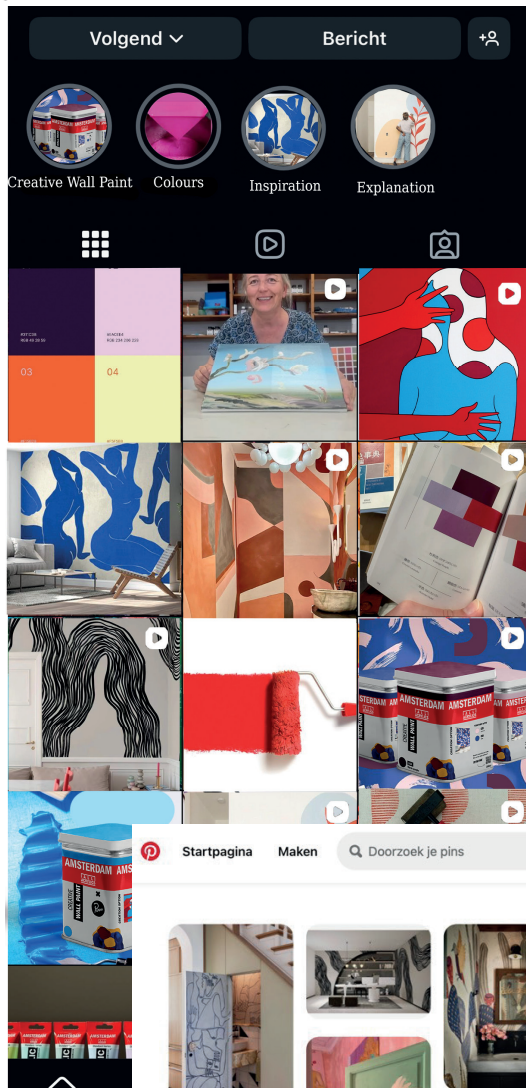


Figure 44: Platform strategy.

Instagram
feedStory
collaboration
with artist

*Pictures are derived from
Instagram account of Cliff Deun
@cliffdeunart

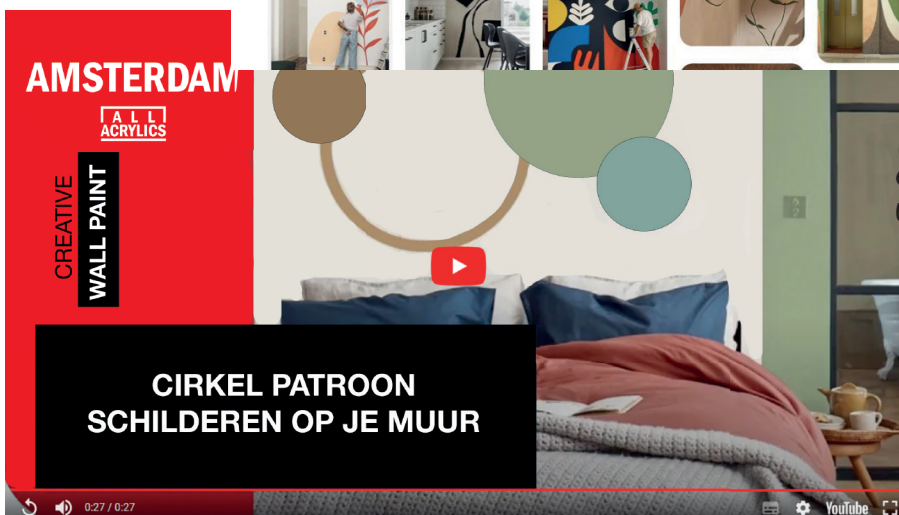
Pinterest
boardYoutube
video

Figure 45: Example visuals content social media platforms.*

*Artwork pictures are derived from Pinterest.com

Online - Application collaborations

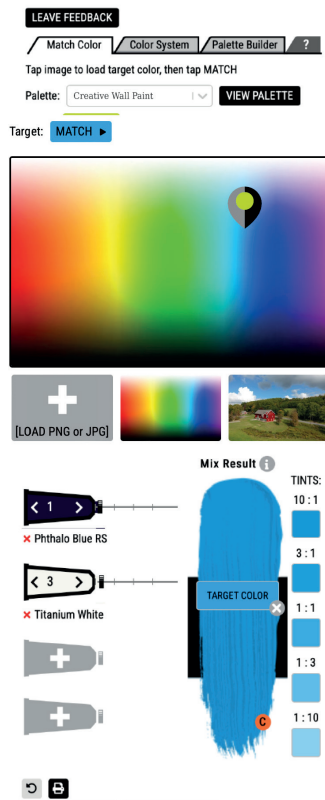


Figure 46: Online mixer tool (Golden Paints, n.d.)

Additionally, **ProCreate**, a popular drawing program for iPad, already features the colours from Amsterdam All Acrylics. Since the wall paint colours are derived from the acrylic range, these could also be incorporated into the ProCreate library. This integration would allow users to upload photos of their interiors and sketch designs using the exact colours available in the Creative Wall Paint line. By seamlessly transitioning from digital design to real-life application, this feature bridges creativity and practicality, empowering consumers to personalise their spaces with precision and ease.



Figure 47: Amsterdam colours in ProCreate (Amsterdam X Procreate, z.d.)

A limitation of both applications, MuralMakers and ProCreate, is their exclusivity to Apple systems. This restricts accessibility for users with non-Apple devices, potentially narrowing the reach and inclusivity of these tools for a broader audience. Addressing this limitation could involve exploring similar solutions compatible with other operating systems, ensuring a more diverse user base can benefit from these creative tools.

6.1.2 Price

The next in the 4Ps is price. The price has been calculated through costs, margins, competitor pricing and insights from the interviews about willingness to pay. In Appendix 32 the detailed calculations can be found, resulting to the price explained in this chapter.

Confidential (Appendix)

6.1.3 Place

The third “P” will explain the place of sales. The product will be sold online and in-stores via retailers.

Retailers

- Confidential (Appendix)

DIY/Hardware stores

- Confidential (Appendix)



Figure 48: Hardware store display.

Art supply stores

- Confidential (Appendix)



Figure 49: Art supply store display.

Specialist paint stores

- Confidential (Appendix)

Pilot launch

Confidential Appendix.

Online

Website Amsterdam

Creative Wall Paint will be available for purchase through the Amsterdam All Acrylics website, ensuring a seamless transition from inspiration to purchase. Consumers discovering the product via social media will be directed to the website, webshop page visible in Figure 50.

While many consumers still prefer buying paint in-store, a strong online presence is essential. The website will function as both a sales platform and an inspirational and educational platform.

Using Paint Transport Trays from GoPaint (see Figure 51), Royal Talens can guarantee secure packaging and intact delivery. The company is shifting towards a B2B and B2C model, its distribution centres are already working on optimising for direct consumer shipping, however this is not operating perfectly yet.

By integrating online convenience with in-store availability, Royal Talens can effectively reach modern consumers seeking creativity, quality, and ease of purchase.

Online retailers

Confidential (Appendix)



Figure 50: Website shopping page.



Figure 51: Safe shipping paint transport tray (Safer Shipping of Paint With Paint Transport Trays | GoPaint, n.d.).

6.1.4 Promotion

Promotion, as one of the 4Ps in the marketing mix, focuses on how a product is communicated and presented. It encompasses all activities aimed at raising awareness, generating interest, and encouraging action, ultimately driving sales and building brand loyalty. For Creative Wall Paint, promotion involves a mix of traditional and digital strategies, such as social media campaigns, influencer collaborations, in-store displays, and educational content. By leveraging these channels, the goal is to not only showcase the product's unique features but also inspire and educate consumers, ensuring that the messaging resonates with both new and existing audiences.

Social media's role in promotion

To amplify the campaign, Royal Talens will leverage Instagram as a key platform for promotion by posting inspiration which enhances motivation and posting educational elements. The focus will be on making creative wall projects approachable and inspiring, reinforcing the message that anyone can "Feel like a professional artist." Examples and content strategy per platform is explained in Chapter 6.1.1.

It is essential to understand that **social media plays a major role** in promoting and increasing the visibility of the concept. Instagram, in particular, is crucial due to its visual nature and user behaviour, making it an ideal platform for showcasing Creative Wall Paint and engaging with the target audience.

Creating buzz collaborations

Essential for the PSS concept is the creation of awareness and observability to enhance the diffusion, due to market push. This is done by creating buzz. This chapter provides an example for how Amsterdam should do this.

A **mural at Amsterdam Zuid** train station, frequented more by residents of the Netherlands compared to Amsterdam Central. Currently, approximately 80,000 people pass through Amsterdam Zuid daily, with this number expected to grow to 250,000 by 2030 (ProRail, n.d.). This makes Amsterdam Zuid an ideal location, particularly as it features white walls, perfect for a mural together with a famous Amsterdam-based artist; **Piet Parra**.

The creating buzz should not stop after one collaboration with Piet Parra, or any other artist. It should be a constant element.

Why city Amsterdam?

- Name of the brand is inspired by this city.
- It is the biggest city of the Netherlands.
- Has a creative and outgoing image.

Why Piet Parra?

- Famous Amsterdam based artists (313K followers on Instagram).
- Style matches brand of Amsterdam All Acrylics.
- Skilled in making murals.
- Recognisable by his iconic style and colour usage.
- DCVF has a connection to get into contact with him.

The mural will serve as a striking visual representation of the product's capabilities while celebrating Amsterdam's artistic heritage. See Figure 52 and 53 for possible artworks at Amsterdam Zuid. The artworks featured are an example, together with the municipality of Amsterdam, Royal Talens and Piet Parra an artwork should be created.

To enhance the campaign's impact, a stencil set inspired by the mural will be launched, enabling users to recreate the design in their own homes. This initiative not only strengthens the connection between the product and its urban roots but also emphasises its accessibility, empowering users to achieve professional results effortlessly. This dual approach, public mural and consumer engagement, effectively positions Creative Wall Paint as both innovative and inclusive.

A set with Piet Parra, with his signature colours; red, blue, black and white, see Figure 54 for the set.

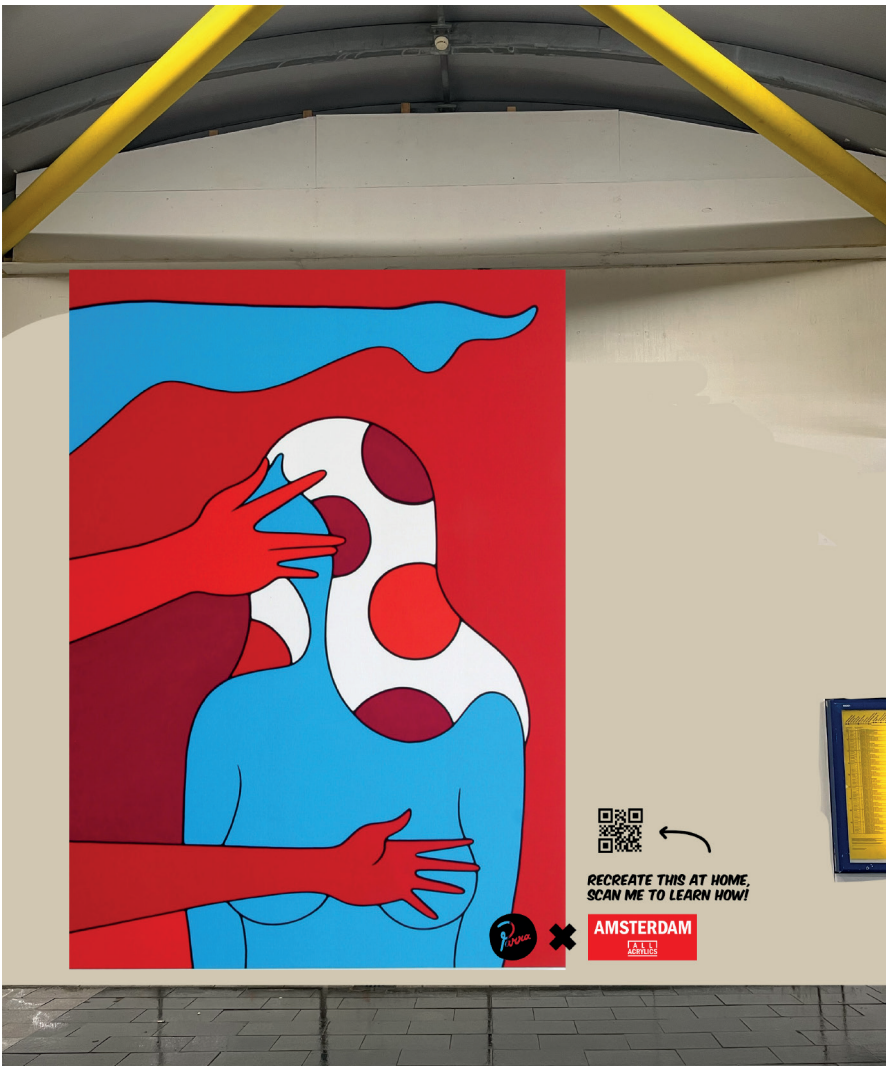


Figure 52: Mural Piet Parra x Amsterdam All Acrylics at Amsterdam Zuid option 1 (artwork of Piet Parra via Instagram).



Figure 53: Mural Piet Parra x Amsterdam All Acrylics at Amsterdam Zuid option 2 (artwork of Piet Parra via Instagram).



Figure 54: Set with signature colours of Piet Parra and displaying the mural.

Expansion in promotion

When there is more money and the product has built up a good image and some awareness, the following channels could be of interest since it covers new reach to potential consumers, who are interested in interior projects.

Television programs

Television programs like “**Eigen Huis, Tuin en Keuken**” and “**Vtwnen, weer verliefd op je huis**” frequently collaborate with interior brands that sponsor parts of their makeovers. This presents an excellent opportunity for Royal Talens to showcase Creative Wall Paint by sponsoring the paint used in one of their projects. For instance, Royal Talens could supply the paint and send an expert to demonstrate how to create a unique wall pattern, offering a creative alternative to traditional wallpaper. The design could be developed in collaboration with the program’s interior stylist, ensuring it aligns with the overall makeover concept. Not only would this showcase the stunning result of using Creative Wall Paint, but it also opens the door to include a brief segment on the program that demonstrates the step-by-step process of creating the pattern with some explanation. This would highlight the accessibility and creative potential of the product, inspiring viewers to try it themselves while significantly boosting brand visibility.

Magazines

There are various interesting interior design magazines, but one of the most prominent and well-known is **vtwnen**. Collaborating with vtwnen would be an excellent way to introduce Creative Wall Paint to a broader audience. This type of partnership could involve an editorial piece where Creative Wall Paint is used in a real-life styling project, for example, demonstrating how to create a statement wall or unique patterns. This not only highlights the product’s benefits but also aligns it with vtwnen’s trusted reputation and design inspiration, making it appealing to the magazine’s design-conscious readers.

Fair

The Woonbeurs (Home Fair) presents an excellent opportunity for the promotion. As one of the most prominent lifestyle and interior design events in the Netherlands, it attracts a highly engaged audience of homeowners, design enthusiasts, and DIY hobbyists who are actively seeking inspiration and innovative products for their living spaces. This aligns with the target audience of Creative Wall Paint, individuals interested in personalising their homes through creative and unique projects. Additionally, the Woonbeurs offers a chance to gather direct feedback from visitors, enabling Royal Talens to better understand consumer needs and preferences.

Conclusion

The Creative Wall Paint concept represents a strategic and innovative approach for Amsterdam All Acrylics to enter the Interior DIY market. By integrating both **product and service elements** within the concept, Royal Talens ensures not only a high-quality paint offering but also a seamless and inspiring user experience.

The core strength of this approach lies in its holistic marketing strategy, **combining the 4P and 4C frameworks to align consumer needs with business objectives**. The paint itself stands out due to its artist-quality pigmentation, eco-friendly formulation, and versatile application, however this is proven to not be enough. Moreover, the branding, packaging, and tools further reinforce its premium positioning. In parallel, the service components, inspiration, motivation, and education, are designed to engage, guide, and empower consumers at every stage of their creative journey and carve out a niche.

By leveraging an **omnichannel marketing strategy**, the concept ensures visibility and accessibility across both physical retail and digital platforms. The targeted presence in DIY and art supply stores, specialist paint retailers, and online marketplaces maximises reach while maintaining brand consistency. Additionally, the incorporation of social media, through influencer marketing, partnerships with artists, and digital tools like the colour mixing tool of Golden, MuralMakers and ProCreate fosters a community-driven engagement model, bridging the gap between traditional painting techniques and contemporary creative expression.

Positioned in the upper-middle segment of the market, Creative Wall Paint offers a compelling value proposition by balancing affordability with premium quality and added service benefits. The pricing strategy reflects both consumer willingness to pay and competitive market insights, ensuring sustainable profitability while reinforcing brand perception.

In conclusion, Creative Wall Paint is not just a product but an experience, tailored to meet the evolving demands of modern home improvers. Its unique selling points, a fusion of quality, usability, explanation, and inspiration, set it apart within the competitive landscape, providing consumers with the confidence and tools to transform their interiors with creativity and ease. By embracing this **consumer-centric, innovation-driven approach**, Amsterdam All Acrylics is well-positioned to redefine the interior DIY market and inspire a new wave of artistic home décor.



Customer journey

The customer journey is used to clearly communicate the PSS, using an example. The PSS has many options due to its versatility. This journey serves as a guideline for desired actions and interactions. A customer journey is a representation of the entire experience a consumer has with a product, service or brand across various touchpoints and channels and can be thought of as a walk “in the customer’s shoes” (Harris et al., 2020). **The shopper journey** is a specific kind of customer journey, which centres around the shopping activities of the customer such as browsing, searching, evaluating, purchasing and post-purchase activities. This is especially relevant for the PSS “Creative Wall Paint”.

7. Customer journey – Persona Isabelle

The customer journey highlights the seamless integration of Creative Wall Paint from awareness to purchase and engagement, ensuring an intuitive and engaging experience for consumers. The customer journey is linked to **persona 1**, Isabelle. Figure 55 gives a brief explanation of the journey and each step. For more detailed customer journey see Appendix 35.

Awareness and consideration

- Social media plays a crucial role in brand exposure, using sponsored content and collaborations to spark interest.
- Consumers explore the product through various platforms (website, social media, in-store), reinforcing confidence in their purchase decision.
- Seeing the colours in real-life settings helps potential buyers feel more secure in their choices.

Purchase and creation

- The omnichannel purchase process allows consumers to buy both online and in-store, ensuring accessibility.
- Packaging enhances the experience, providing a complete set of tools, making the setup effortless and user-friendly.
- Templates and guidance make creative projects approachable, reducing complexity and increasing consumer confidence.

Evaluation and sharing

- Consumers reflect on their experience, with the option to leave reviews and feedback, contributing to brand credibility.
- Social sharing and word-of-mouth are powerful drivers of engagement, as users showcase their results, inspiring others.

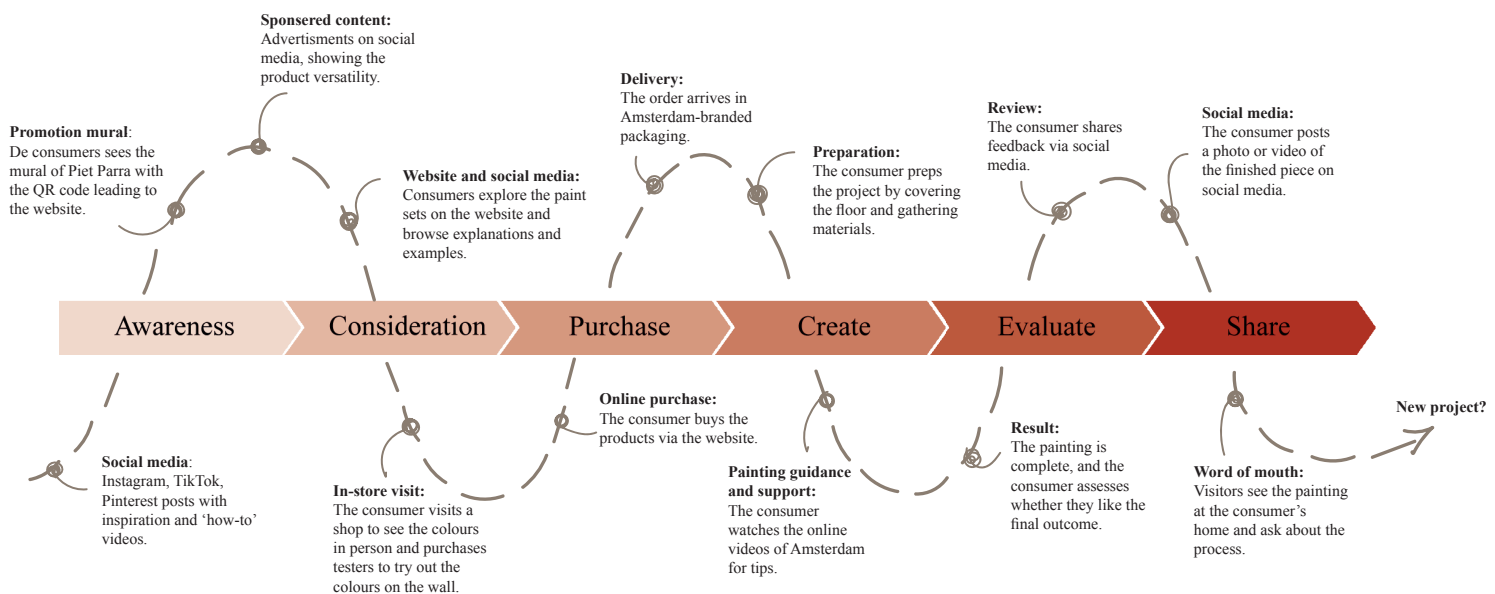


Figure 55: Brief customer journey.

So...

Implications for marketing & product development

- Strong social media presence is key for visibility and engagement.
- Clear guidance and tutorials are essential to reduce complexity and increase confidence.
- Seamless purchase experience (online and offline) enhances accessibility.
- Encouraging user-generated content boosts organic promotion and credibility.

This customer journey ensures that Creative Wall Paint is not just a product but an experience, making creativity in home decor inspiring, accessible, and shareable.



Validation

This chapter analyses the validation of the PSS concept through **user validation** and **innovation sweet spot**. Successful innovations arise at the intersection of three key dimensions: **desirability**, **viability**, and **feasibility**, collectively known as the **innovation sweet spot**.

8.1 User validation

To ensure that the PSS concept aligns with the expectations and preferences of its target audience, a user validation process was conducted. This involved **reaching out to two previous interviewees to gather their feedback** on several updated elements of the product.

During this validation, participants were presented with the new packaging design, an updated colour range, and a detailed explanation of the PSS concept and tools. Additionally, ideas for potential collaborations were shared to gauge their interest and reactions.

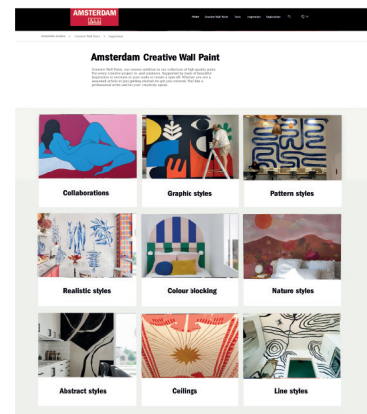
8.1.1 Insights



Initial feedback on the ‘standard’ packaging design (featuring a single creative option with green) revealed confusion, as the artwork did not include green. To address this, a new design with four smaller creative options was introduced, making the possibilities clearer and more engaging.

Participants responded positively to the nine distinct inspiration styles, allowing them to focus on their personal preferences. *“I love graphic art, but dislike abstract so now I know where to search”*.

The three brush levels were well received, providing clear guidance.



Regarding digital platforms, a website was preferred over an app due to app fatigue. Instagram and YouTube were seen as the best sources for inspiration and tutorials.

Providing the right brushes alongside the paint was seen as a valuable addition, ensuring consumers have the correct tools for their projects. Those investing in high-quality paint also preferred using high-quality brushes, improving both the painting process and results.

The Piet Parra set was particularly well received, with participants expressing that it felt legitimate rather than like copying or plagiarism. One remarked, *“It doesn’t feel like stealing an artwork because he created it with this intention, I would love to make this in my home!”* This reinforces the value of artist collaborations, making the concept more accessible and authentic for consumers.

So...

Overall, the concept strongly motivated participants to start painting, offering clarity on possibilities and processes. Additionally, artist collaborations were highly appealing, as they provided a guided yet personal approach, making recreating artwork feel authentic rather than copied.

8.1.2 Benefit segmentation and USPs

One key segment is driven by a passion for **creative experimentation**. These consumers are drawn to Amsterdam All Acrylics for its reputation in empowering artistic expression and its **product cross-category compatibility**. With Creative Wall Paint, they gain the ability to explore unique patterns, murals, and colour combinations. They value high-quality paints and tools, such as brushes and guides, which aligns perfectly with their desire for individuality and artistic exploration, making the product an extension of Amsterdam's creative ethos.

For others, **aesthetic appeal** is the primary motivator. These consumers are attracted to the bold, trendy colours and consistent quality that Amsterdam All Acrylics is known for. Creative Wall Paint enhances their ability to create visually harmonious and impactful designs, through stencils and colour mixing that reflect their personal style. By offering products that balance functionality with artistic sophistication, the brand supports their vision of stylish and refined interiors.

Personalisation and self-expression are significant drivers for another segment. These consumers select Amsterdam All Acrylics because it enables them to create unique and meaningful environments. Creative Wall Paint amplifies this by offering guidance through inspiration projects, examples and customizability to translate personal visions into wall art. This connection between product and individuality strengthens their loyalty to the brand.

Some consumers are motivated by the **social and emotional impact** of their projects. They favour Amsterdam All Acrylics and Creative Wall Paint for the opportunity to recreate art of famous artists. Sharing these creations on social platforms not only validates their efforts but also enhances the emotional connection they have with their spaces, making their projects deeply rewarding.

Finally, a segment values **ease and accessibility**. Creative beginners, these consumers look to Amsterdam All Acrylics for simple, step-by-step instructions and beginner-friendly tools. Visual tutorials and sets empower them to confidently take on creative projects, ensuring that the process remains approachable and enjoyable. By prioritising ease of use, the brand reinforces its commitment to supporting all levels of creativity.

By addressing these varied motivations, Creative Wall Paint can align its offerings to meet the diverse needs of its audience. Combining functional reliability with artistic aspirations ensures the product resonates with its target market. Additionally, the emphasis on inspiration, education, and user-friendly tools creates an accessible entry point for those new to creative painting, solidifying the brand's appeal to a wide range of consumers.

8.2 Innovation Sweet Spot

The three dimensions, desirability, viability and feasibility, are essential for driving impactful innovation for several reasons. First, they mitigate risks associated with launching new solutions by ensuring a balanced approach that aligns user needs, business goals, and technical realities. Second, they accelerate learning for teams, organisations, and companies by providing a structured framework to test, iterate, and refine ideas more effectively. Finally, they lead to outcomes that are not merely incremental improvements but genuinely innovative solutions that push boundaries and add significant value (Lewrick et al., 2020).

8.2.1 Desirability

The desirability of Creative Wall Paint lies in its ability to meet the needs and aspirations of its target audience: **Creative Home Improvers**. This group values self-expression and seeks accessible tools to personalise their living spaces, see conclusion Chapter 2 for JTBD's. The product is designed to inspire creativity and empower users to achieve professional-looking results, even without prior artistic experience.

Consumer interest in this product was validated through surveys and interviews. The findings indicate a strong appeal for its unique positioning as a creative alternative to traditional wall paints or wallpapers. Features such as the vibrant colour palette, stencil sets, and artist-quality pigments resonant particularly well with individuals looking to elevate their homes through DIY projects. Additionally, the concept of turning walls into art aligns with trends in interior design, where personalisation and bold statements are highly valued.

To enhance desirability, the product will be marketed with the theme *“Feel like a professional artist”* which aims to build confidence in the user while emphasising accessibility. Educational content, such as tutorials and collaborations with interior stylists, further supports this goal by showing consumers how to use the product effectively. Furthermore, partnerships with influencers, artists, and design-focused platforms add to the product’s aspirational value, making it appealing to both experienced creatives and those new to DIY wall projects. By addressing the emotional and functional needs of its audience, Creative Wall Paint establishes itself as a desirable product that inspires creativity, self-expression, and pride in the results. This ensures that the product not only attracts interest but also builds a loyal customer base.

8.2.2 Viability

Ensuring the financial viability of Creative Wall Paint is essential for Royal Talens, as the product must cover costs while generating sustainable revenue. The financial projections indicate a positive trajectory, but challenges exist due to the company’s lack of prior experience in this market and reliance on a market push strategy.

Cost structure and investments

- Production costs are manageable, as existing machinery can be used, eliminating the need for major capital investments.
- However, packaging requires additional investments, influencing the overall cost structure.
- Marketing expenses are allocated to influencer collaborations, inspiration, and educational efforts to enhance product visibility and engagement.

Revenue projections and sales assumptions

Confidential (Appendix)

Challenges and risks

- Sales forecasts remain uncertain, as Creative Wall Paint is new to the market with no historical sales data.
- The success of the product relies on consumer adoption, requiring patience and continuous engagement.
- Differences in consumer purchasing behaviour (in-store vs. online) could impact projected revenues.
- Conclusion

The financial model suggests that Creative Wall Paint has strong revenue potential, but its viability depends on effective market execution. Given this structure, the break-even point is projected around September–October 2027, approximately 19 months after product launch. This timeline reflects the initial investment recovery period and the time needed to establish a stable sales trajectory.

8.2.3 Feasibility

Royal Talens is well-positioned to introduce Creative Wall Paint, leveraging its expertise in high-quality paint production and strong distribution network. The company’s proven track record in manufacturing ensures smooth integration into its portfolio, with existing filling machines capable of handling production and packaging. Since September 2024 Royal Talens has launched a Business to Consumer (B2C) website, this distribution is new to them and with the expansion of Amsterdam with Creative Wall Paint, errors can occur.

Collaboration with marketing and retail partners is a major strength, ensuring targeted promotion and consumer awareness in the Interior DIY market. Resources have been allocated to drive adoption, maximising the product's reach and impact.

The paint formulation has been developed and meets the requirements for both indoor and outdoor use, though long-term durability testing is still ongoing. Pigment quality and production processes have been approved, with further optimisations planned. However, a significant challenge lies in the creation of content, murals, educational materials, and website development. This will demand continuous time and effort from Royal Talens, requiring a sustainable strategy for managing content production.

A well-prepared salesforce is crucial for success, as they are the first point of customer (for Royal Talens this means, business to business) interaction (Kuester et al., n.d.). While they can drive new product success, misalignment can hinder adoption (Atuahene-Gima, 1997). To ensure effective sales, Royal Talens must train and support its team with clear product positioning, retail strategies, and incentives.

Despite these challenges, Creative Wall Paint benefits from a solid operational foundation, tested processes, and strong partnerships.

Conclusion

The evaluation of Creative Wall Paint through the Innovation Sweet Spot framework confirms that the product successfully balances desirability, viability, and feasibility, though it does not achieve perfect alignment in all areas.

The desirability of the concept is strong, as it meets the needs of Creative Home Improvers, who seek accessible ways to personalise their spaces. Consumer validation through surveys and interviews confirms that the product positioning and creative inspiration elements resonate well. However, ongoing content creation and educational efforts are necessary to further support user confidence.

From a viability perspective, financial projections indicate a positive trajectory, with manageable production costs and a premium pricing strategy. However, uncertainty remains due to the lack of historical sales data in this segment, making long-term financial performance dependent on consumer adoption and marketing effectiveness.

The feasibility of production is well supported by existing manufacturing infrastructure, eliminating the need for major investment in machinery. However, challenges exist in the creation of supporting content, murals, and educational materials, which require significant ongoing effort.

Reflection on the Innovation Sweet Spot

The visual representation in Figure 56 highlights that desirability, viability, and feasibility are closely aligned but not perfectly overlapping. This reflects the real-world complexity of innovation, where a product may strongly meet market demand but still face operational or financial uncertainties. The small gaps indicate that some challenges remain, particularly in market adoption and content scalability, but these can be addressed through continued strategic development and refinement.

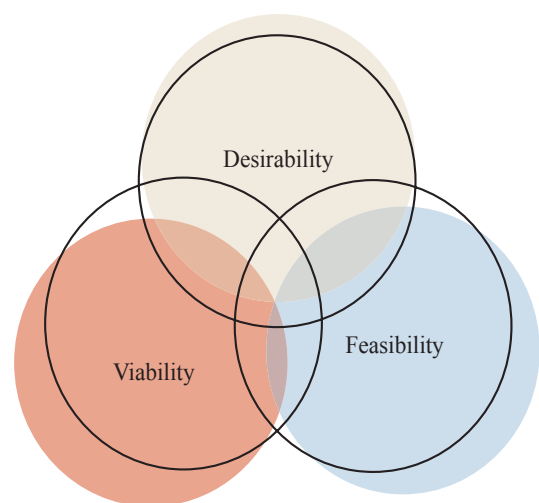


Figure 56: Projected innovation sweet spot



Growth opportunities

Growth opportunities have been outlined to identify the potential directions Amsterdam could expand into with the PSS concept. By analysing these opportunities, Royal Talens can strategically position Creative Wall Paint to not only meet current market demands but also anticipate future demands.

9. Growth opportunities

Expanding points of sale

To grow the presence of Creative Wall Paint, it is essential to broaden its availability beyond the current art supply stores and select retailers. Introducing the product to more hardware stores, interior design shops, and even lifestyle concept stores could help reach a wider audience. This diversified retail strategy allows the brand to cater to different consumer touchpoints, including hobbyists, DIY enthusiasts, and interior decorators.

International expansion

Looking beyond the Dutch market, Royal Talens could introduce Creative Wall Paint to international audiences. This step requires adapting the concept to local consumer preferences and trends, which may vary across regions. For instance, markets with a strong DIY culture or growing interest in personalised home design, such as Germany, the UK, or the United States, would be ideal candidates for expansion. Building partnerships with international retailers and leveraging Royal Talens' established global presence in the art supply sector could facilitate smoother market entry.

These steps align with the brand's mission to inspire creativity while responding to evolving consumer needs and trends. Establishing a strong foothold in the domestic market will provide the insights and resources needed to scale these growth initiatives successfully.

Outdoor usage

While the focus of this report has primarily been on indoor applications, the potential for outdoor use represents a promising growth opportunity for Amsterdam's Creative Wall Paint. Outdoor projects typically involve larger surfaces, such as fences, large building facades, corporate buildings, sports clubhouses, or playground walls. These applications not only require more paint but also open doors to impactful, community-focused projects that align with Royal Talens' mission of inspiring creativity.

Key target audiences for outdoor applications include:

- Street artists, who align closely with Royal Talens' current DNA and creative ethos.
- Community initiatives, where groups collaborate to beautify neighbourhoods, such as transforming bland or neglected spaces into collective art pieces.

That said, the target audience has shown interest in outdoor painting as well:

"I would definitely love to paint something fun on my shed outside, or even the fence," - Interview 6.

Despite the strong potential, outdoor use of Creative Wall Paint poses unique challenges. The variety of surfaces and exposure to weather conditions require additional testing to ensure durability and quality. As the paint must demonstrate resilience against sun, rain, wind, and temperature fluctuations to meet Amsterdam's high standards. Currently, the paint has not undergone long-term testing on outdoor surfaces, which is vital to conduct evaluations before launching this application. Introducing the product prematurely could damage Royal Talens' reputation for high-quality, reliable products.

To explore the feasibility of outdoor use, collaborations with professional mural artists could serve as a testing ground. By granting access to a variety of outdoor surfaces, artists could use the paint to create murals, providing practical insights into its performance. These projects could also serve as valuable promotional content, showcasing the versatility and quality of Creative Wall Paint through videos and social media posts shared by both the artists and Amsterdam's channels. Monitoring these outdoor murals over the course of a year would generate critical data on the paint's durability under diverse weather conditions. Such insights would inform the refinement of the product for outdoor use, ensuring it aligns with the high standards of Royal Talens and Amsterdam All Acrylics.



International launch

Royal Talens **aims to launch the wall paint internationally**. It is essential to tailor strategies that align with the unique cultural, economic and regulatory landscapes of each region. **Which countries** should the PSS-concept be enrolled next will be explained in this chapter.

10.1 Approach advise

Expanding into international markets **requires adapted strategies rather than a one-size-fits-all approach**. Cultural, economic, and regulatory differences demand localised positioning to ensure relevance and acceptance (Hultink, 1997; Van Krach, 2017).

Successful global launches prioritise:

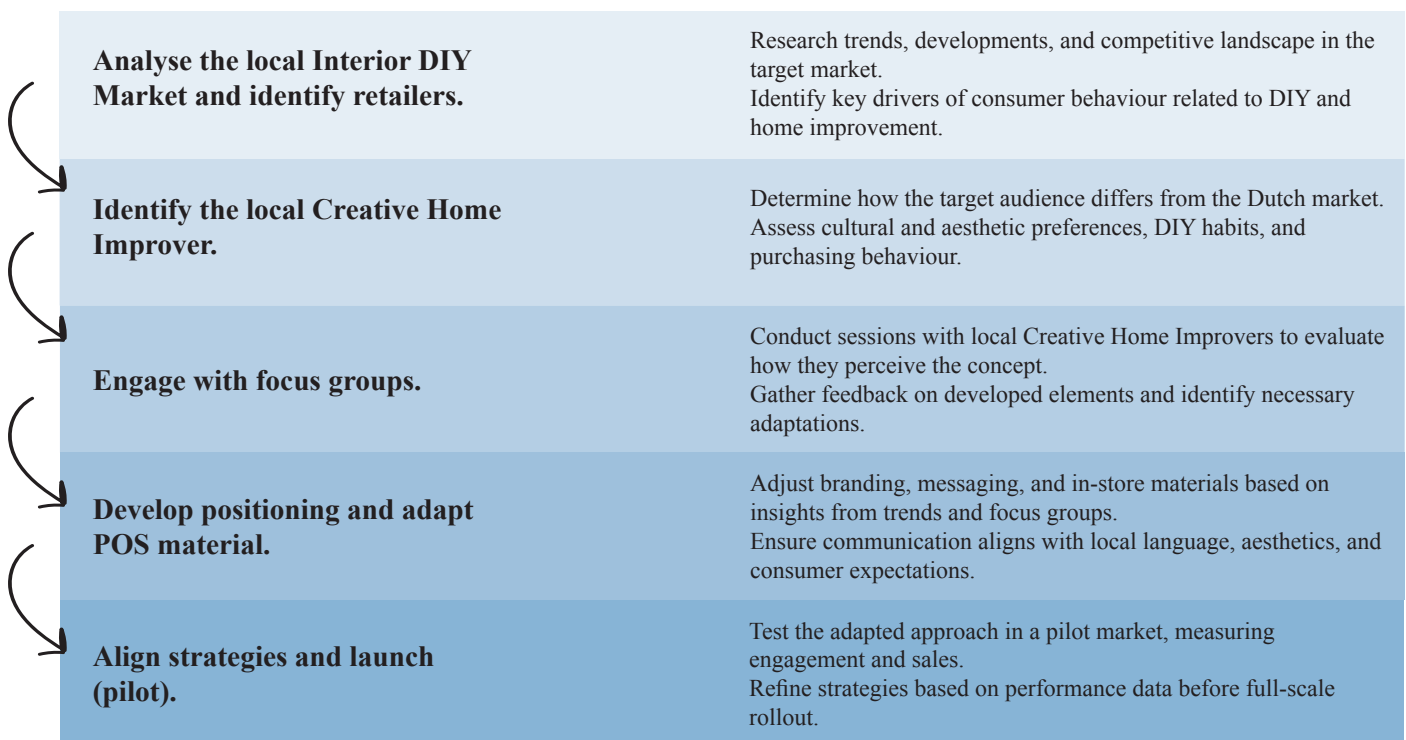
- Cultural adaptation: Aligning products and messaging with local values builds trust and increases adoption.
- Local partnerships: Collaborating with trusted entities provides market insights and credibility.
- Strategic positioning: Aligning with national priorities enhances relevance and long-term appeal.
- Trust-building: Establishing strong relationships with consumers, businesses, and regulators fosters loyalty.

A direct replication of the strategy outlined in this report would not guarantee success in other countries. Instead, adapting the concept to regional needs ensures sustainable market growth and integration (Krach, 2017; Calantone & Griffith, 2007).

Approach step-by-step advice

To successfully introduce Creative Wall Paint in new countries, a structured and phased approach is essential. The following steps outline how each country should tailor their strategy to ensure alignment with local markets and customer needs.

To ensure a successful international launch, local research must be conducted to align Creative Wall Paint with regional market dynamics and consumer preferences. The following steps are advised:



By following these steps, Creative Wall Paint can successfully enter new markets, ensuring it resonates with local consumers while maintaining brand identity.

10.2 Which countries?

The global Interior and DIY market presents significant opportunities for Creative Wall Paint, with key regions showing strong demand for home improvement, creative personalisation, and premium quality products. Based on market research and internal insights, the following countries are recommended for the phased rollout of Creative Wall Paint.

Phase 1: Expansion into Germany

Germany is one of Europe's largest and most stable DIY markets, with over 80 million residents and a strong culture of homeownership and investment in home improvement. German consumers prioritise high-quality, sustainable products, making the market well-aligned with the premium and creative positioning of Creative Wall Paint (Breuer & Spillecke, 2010).



- + Germany's strong economy and high purchasing power make it an attractive first step.
- + The existing DIY culture supports a creative and hands-on approach to interior decoration (Verified Market Research, 2024).
- + Geographic proximity to the Netherlands ensures efficient logistics and cultural alignment.
- + The local German marketing team consists of three full-time social media and content creators, providing a strong foundation for consistent content production.
- ! High competition in the German paint market requires a differentiated positioning strategy (Verified Market Research, 2024).
- ! German consumers are often more conservative in colour choices, requiring targeted marketing to communicate creative inspiration effectively.

So...

Germany should be the first international market due to its cultural proximity, economic stability, and strong DIY tradition. Success in Germany will also provide valuable insights and credibility for further expansion.

Phase 2: Expanding to the United Kingdom

The UK is a mature DIY market with a long-standing culture of home improvement and interior creativity. UK homeowners embrace bold design choices, making this market highly relevant for Creative Wall Paint (Statista, 2024b; Verified Market Research, 2024).



- + The UK's diverse housing styles and interest in creative home design align with the product's strengths.
- + A strong tradition of DIY culture encourages homeowners to take on personalised renovation projects.
- ! Price sensitivity in certain regions means that positioning must highlight the added value of creative and premium paint.
- ! The UK sales team is currently less enthusiastic, requiring internal alignment and success stories from the Netherlands and Germany to gain momentum.

So...

The UK should be the second expansion market, launched after successful validation in The Netherlands and Germany. Learnings from earlier launches will strengthen internal buy-in and support a structured entry strategy.

Phase 3: Long-term expansion into the United States

The USA offers immense potential, as DIY culture is deeply embedded in homeownership and renovation trends. American consumers value creative expression and are willing to invest in high-quality home improvement products (Verified Market Research, 2024).



- + The sheer market size and spending power create high revenue potential.
- + The strong DIY movement aligns with the product's creative and expressive appeal.
- + Large-scale home improvement retailers, such as Home Depot and Lowe's, dominate the sector, offering established retail sales channels.
- ! The US paint market is highly competitive, with established brands dominating retail spaces.
- ! Regional variations in consumer preferences require localised marketing approaches.

So...

The USA should be a long-term goal, pursued after securing a strong presence in Europe. Expansion should begin with targeted pilot regions, such as creative hubs like California and New York before scaling nationwide.

Exploring the Middle East as an explorative market

Although not initially considered, internal sales feedback highlights strong enthusiasm from Middle Eastern markets. The Interior DIY sector in the UAE and Saudi Arabia is rapidly growing, with a high demand for premium and creative home products ("State of the Market 2023: The Business of Interiors," 2023).



- + Strong local sales support could drive fast adoption and successful entry.
- + The interior market in Dubai and Saudi Arabia is thriving, aligning with the premium appeal of Creative Wall Paint.
- ! Market dynamics differ significantly from Western Europe, requiring more potential adjustments for localised strategies.

So...

The Middle East can serve as an explorative market to explore diverse consumer needs and positioning strategies and to investigate more options of Creative Wall Paint due to a different cultural background. The local sales team should assess which country presents the best entry point based on demand and strategic alignment.

Should France be included?

France is a large European DIY market, home to major retailers. However, French consumers tend to have a strong preference for local brands, and competition is intense (Santander, 2025).



- + Established DIY culture and strong home improvement market.
- ! Competitive market with strong local players.
- ! Cultural and linguistic differences require additional adaptation efforts localised strategies.

So...

France could be considered for later expansion, but Germany and the UK present more strategically viable first steps.

Conclusion

A phased and strategic expansion plan

By following a structured market entry strategy, Creative Wall Paint can expand efficiently and sustainably:

Start with Germany – Strong DIY culture, high spending power, and proximity to the Netherlands.

Expand to the UK – Build on success from Germany and leverage the UK's creative DIY market.

Scale to the USA – High potential but requires localisation and significant investment.

Pilot in the Middle East – Test strategies in a culturally distinct but fast-growing market.

Evaluate France for later expansion – Competitive but potentially viable in the long term.

This phased approach ensures that Creative Wall Paint enters markets with the best chances of success first, leveraging regional insights to refine global positioning and marketing strategies.

What
How

Conclusion deliver phase and key takeaways

Creative Wall Paint is more than just a product, it's a service-driven concept designed to inspire, educate, and empower consumers. By combining premium wall paint with tools, tutorials, and creative guidance, it makes artistic home projects more accessible. The packaging has been refined based on consumer insights, ensuring both functionality and inspiration.

To establish its place in the market, Creative Wall Paint is positioned in the upper-middle segment, balancing premium quality with accessibility. Pricing reflects consumer demand and competitive benchmarking, ensuring the product remains appealing while supporting brand perception.

Marketing efforts are focused on social media engagement, leveraging platforms like Instagram, Pinterest, TikTok, and YouTube to showcase inspiration and tutorials. A high-visibility mural with Piet Parra at Amsterdam Zuid will create buzz, while artist collaborations strengthen brand identity and credibility.

For international expansion, the first target is Germany, followed by the UK. The USA presents long-term potential, but significant investment is required. Meanwhile, the Middle East will be explored as a pilot market, with France as a possible future expansion.

From a feasibility perspective, Royal Talens' existing production infrastructure supports scalability, but adapting the salesforce for B2C and new retail environments is a key challenge. The break-even point is projected around September–October 2027, approximately 19 months after launch, assuming steady market adoption.



Conclusion

This final chapter summarizes the key findings and answering the research question in the **conclusion**, provides a timeline advise, reflects on **project limitations**, and offers final **recommendations** for Amsterdam's Creative Wall Paint. Followed by a **personal reflection** on the overall thesis journey.

Conclusion

Royal Talens aims to enter the wall paint market as part of its expansion into a new, larger factory, allowing for increased production capacity. However, the market is highly saturated, dominated by established players, and lacks differentiation in paint offerings. Moreover, Amsterdam is not a recognised name in this category, meaning its strengths and brand image are not fully utilised. Trend analysis highlights significant growth in the Interior DIY market, with a rising demand for personalisation. Amsterdam is already well-established in the art and DIY sector, known for its high quality, vibrant colours, and ease of use. By positioning the wall paint as a tool for creative expression rather than just full-wall coverage, Amsterdam can leverage its brand identity and tap into this growing trend.

The target audience, identified using the Mentality Model (Cosmopolitans and Post-Modern Hedonists) and the Big Five Personality Traits Model (Openness), consists of individuals with an open mindset, a willingness to take risks, and a strong interest in art and experience-based activities. Named Creative Home Improvers, they seek inspiration for creative projects, aim to express their unique style, and look for easy ways to transform and personalise their homes.

The goal of this report was to develop a **feasible, viable, and desirable** concept for positioning and launching Amsterdam's wall paint.

Insights from qualitative research

Semi-structured in-depth interviews revealed that professional mural artists are not the primary target group. Despite working on large surfaces, they often receive sponsored materials when commissioned, and most murals are created outdoors, where Amsterdam's wall paint has not yet been tested for long-term durability. While they would be interested in trying the paint due to their trust in the Amsterdam brand, this niche group does not align with Royal Talens' need for high-volume sales.

However, mural artists offer strong potential for collaboration in content creation and promotion. They would naturally use the paint, demonstrating its possibilities and techniques, which aligns with key needs of Creative Home Improvers: **inspiration** and **education**. This led to the marketing theme:

“Feel like a professional artist.”

Findings from qualitative research with Creative Home Improvers confirmed that they feel more confident in completing a project successfully when they receive guidance and inspiration. Professional artists possess these skills, and by bridging this gap, Amsterdam allows anyone to experience the feeling of being an artist.

The concept: product + service

The concept extends beyond just a product; it incorporates a service element that enhances the overall experience and differentiates from competition.

Product

In addition to the paint itself, essential tools were identified through interviews with both professional artists and Creative Home Improvers. Artists provided insights into what is needed for mural painting, while consumers highlighted their uncertainties and needs.

- **Packaging:** A transparent lid showcases the paint colour directly, maintaining consistency with Amsterdam's acrylic paint packaging.
- **Supporting tools:** Samples, tape, stencils/templates, brushes, rollers, and pattern rollers.
- **Colours:** 43 shades were selected based on trend analysis, consumer questionnaires, and qualitative research. Three trend colours will rotate seasonally (Spring/Summer & Autumn/Winter), creating fresh inspiration. While not always a necessity, Creative Home Improvers enjoy exploring these colours. To ensure feasibility, colours were chosen from Amsterdam's standard and expert range, minimising the need for new colour formulations.

Service

The service element consists of inspiration, motivation, and education, shaped by insights from consumer research:

- **Inspiration:** Visual examples showing how wall paint can transform a space, with diverse styles to match different tastes while maintaining Amsterdam's artistic identity. The presentation must remain visually strong and avoid a 'craft hobby' feel.
- **Motivation:** Encouraging consumers through inspiration, ego-driven engagement, and incentive-based actions.
- **Education:** Many consumers lack knowledge on how to approach a wall painting project, combine colours effectively, or mix their own shades. By providing clear guidance on mural techniques, colour mixing, and accessible DIY tools, the concept reduces perceived complexity and builds confidence. Artists can play a role in demonstrating these techniques, reinforcing Amsterdam's expertise in colour and artistic expression. Interior stylists could also be involved to support consumers in choosing harmonious colour combinations that sparks inspiration.

Distribution strategy

Confidential (Appendix)

Promotion strategy

An omnichannel promotion strategy is advised to reach the target audience. The AIDA concept should be used to maximise conversion.

Evaluating the concept

- The design of all concept elements was based on consumer insights, ensuring alignment with target audience needs and reinforcing **desirability**.
- **Feasibility:** The new factory enables large-scale production, and while Amsterdam's wall paint is still undergoing formulation testing, results so far are promising. However, the concept requires substantial content creation and support, which will be time-intensive for Royal Talens. Strategic collaborations can help ease this workload, though requires investment. The first adopters, according to the Consumer Adoption Model, will likely be individuals who need less detailed explanation, allowing time for further development of educational content.
- **Viability:** Confidential (Appendix)

International expansion

Royal Talens is eager to expand internationally, given Amsterdam's status as a globally recognised brand. To ensure a successful international launch, the concept must be **adapted to cultural preferences and market expectations**. Local focus groups with Creative Home Improvers should assess whether adjustments are needed in branding, messaging, or product presentation to optimise alignment with each market.

Closing remarks

In conclusion, concentric diversification presents challenges but remains economically viable, as the product aligns with the existing portfolio and allows for mutual cross-pollination. Creative Home Improvers can be inspired to explore professional or hobbyist artist products, while artists may also adopt the wall paint, creating synergy between consumer segments thus increasing sales.

Timeline advise

This timeline provides a structured approach for launching Creative Wall Paint, ensuring a strategic and phased rollout. The first six months focus on finalising product details, testing, and content strategy, followed by production, distribution, and brand awareness efforts in the next phase. The official launch is planned for early 2026, aligning with peak seasons for hardware and DIY stores. After launch, efforts will shift towards iterating, expanding sales points, and preparing for international growth, with Germany as the next key market. This step-by-step approach ensures a well-prepared market entry, maximising visibility and adoption.

Timing 0-6 months

Product	Final decision on colours together with lab, paint testing, starting outdoor tests, starting buy-in of tools, producing packaging and label.
Service	Create content strategies, start collaboration meetings with artists and interior stylists.
Launch	Building website, arranging pilot stores. Sales training.
International	Start talking with other countries, explain approach and share key insights report.

Timing 6-12 months

Product	Producing paint start distribution. Start outdoor tests with artists (capture this for content).
Service	Content creation and content in collaboration with artists and interior stylists.
Launch	Collaboration with artists for mural, creating buzz. At month 10 show sneak peeks.
International	Keep countries in the loop for learnings and starting elements of development.

12 months LAUNCH - Beginning 2026

- In pilot stores
- Website live
- Reveal mural + set
- Social media **BOOMING**

"In Spring and Autumn it is always busier in hardware/DIY stores. Spring is a great timing to launch this product."
- Expert in the hardware/DIY stores industry.

Timing 12-18 months

- Keep iterating
- Expanding point of sales
- Grow (online) visibility
- Prepare for new collaborations
- Investigate new trends
- Germany getting ready for launch
- Further develop tools, e.g. online colour wheel for colour combinations.

Limitations

Geographic focus

Due to focus on the Dutch market and consumers, the PSS concept can be too focussed on these leading to the potential of a lot of adoptions needed for launch in other countries.

Questionnaire respondents

The questionnaire was conducted via the Instagram platforms of Royal Talens and Amsterdam All Acrylics, which may have introduced bias, as respondents were already familiar with the brand and could have tailored their answers to increase their chances of winning the giveaway. Additionally, while the global respondent base provided insights for international expansion, the conclusions are based on a relatively small sample size.

Financial data

Lack of detailed financial data on market sales resulted in estimations about projected sales, revenues and profit.

Implementation challenges

Implementing services alongside products is a complex challenge. This thesis primarily focused on consumer adoption behaviour, with less emphasis on the logistical and operational complexities of implementing the proposed concept. Therefore a pilot should be launched to test all aspects in practice, assessing the model's feasibility, viability, and desirability once more for both consumers and partners involved in the PSS-concept.

Selection bias

Interviewees were selected via some criteria in our own circles, which made that these people sometimes already knew elements of the product idea which might have influenced their answers.

Recommendations

Have patience

Royal Talens is ambitious and hasty with product launches, but ensuring all elements are fully developed and well-executed is crucial. A strong, complete launch is preferable to a rushed, incomplete one.

Increase sample size

A larger sample size and a more quantitative approach would create insightful results to validate the findings and provide statistically significant insights.

Seek feedback and user validation

The concept is very trend and personality dependent, next to this is the success depending on the power of the online network. Therefore it is important to keep the (potential) target group in the loop and actively seek for feedback throughout the complete cycle of product development and launch. E.g. tests with the paint with potential consumers, tests with content, tests with the flow of the website, etc.

Investigate other promotion channels

Generating buzz is crucial for this concept, requiring continuous engagement and innovative promotional strategies. One potential avenue is sponsoring festivals where artists create murals, allowing for live content creation and organic brand exposure. This approach reinforces the product's artistic and non-mainstream appeal, keeping it fresh and relevant while reaching creative communities in an authentic way.

Personal reflection

This thesis project has been a valuable learning experience, pushing me to develop skills in project management, assertiveness, academic writing, and presentation. Taking full responsibility for the project was both challenging and rewarding, requiring me to plan effectively and maintain progress. While I managed this well, I sometimes struggled with the pressure of independent decision-making, and uncertainty occasionally held me back. However, I learned to trust my process and judgement. Academic writing remained a challenge, as I struggled with structuring my arguments concisely, making it harder to maintain a clear narrative. Despite these difficulties, this project has been an enriching and fulfilling experience, strengthening my ability to work independently, seek feedback, and stay committed to a long-term research process. The challenges I faced ultimately contributed to my personal and professional growth. The creation of the concept was an element I really liked and I cannot wait to start a creative wall paint myself, a little try out in Figure 57. Did I succeed to inspire you to create a wall paint? ;)



Figure 57: An artwork I made Photoshopped on the wall.

Thank you for reading!

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