

# Appendix

## Appendix

In this chapter, all the detailed definitions, tables, figures, snapshots, graphs concerning with the project.

- **Appendix A- Approved project brief**
- **Appendix B - Definitions & explanations**
- **Appendix C - Focus group design & tasks**
- **Appendix D - Qualitative analysis**
- **Appendix E - Quantitative survey**
- **Appendix F - SPSS Outputs**

# Appendix A: Approved project brief



TU Delft

## IDE Master Graduation Project

### Project team, procedural checks and Personal Project Brief

In this document the agreements made between student and supervisory team about the student's IDE Master Graduation Project are set out. This document may also include involvement of an external client, however does not cover any legal matters student and client (might) agree upon. Next to that, this document facilitates the required procedural checks:

- Student defines the team, what the student is going to do/deliver and how that will come about
- Chair of the supervisory team signs, to formally approve the project's setup / Project brief
- SSC E&SA (Shared Service Centre, Education & Student Affairs) report on the student's registration and study progress
- IDE's Board of Examiners confirms the proposed supervisory team on their eligibility, and whether the student is allowed to start the Graduation Project

#### STUDENT DATA & MASTER PROGRAMME

Complete all fields and indicate which master(s) you are in

Family name	Mogulla	IDE master(s)	IPD <input type="checkbox"/>	Dfi <input type="checkbox"/>	SPD <input checked="" type="checkbox"/>
Initials	V.S.Mogulla	2 <sup>nd</sup> non-IDE master			
Given name	Venkata Sai	Individual programme (date of approval)			
Student number	5776880	Medisign			
		HPM			

#### SUPERVISORY TEAM

Fill in the required information of supervisory team members. If applicable, company mentor is added as 2<sup>nd</sup> mentor

Chair	Dr. Ir. Ellis Van den Hende	dept./section	Design, Organisation and Strategy	<div>! Ensure a heterogeneous team. In case you wish to include team members from the same section, explain why.</div> <div>! Chair should request the IDE Board of Examiners for approval when a non-IDE mentor is proposed. Include CV and motivation letter.</div> <div>! 2<sup>nd</sup> mentor only applies when a client is involved.</div>
mentor	Ir. Sijia Bakker-Wu	dept./section	Design, Organisation and Strategy	
2 <sup>nd</sup> mentor				
client:				
city:	Delft	country:	The Netherlands	
optional comments	I have chosen my chair & mentor from the same department, as my chair, Dr. Ir. van den Hende, E.A. is specialized in the field of consumer perception and mentor, MSc. Bakker-Wu, S., for her expertise in FMCG and branding.			

#### APPROVAL OF CHAIR on PROJECT PROPOSAL / PROJECT BRIEF -> to be filled in by the Chair of the supervisory team

Sign for approval (Chair)

Ellis van den Hende

Digitally signed by Ellis van den Hende  
Date: 2024.02.28 12:24:35 +01'00'

Name Ellis van den HendeDate 28 Feb 2023Signature

#### CHECK ON STUDY PROGRESS

To be filled in by SSC E&SA (Shared Service Centre, Education & Student Affairs), after approval of the project brief by the chair. The study progress will be checked for a 2<sup>nd</sup> time just before the green light meeting.

Master electives no. of EC accumulated in total  EC

Of which, taking conditional requirements into account, can be part of the exam programme  EC

<input type="checkbox"/>	YES	all 1 <sup>st</sup> year master courses passed
<input type="checkbox"/>	NO	missing 1 <sup>st</sup> year courses

Comments:

Sign for approval (SSC E&SA)

Name

Date

Signature

#### APPROVAL OF BOARD OF EXAMINERS IDE on SUPERVISORY TEAM -> to be checked and filled in by IDE's Board of Examiners

Does the composition of the Supervisory Team comply with regulations?

YES	<input type="checkbox"/>	Supervisory Team approved
NO	<input type="checkbox"/>	Supervisory Team not approved

Comments:

Based on study progress, students is ...

<input type="checkbox"/>	ALLOWED to start the graduation project
<input type="checkbox"/>	NOT allowed to start the graduation project

Comments:

# Appendix A: Approved project brief



## Problem Definition

*What problem do you want to solve in the context described in the introduction, and within the available time frame of 100 working days? (= Master Graduation Project of 30 EC). What opportunities do you see to create added value for the described stakeholders? Substantiate your choice. (max 200 words)*

SMEs operating within FMCG focused on consumables concerning the Indian market, an emerging South Asian economy, often face challenges in establishing a robust brand identity due to limited resources and fierce competition. Due to a lack of their presence in the market, they fail to understand how brand identities can affect the purchase intention of a consumer. This in turn negatively effects their brand loyalty and market expansion.

This research seeks to understand the effect of an SME's brand identity on a consumer's purchase intention within the Indian market, which could benefit SMEs focused on this particular area(FMCG, Edibles). This could help small businesses understand the effect of their brand identities on purchase intention of consumers, which is vital for both the sales and expansion of the brand.

Source:

1. Odoom, R., Narteh, B. and Boateng, R. (2017), "Branding in small- and medium-sized enterprises (SMEs): Current issues and research avenues", Qualitative Market Research, Vol. 20 No. 1, pp. 68-89. <https://doi.org/10.1108/QMR-12-2015-0091>
2. Maheshkar, Chandan & Sharma, Vinod & Kapse, Manohar & Tiwari, Dr. (2018). Impact of Advertising on Branding in Small Towns and Villages of India. Ushus - Journal of Business Management. 17. 15-40. 10.12725/ujbm.45.2.

## Assignment

*This is the most important part of the project brief because it will give a clear direction of what you are heading for. Formulate an assignment to yourself regarding what you expect to deliver as result at the end of your project. (1 sentence) As you graduate as an industrial design engineer, your assignment will start with a verb (Design/investigate/Validate/Create), and you may use the green text format:*

Investigate how the brand identities affect the purchase intention of a food product from an Indian SME.

*Then explain your project approach to carrying out your graduation project and what research and design methods you plan to use to generate your design solution (max 150 words)*

My research plan for the project is as follows:

1. To analyze the current corporate branding landscape for SMEs through secondary research, conduct a literature review on existing branding culture within the SMEs and their impact on consumers.
2. Identify insights from the literature review & secondary research and, form an analysis, further prepare the questions for the interview and questionnaire.
3. Conduct interviews & questionnaires to understand the consumer's opinions, attitudes, and experiences towards the brand.
4. Evaluate an SME with a possible extension of a case study to understand the topic further.
5. Conducting a coding exercise from the interviews & questionnaire and form a conclusion regarding consumer perception concerning SMEs.
6. State the findings and form a conclusion based on primary & secondary research.



Name student Venkata Sai Mogulla

Student number 5,776,880

## PROJECT TITLE, INTRODUCTION, PROBLEM DEFINITION and ASSIGNMENT

Complete all fields, keep information clear, specific and concise

Project title Consumer perception of a SME's brand based on their brand identities.

*Please state the title of your graduation project (above). Keep the title compact and simple. Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.*

## Introduction

*Describe the context of your project here; What is the domain in which your project takes place? Who are the main stakeholders and what interests are at stake? Describe the opportunities (and limitations) in this domain to better serve the stakeholder interests. (max 250 words)*

Whether you're a one-person band or a huge organization, a strong marketing strategy plan is critical for a company's success. The rise of SMEs within the FMCG sector focused on edibles in the Indian market, an emerging South Asian economy; SMEs require effective branding. But to effectively brand a company, one of the critical factors we need to know is how to influence a consumer's buying intention. And brand identities play a vital role in affecting this purchase intention.

This graduation project investigates how brand identities influence the purchase intention of an edible product manufactured by an Indian SME. The results could benefit the SMEs within this field of interest as it would help them brand better and more efficiently. Possible limitations of this project could be, for example, that as it is focused on small businesses, its outcome might not be suitable in scenarios concerning more giant corporations.

→ space available for images / figures on next page

# Appendix A: Approved project brief

### Project planning and key moments

To make visible how you plan to spend your time, you must make a planning for the full project. You are advised to use a Gantt chart format to show the different phases of your project, deliverables you have in mind, meetings and in-between deadlines. Keep in mind that all activities should fit within the given run time of 100 working days. Your planning should include a kick-off meeting, mid-term evaluation meeting, green light meeting and graduation ceremony. Please indicate periods of part-time activities and/or periods of not spending time on your graduation project, if any (for instance because of holidays or parallel course activities).

Make sure to attach the full plan to this project brief. The four key moment dates must be filled in below

Kick off meeting

22 Feb 2024

Mid-term evaluation

22 Apr 2024

Green light meeting

20 Jun 2024

Graduation ceremony

22 Jul 2024

In exceptional cases (part of) the Graduation Project may need to be scheduled part-time. Indicate here if such applies to your project

Part of project scheduled part-time

For how many project weeks

Number of project days per week

Comments:

### Motivation and personal ambitions

Explain why you wish to start this project, what competencies you want to prove or develop (e.g. competencies acquired in your MSc programme, electives, extra-curricular activities or other).

Optionally, describe whether you have some personal learning ambitions which you explicitly want to address in this project, on top of the learning objectives of the Graduation Project itself. You might think of e.g. acquiring in depth knowledge on a specific subject, broadening your competencies or experimenting with a specific tool or methodology. Personal learning ambitions are limited to a maximum number of five. (200 words max)

By undertaking this research project, I wish to learn and understand the skill or branding more in detail, as it is one of the key factors in establishing a company and creating a loyal consumer base. I also wish to equip SME's focused on manufacturing edible FMCG goods with the knowledge of how their brand identities could influence the purchase intention of a consumer.

I aspire to become an entrepreneur in India after my graduation within the field of FMCG and focus on frozen edible products, as it gives me a chance to kick start my entrepreneurial aspiration while increasing the quality of edible products available in the market.

### Project Planning

The Gantt chart, titled 'PROJECT PLANNING', displays a timeline from February to July. The top row shows the months, and the second row shows the days of the month. Below this, a 'PROJECT WEEK' row indicates weeks 1 through 23. The chart tracks several activities: 'Kick-off meeting' (Feb 22), 'Mid-term evaluation' (Apr 22), 'Green light meeting' (Jun 20), and 'Graduation ceremony' (Jul 22). Other activities include 'Part of project scheduled part-time' (Feb-Mar), 'For how many project weeks' (Mar-Apr), 'Number of project days per week' (Apr-May), 'INTERVIEWS & QUESTIONNAIRE' (Apr-May), 'EVALUATION CASE STUDY' (May-Jun), and 'Final presentation' (Jul 22). The chart uses color-coded bars to represent the duration of each activity.

Beginning the graduation project, I want to dive into a few existing SMEs and better understand how to work with branding. I will record that information and see if they have a recurring pattern. This could help discover the common branding identities they use and how they affect their sales, which could be later helpful in the interview phase. I will also do a literature study to form an initial understanding and prepare an informed set of questions for both the interview and the questionnaire in the analysis phase.

I will design and conduct interviews with people from the target consumer segment. To get a broader perspective on how these brand identities affect the purchase intention of a consumer of an SME food product, I would also like to conduct interviews outside the target consumer segment for a broader understanding. After collecting the data, I will prepare a case study on an SME that successfully captured its consumers' attention using its brand identity so I know how to move on after the midterm presentation.

After the midterm presentation, I will work on conducting the case study. I will also start to analyze and code the interviews and the case study as soon as it finishes to understand and investigate more regarding the purchase intention, as stated in the research question. In the end, I will create and form a final conclusion based on my primary and secondary research findings and deliver an in-depth project report stating my findings and conclusions.

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## Appendix B: Definition & explanations

Premium definition: There are many definitions and interpretations on what premium is but if we look at the Kapferer's definition of premium as opposed to luxury in his characteristic poetic and prophetic 'Frenglish':

"Premium is the reward for hard work and is fundamentally associated with effort and achievement, placing it within the realm of the bourgeoisie. It stands in structural and symbolic opposition to aristocratic luxury. Premium is chosen rationally for its excellence, whereas luxury is chosen for hedonism and vanity. Premium is comparative, while luxury is superlative." (Kapferer and Bastien,.2017) developed a model illustrating the positioning and relationships between three brand types: luxury, premium, and fashion (see Figure 1). Although fashion has not been previously discussed in other literature on premium branding and will not be further discussed here, (Kapferer and Bastien,. 2017) argue that it is often semantically confused with premium and luxury. Fashion used to be synonymous with luxury (as only wealthy individuals could afford new items before they were worn out), but this changed in the 20th century, as products beyond life's basic necessities became accessible to the masses.

Price as thr basis for product classification:

Although price is excluded from the premium definition in literature review, the positioning of premium and related classes is mainly determined by price. Price serves as the most concrete indicator of a product's positioning, conveying the intentions of the stakeholders regarding

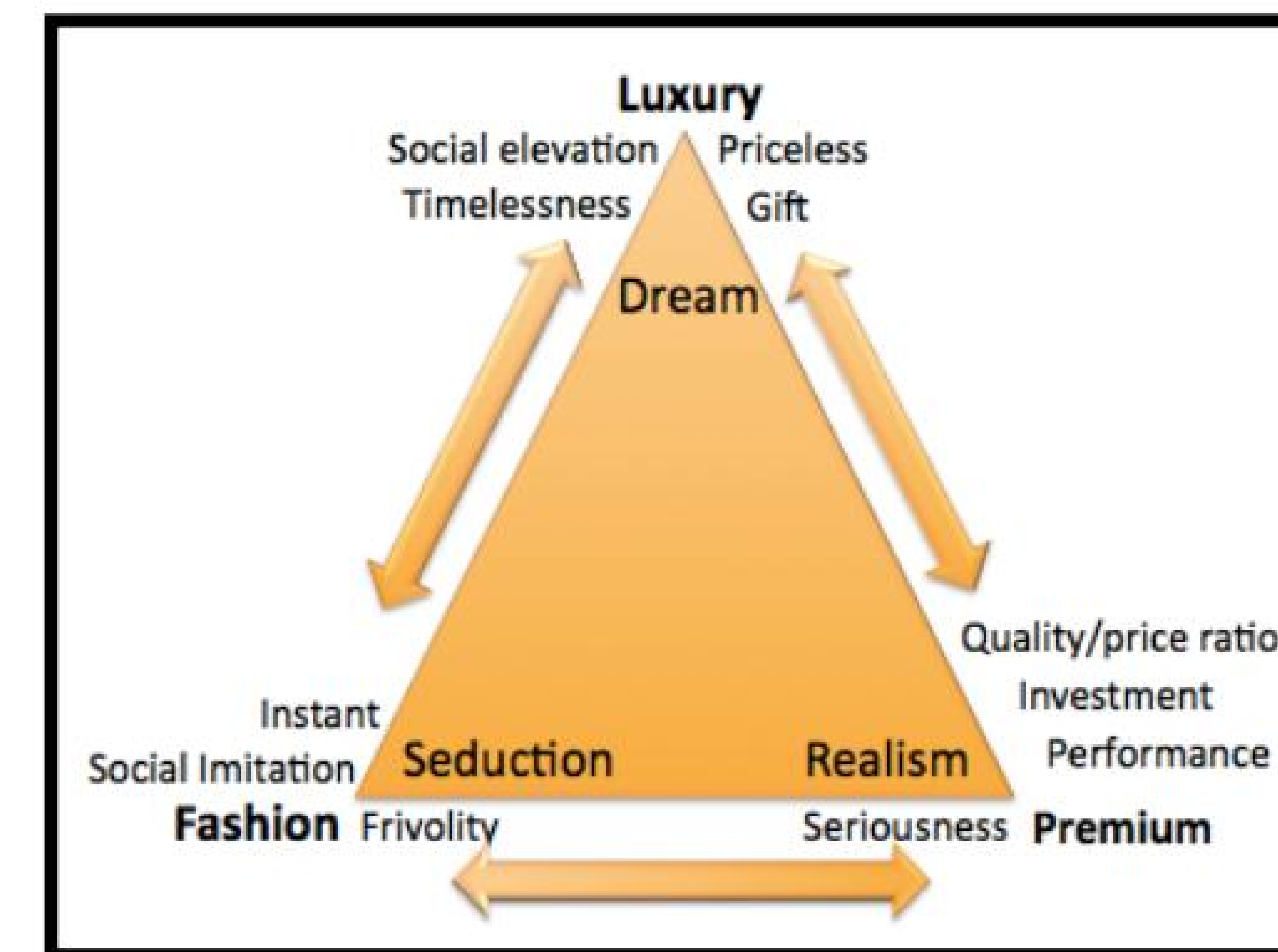


Figure 1: Kapferer and Bastien's graphical representation of premium positioning as opposed to luxury and fashion.

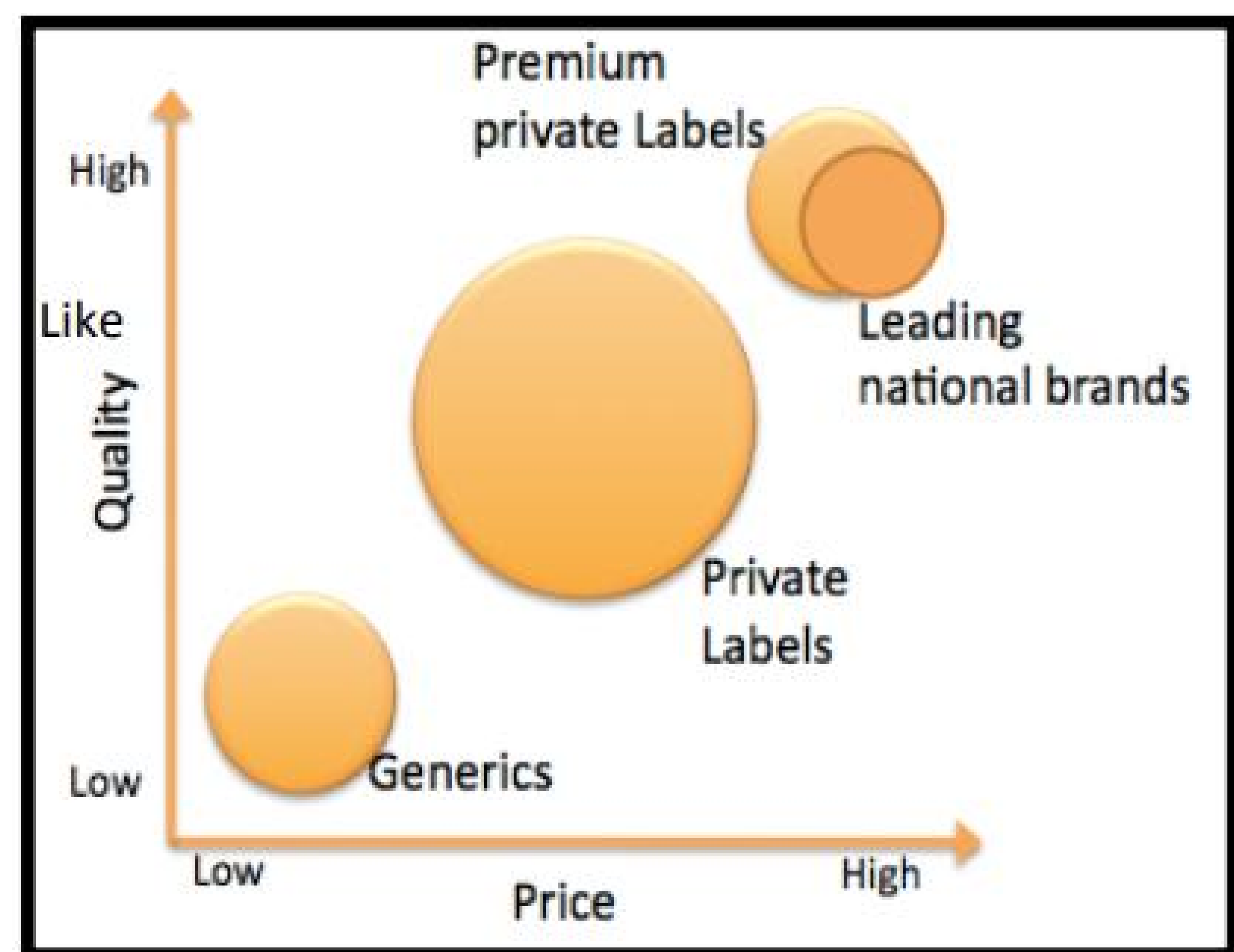
whether they want the product to be perceived as expensive. It is also the most effective measure to communicate value to consumers. Everyone has a specific opinion on a product's worth, and monetary value provides a precise way to express and compare this opinion to other products.

Other measurement options are less concrete and informative. For instance, examining market share or sales numbers does not sufficiently reflect the premium perception of packaging. A product might sell well due to being extremely cheap and widely distributed, or it might sell poorly because it is only available in a few exclusive stores, being of high quality and thus too expensive for most consumers.

Huang and Huddleston (2009) created a graph measuring product classes based on price and quality.

This graph is insightful and addresses the need to evaluate products based on quality. Their graph shows premium private label products overlapping and even exceeding the quality of national brand counterparts, a point also noted by Richardson et al. (1994).

In Huang and Huddleston's model, leading premium national brands are positioned at the same level as premium private label brands. Opinions on premium's position and exact terminology clearly differ, but it is a matter of semiotics. As Kapferer and Bastien (2009) stated, the categories are porous, their boundaries permeable, but their core remains clear. To limit semiotic confusion and promote coherence, this research emphasizes that the premium positioning of packaging is solely based on price.



*Figure 2: Premium private labels as compared with national brands and private labels and generics by Huang and Huddleston.*

This graph is insightful and addresses the need to evaluate products based on quality. Their graph shows premium private label products overlapping and even exceeding the quality of national brand counterparts, a point also noted by Richardson et al. (1994).

In Huang and Huddleston's model, leading premium national brands are positioned at the same level as premium private label brands. Opinions on premium's position and exact terminology clearly differ, but it is a matter of semiotics. As Kapferer and Bastien (2009) stated, the categories are porous, their boundaries permeable, but their core remains clear. To limit semiotic confusion and promote coherence, this research emphasizes that the premium positioning of packaging is solely based on price.

Classification of premium:

For coherent communication, overview, and research purposes, this project classifies FMCG brands relevant to packaging design companies. The focus is on premium brands, the second tier of brands. Category-leading national brands and high-end line extensions of A-brands are often categorized as premium brands. These brands lead their categories through commercial efforts (marketing and sales) and innovation in product and packaging. The ranking for this positioning is primarily based on pricing, as detailed in appendix. The five brand classes are described on the following page, with illustrations for the most relevant luxury and premium brands.

### 1. Luxury Brands

Luxury brands are unique, low-volume producers that go beyond the typical price-quality-convenience equation. These products are often of high quality but are priced extraordinarily high due to their status-enhancing appeal. Luxury items are typically bought to elevate one's status and showcase wealth, or given as prestigious gifts, rather than for functional use.

### 2. Premium Brands

Category-leading national brands are often referred to as premium brands, also known as A-brands. However, this project distinguishes between regular A-brands and true premium brands, including the premium line extensions of A-brands. These premium brands excel in their categories through strong commercial efforts, such as marketing and sales, and through continuous product and packaging innovation.

### 3. Premium private labels

Products are high-quality consumer goods produced by or on behalf of retailers, often priced similarly to or even higher than leading national brands. Huang and Huddleston (2009) describe these products as crafted to compete directly with top national brands, offering consumers a real alternative. These premium labels are sometimes only available during seasonal sales, such as at Easter or Christmas. Laaksonen and Reynolds (1994) emphasize that these products are designed to provide consumers with a genuine brand choice in the marketplace.

### 4. Private label brands

Often referred to as store brands or house brands, are non-durable products that are owned and branded by retailers whose main focus is on distribution rather than manufacturing (Collins, Dodd, & Lindley, 2003; Richardson et al., 1994). These brands usually offer a less expensive option compared to national premium brands and are sold under the retailer's own name.

### 5. Budget private labels

These brands are among the most cost-effective products in supermarkets. They are designed to offer the lowest-priced alternatives within their categories. Supermarkets leverage these budget brands to position themselves as providing better value for money compared to their rivals.

## Appendix B: Reason for choosing product category

The two product categories have been chosen as they were the two most consumed categories in India. These product categories are further expected to grow representing their potential in the market. This information is presented in the following figures.

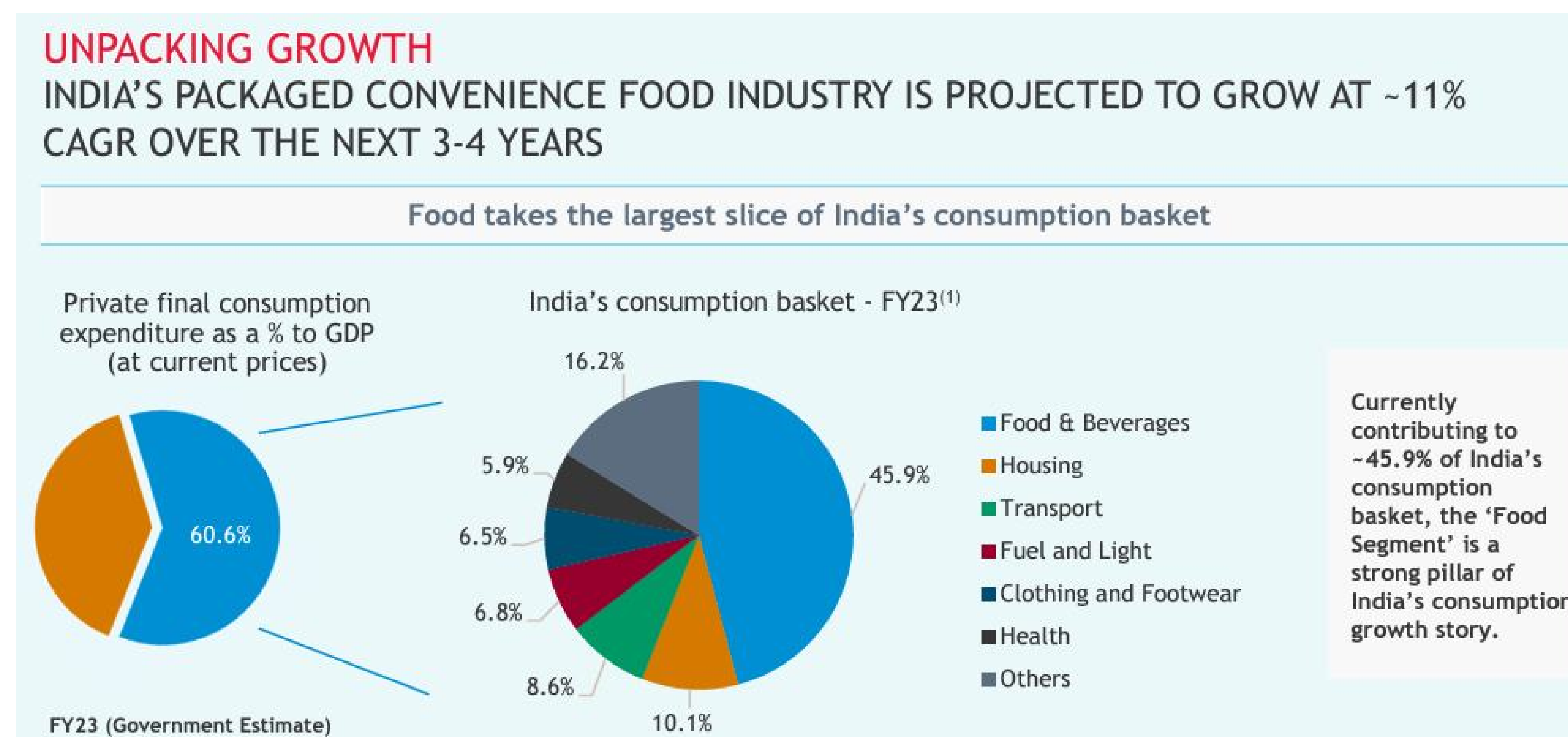


Figure 3: Growth chart of Indian food products sector.

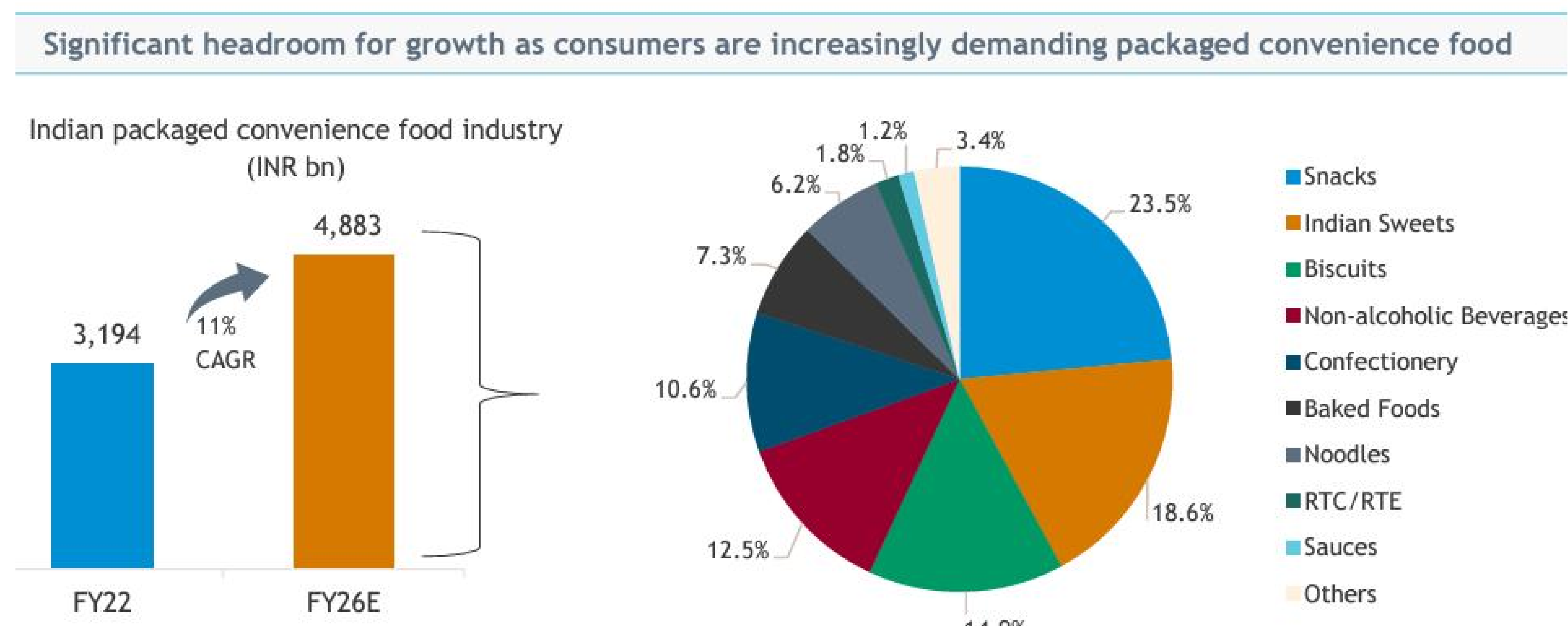


Figure 4: Growth chart of Indian food products sector, with a clear category wise separation and percentage

# Appendix C: Focus group design

## Focus Group Session Design: Premium Food Packaging (Chips and Packaged Indian Sweets)

### Objective:

To gather consumer insights from India on the existing premium packaging design for two product categories—chips and packaged Indian sweets. Focusing on key brand elements such as **color**, font, logo, and illustrations, and how the **composition of these elements influence** their perception of premium quality.

### Session Overview

- **Duration:** 90 minutes
- **Participants:** 8-12 individuals (target demographic: consumers who regularly purchase premium snack foods and sweets)
- **Materials Needed:**
  - 8 different chip packaging designs (shown digitally)
  - 8 different packaged Indian sweets designs (shown digitally)
  - Recording devices for capturing feedback (Microsoft teams call)

### Session Breakdown (90 Minutes Total)

#### Part 1: Chips Packaging (45 minutes)

1. **Introduction (5 minutes):**
  - Welcome participants and provide an overview of the session.
  - Explain that the focus group will explore their perceptions of premium packaging for chips and packaged Indian sweets.
2. **Chips Packaging: Introduction to Designs (3 minutes):**
  - Present the 8 chip packaging designs.
  - Allow participants a few minutes to visually inspect the designs.
3. **Chips Packaging: Categorization Task (10 minutes):**
  - Ask participants to categorize the 8 designs into three groups:
    1. **Authenticity:** Packaging that feels genuine and true to its roots or heritage.
    2. **Differentiation:** Packaging that stands out and is distinct from other brands.
    3. **Superior Quality:** Packaging that conveys a sense of high-end, premium quality.
  - Encourage them to explain their choices, focusing on elements like **color**, font, logo, and illustrations.
4. **Chips Packaging: Group Discussion (7 minutes):**
  - Discuss overlapping or conflicting opinions about the categorization.
  - Probe further into why certain designs were chosen for specific categories.
5. **Chips Packaging: Ranking Task (10 minutes):**
  - Ask participants to rank the 8 designs from most to least premium, considering **color**, font, logo, and illustrations.
  - Facilitate a brief discussion where they compare and explain their rankings.
6. **Chips Packaging: Wrap-Up (5 minutes):**
  - Summarize key insights from the chips packaging session.

#### Part 2: Packaged Indian Sweets Packaging (45 minutes)

1. **Introduction to Sweets Packaging Designs (3 minutes):**
  - Present the 8 packaged Indian sweets designs.
  - Allow participants a few minutes to visually inspect the designs.
2. **Sweets Packaging: Categorization Task (10 minutes):**
  - Similar to the chips task, ask participants to categorize the 8 sweets designs into:
    1. **Authenticity**
    2. **Differentiation**
    3. **Superior Quality**
  - Focus on how cultural elements might play a role in their categorization, particularly in the context of Indian sweets.
3. **Sweets Packaging: Group Discussion (7 minutes):**
  - Discuss the categorizations and the reasoning behind them.
  - Explore whether the perception of premium quality differs between the chips and sweets categories.
4. **Sweets Packaging: Ranking Task (10 minutes):**
  - Ask participants to rank the 8 sweets designs from most to least premium, focusing on brand elements like **color**, font, logo, and illustrations.
  - Facilitate a brief discussion on the rankings and the cultural significance of certain design elements.
5. **Sweets Packaging: Wrap-Up and Overall Summary (5 minutes):**
  - Summarize the key insights from both the chips and sweets packaging sessions.
  - Open the floor for any final thoughts or observations.
  - Thank participants for their time and input.

### Key Considerations

- Ensure time management is strict to cover both categories within the 90-minute session.
- Encourage open discussion but keep the focus on brand elements like **color**, font, logo, and illustrations.

## Appendix C: Brands displayed for focus group settings - product category (chips)



Figure 5: Seven other sample brands along with "Kettle studio"

## Appendix C: Brands displayed for focus group settings - product category (sweets)



Figure 6: Seven other sample brands along with “Berfila”

# Appendix C: Snapshots of focus group tasks & results

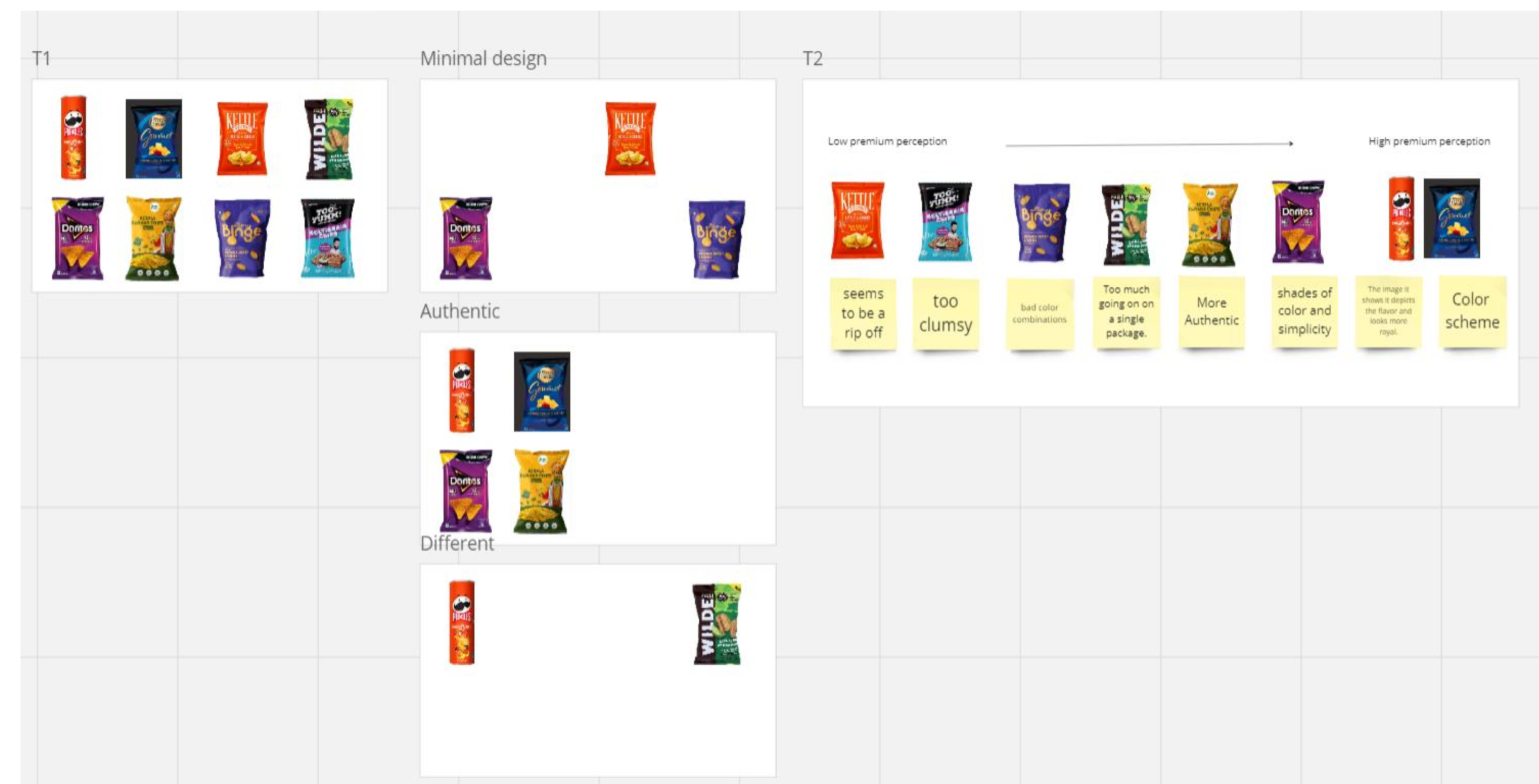


Figure 7: Tasks given to focus group 1.

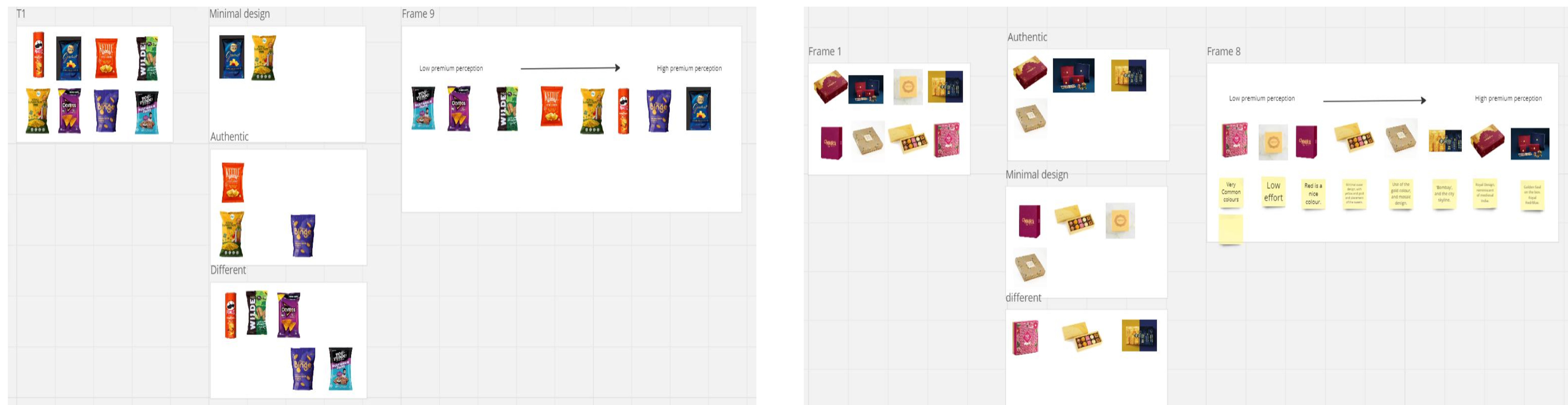


Figure 8: Task results from focus group 2 Product cat 1 (Left) cat 2 (Right).

# Appendix C: Snapshots of focus group tasks & results

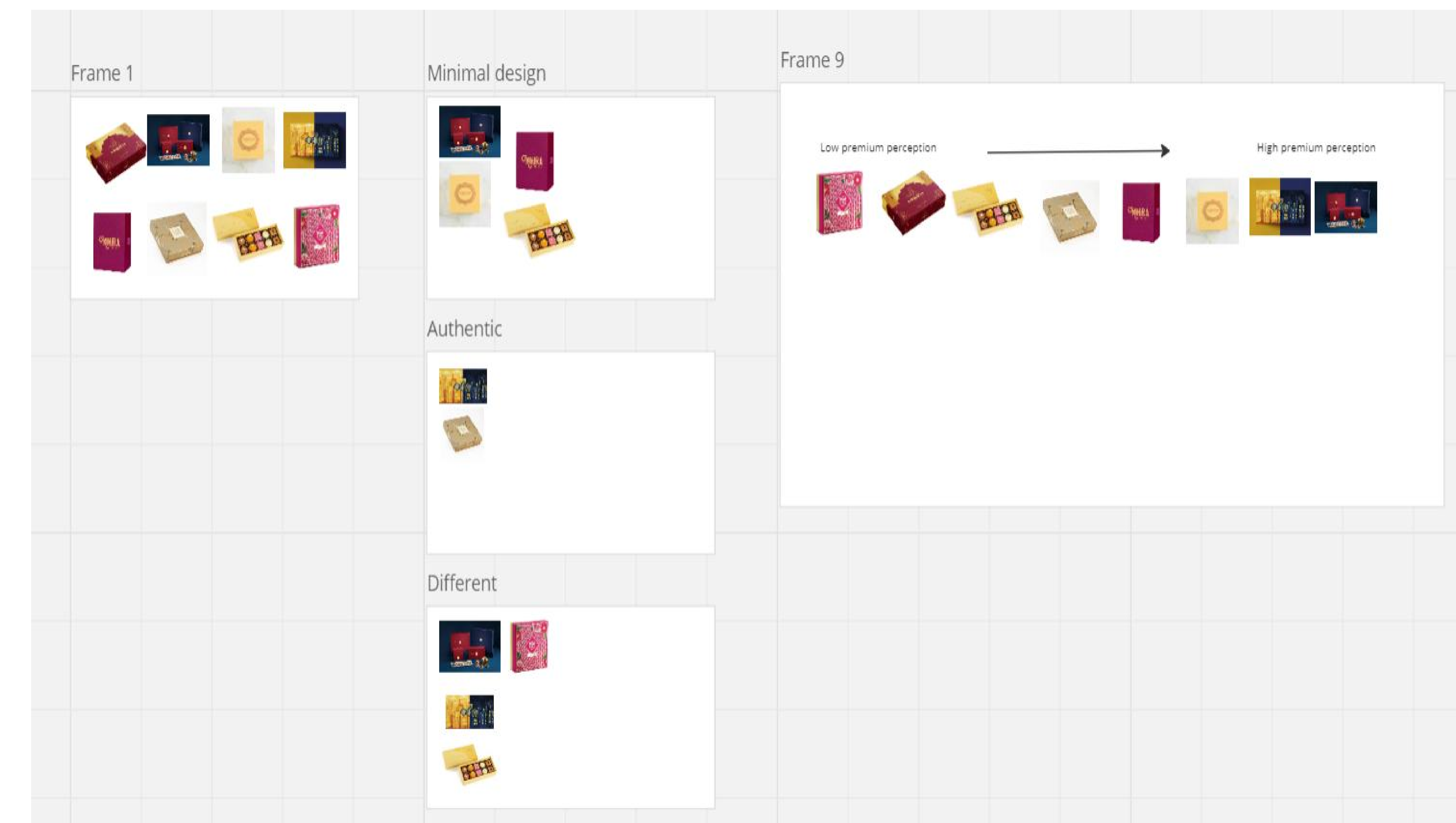
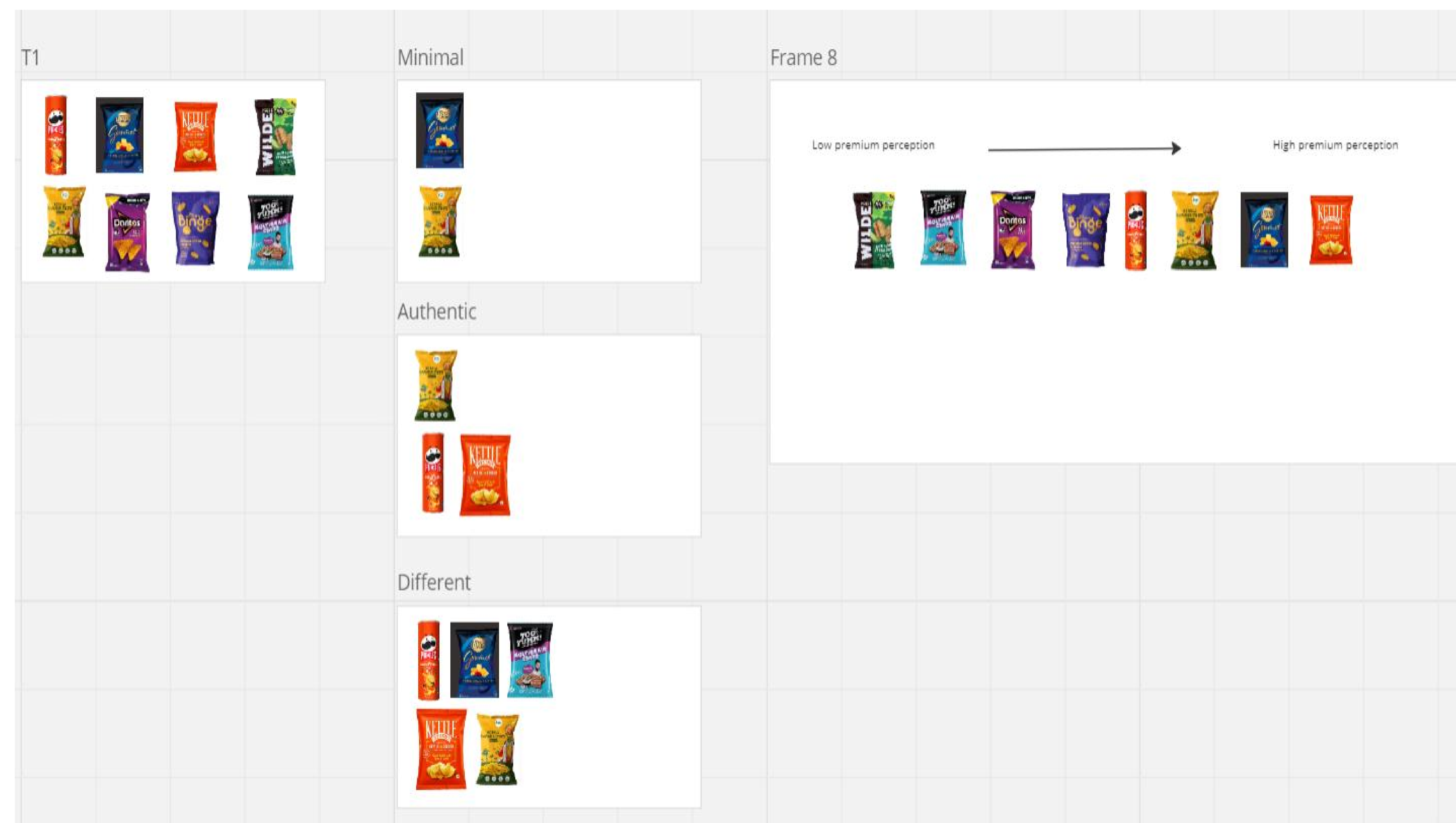


Figure 9: Task results from focus group 3 Product cat 1 (Left) cat 2 (Right).

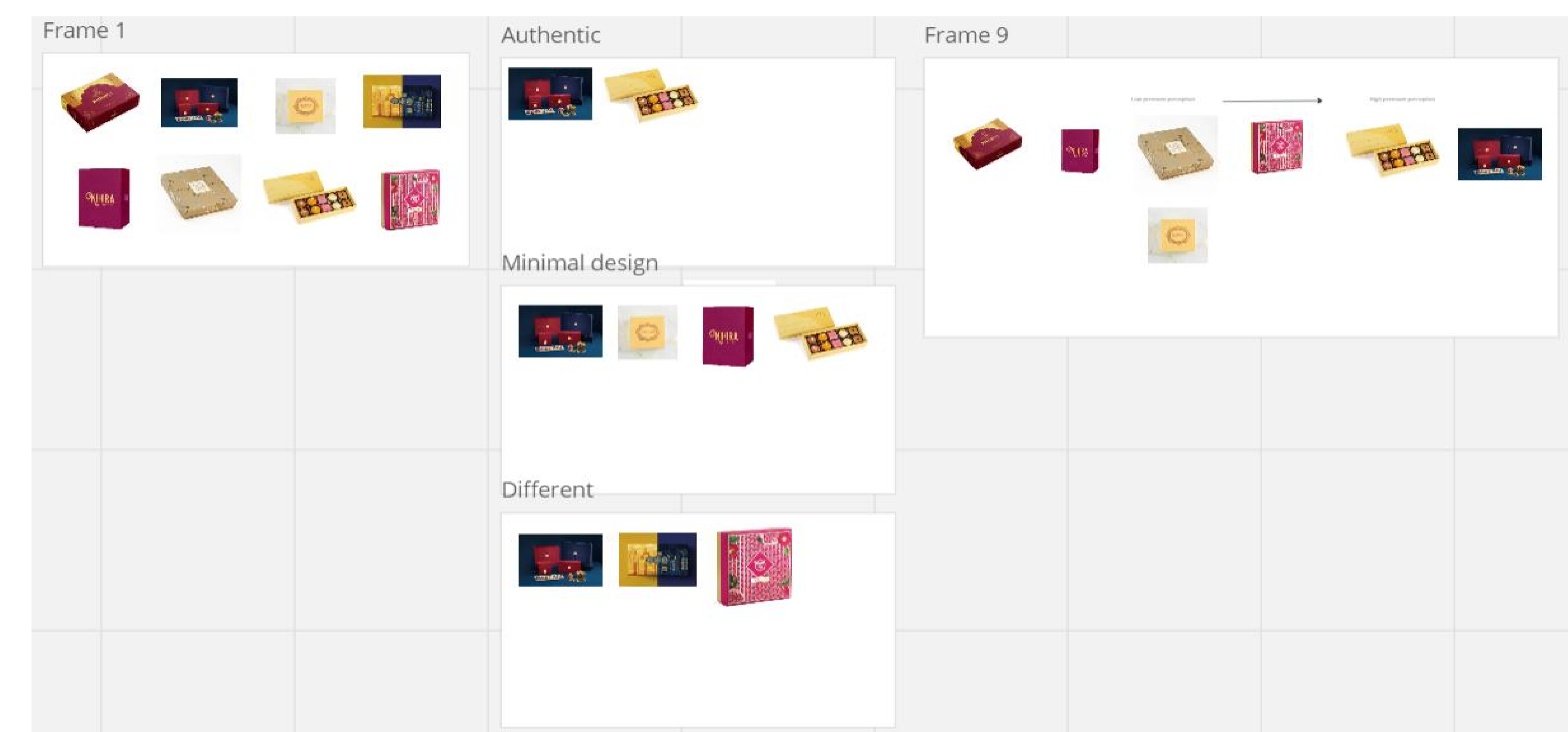
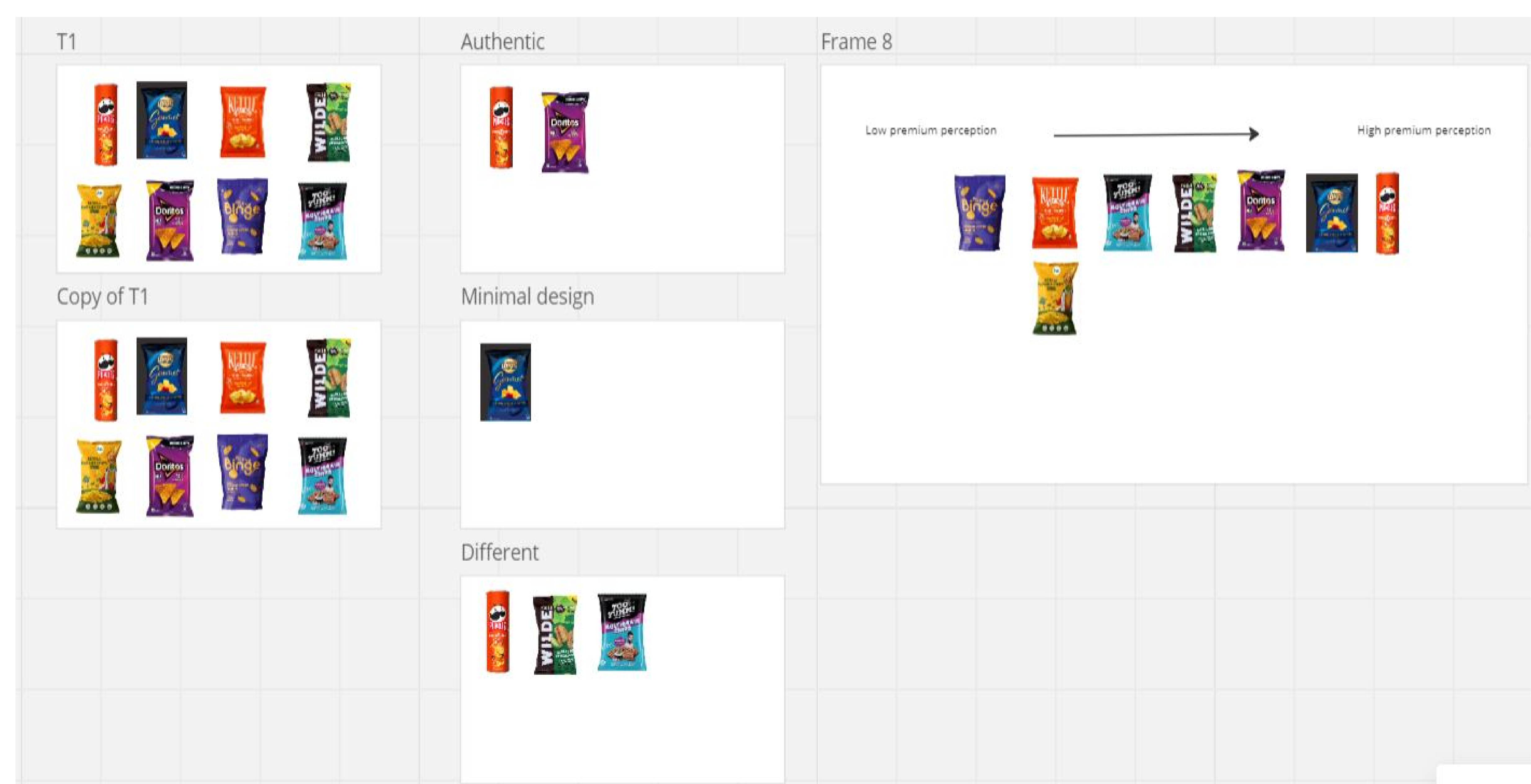


Figure 10: Task results from focus group 4 Product cat 1 (Left) cat 2 (Right).

# Appendix D: Snapshots of initial grouping of codes from focus groups.



Figure 11: Initial grouping of the codes obtained from the transcripts of the focus groups.

## Appendix D: Initial layout of guidelines from focus group insights.

### PREMIUM PERCEPTION

Invoking a sense of added value by using the following cues:

#### LOGO

Original, Real, Trustworthy

- Logo unique to its brand, and small in size to give a niche look.

#### ILLUSTRATIONS

Unique, Noticeable, Stands  
apart

- Putting in effort to design the elements to be subtle, deep and tell a story.
- Display of bold claims and labels to catch the eye of a consumer.

#### FONT

Serious, Authentic

- using bold and unique fonts to stand apart from competition.

#### COLOR

Superior quality, Contrasting

- Usage of innovative colors for a more differentiated and authentic look.
- Usage of matt finish colors for a premium feel.

Figure 13: First layout and formation of guidelines

## Appendix D: Initial layout of guidelines from focus group insights.

### PREMIUM PERCEPTION

Invoking a sense of added value by combining & using the following guidelines:

	1. Color	2. Logo	3. Illustrations	4. Font
Authenticity	<ul style="list-style-type: none"><li>• Matt finish colors are more authentic &amp; premium.</li></ul>	<p>Logos that are minimal and small are confident and authentic.</p>	<ul style="list-style-type: none"><li>• Custom illustrations like sketches give out an authentic look.</li></ul>	<ul style="list-style-type: none"><li>• Serious font (Upper case) is more trustable and genuine.</li></ul>
Differentiation	<ul style="list-style-type: none"><li>• Innovative colors give the product a unique appeal to the consumer.</li></ul>	<ul style="list-style-type: none"><li>• Logo contrasting from the background catch the attention and is differentiated from competition.</li></ul>	<ul style="list-style-type: none"><li>• Illustrations of different labels make them different from their rivals.</li></ul>	<ul style="list-style-type: none"><li>• Bold font along with uppercase is classic and different.</li></ul>
Superior quality	<ul style="list-style-type: none"><li>• Pastel colors are seen as luxury and fine quality by consumers.</li></ul>	<ul style="list-style-type: none"><li>• Logo which is crafty and has a theme instead of regular logo is seen as expensive and higher quality</li></ul>	<ul style="list-style-type: none"><li>• Illustrations which tell story as seen as higher quality as they are perceived to be high effort.</li></ul>	<ul style="list-style-type: none"><li>• Font in line with the theme of the package is seen as more expensive and superior quality.</li></ul>

Figure 14: Second iteration of guidelines

## Appendix D: Final layout of guidelines from focus group insights.

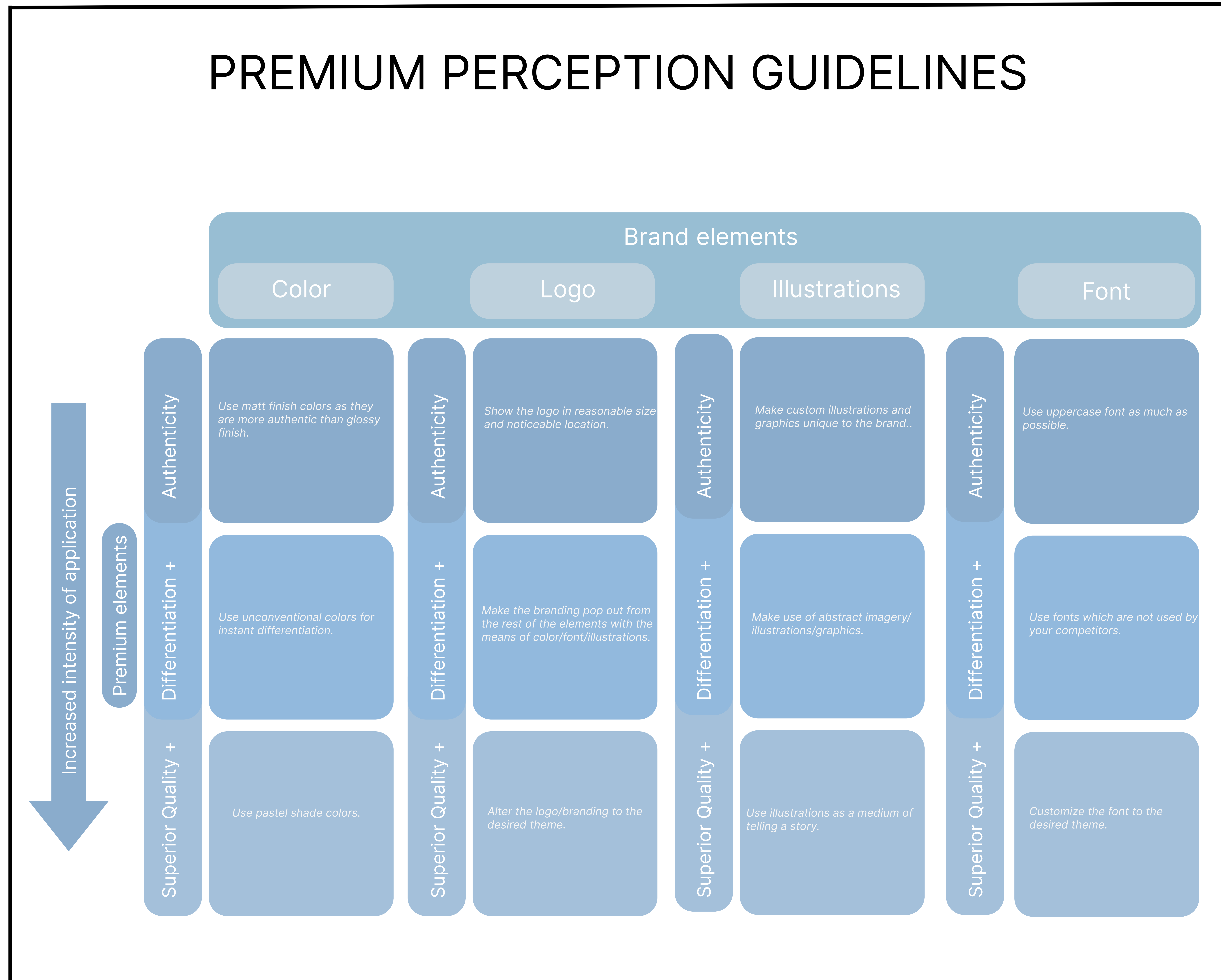


Figure 15: Final iteration of guidelines from literature review and focus groups

## Appendix E: Four different redesigns for between-subjects survey.



Figure 16: Snapshot of brands shown for survey group 1



Figure 17: Snapshot of brands shown for survey group 2




Figure 18: Snapshot of brands shown for survey group 3



Figure 19: Snapshot of brands shown for survey group 4

## Appendix E: Snapshots of survey questions.


Rank the six packages according to your premium perception below, based only on these six packaging images you see here:



Assign numbers 1 to 6 to the packaging images above, with 1 being the most premium, and 6 the least premium. Assign the numbers according to your personal perception.

Wilde
Lays
Kettle Studio
Kerala Banana Chips
Doritos
Binge

Kettle Studio Package:



How low/mid/high is the price of this Kettle Studio packaging according to you?

Figure 20: Snapshot of Survey

How low/mid/high is the price of this Kettle Studio packaging according to you?

	Low	.	Mid	.	High
Price range	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How premium are the elements in the above kettle studio packaging?

	Not Premium	.	Mid range	.	Premium
Logo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Illustrations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Font	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Color	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Do you think this Kettle Studio packaging is:

	Fully Disagree	.	Neutral	.	Fully Agree
Different	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Superior Quality	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Authentic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Submit

Figure 21: Snapshot of Survey

# Appendix F: SPSS outputs for within subject effects.

Tests of Within-Subjects Effects							
Measure: MEASURE_1							
Source		Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Premiumness_ranking	Sphericity Assumed	101.933	5	20.387	6.987	.000	.194
	Greenhouse-Geisser	101.933	4.410	23.116	6.987	.000	.194
	Huynh-Feldt	101.933	5.000	20.387	6.987	.000	.194
	Lower-bound	101.933	1.000	101.933	6.987	.013	.194
Error (Premiumness_ranking)	Sphericity Assumed	423.067	145	2.918			
	Greenhouse-Geisser	423.067	127.880	3.308			
	Huynh-Feldt	423.067	145.000	2.918			
	Lower-bound	423.067	29.000	14.589			

Figure 22: Snapshot of within subject effect of design 1

Tests of Within-Subjects Effects							
Measure: MEASURE_1							
Source		Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Premiumness_ranking	Sphericity Assumed	145.867	5	29.173	11.157	.000	.278
	Greenhouse-Geisser	145.867	4.311	33.832	11.157	.000	.278
	Huynh-Feldt	145.867	5.000	29.173	11.157	.000	.278
	Lower-bound	145.867	1.000	145.867	11.157	.002	.278
Error (Premiumness_ranking)	Sphericity Assumed	379.133	145	2.615			
	Greenhouse-Geisser	379.133	125.033	3.032			
	Huynh-Feldt	379.133	145.000	2.615			
	Lower-bound	379.133	29.000	13.074			

Figure 24: Snapshot of within subject effect of design 3

Tests of Within-Subjects Effects							
Measure: Premium							
Source		Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
ranking	Sphericity Assumed	116.466	5	23.293	8.340	.000	.229
	Greenhouse-Geisser	116.466	4.713	24.714	8.340	.000	.229
	Huynh-Feldt	116.466	5.000	23.293	8.340	.000	.229
	Lower-bound	116.466	1.000	116.466	8.340	.007	.229
Error(ranking)	Sphericity Assumed	391.034	140	2.793			
	Greenhouse-Geisser	391.034	131.952	2.963			
	Huynh-Feldt	391.034	140.000	2.793			
	Lower-bound	391.034	28.000	13.966			

Figure 23: Snapshot of within subject effect of design 2

Tests of Within-Subjects Effects							
Measure: MEASURE_1							
Source		Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Premiumness_ranking	Sphericity Assumed	171.178	5	34.236	15.735	.000	.352
	Greenhouse-Geisser	171.178	3.825	44.757	15.735	.000	.352
	Huynh-Feldt	171.178	4.478	38.226	15.735	.000	.352
	Lower-bound	171.178	1.000	171.178	15.735	.000	.352
Error (Premiumness_ranking)	Sphericity Assumed	315.489	145	2.176			
	Greenhouse-Geisser	315.489	110.912	2.844			
	Huynh-Feldt	315.489	129.864	2.429			
	Lower-bound	315.489	29.000	10.879			

Figure 25: Snapshot of within subject effect of design 4

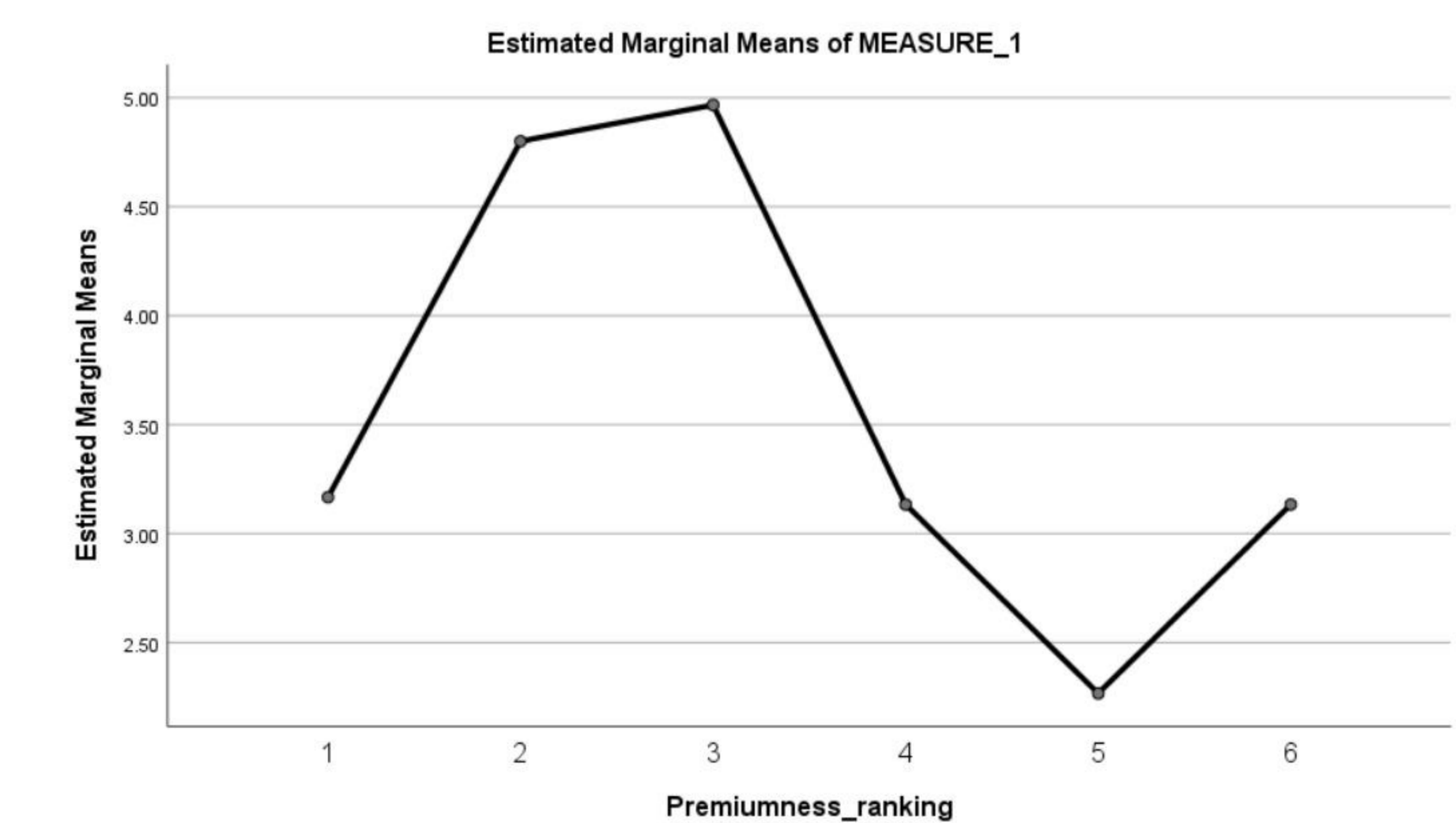
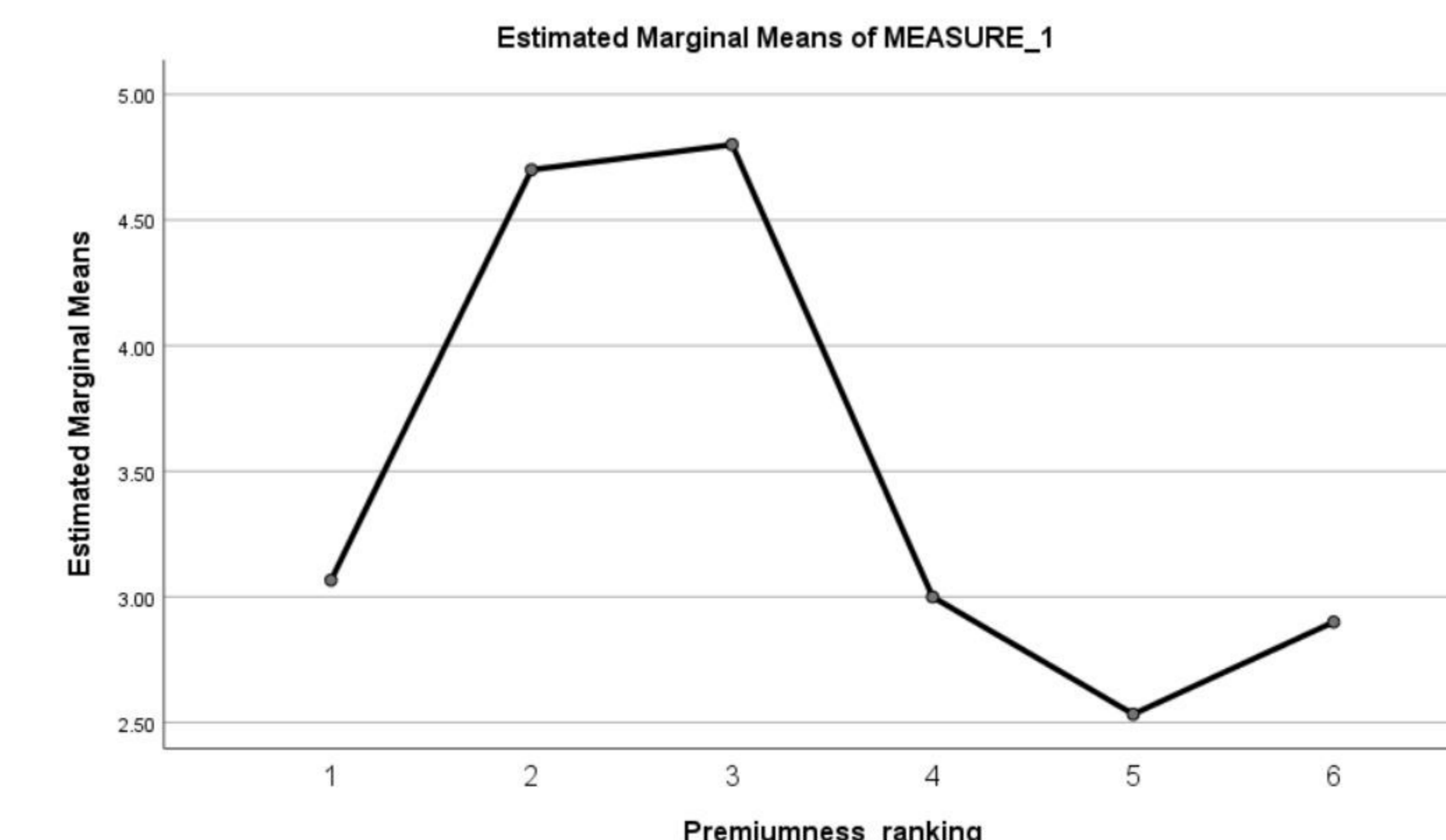
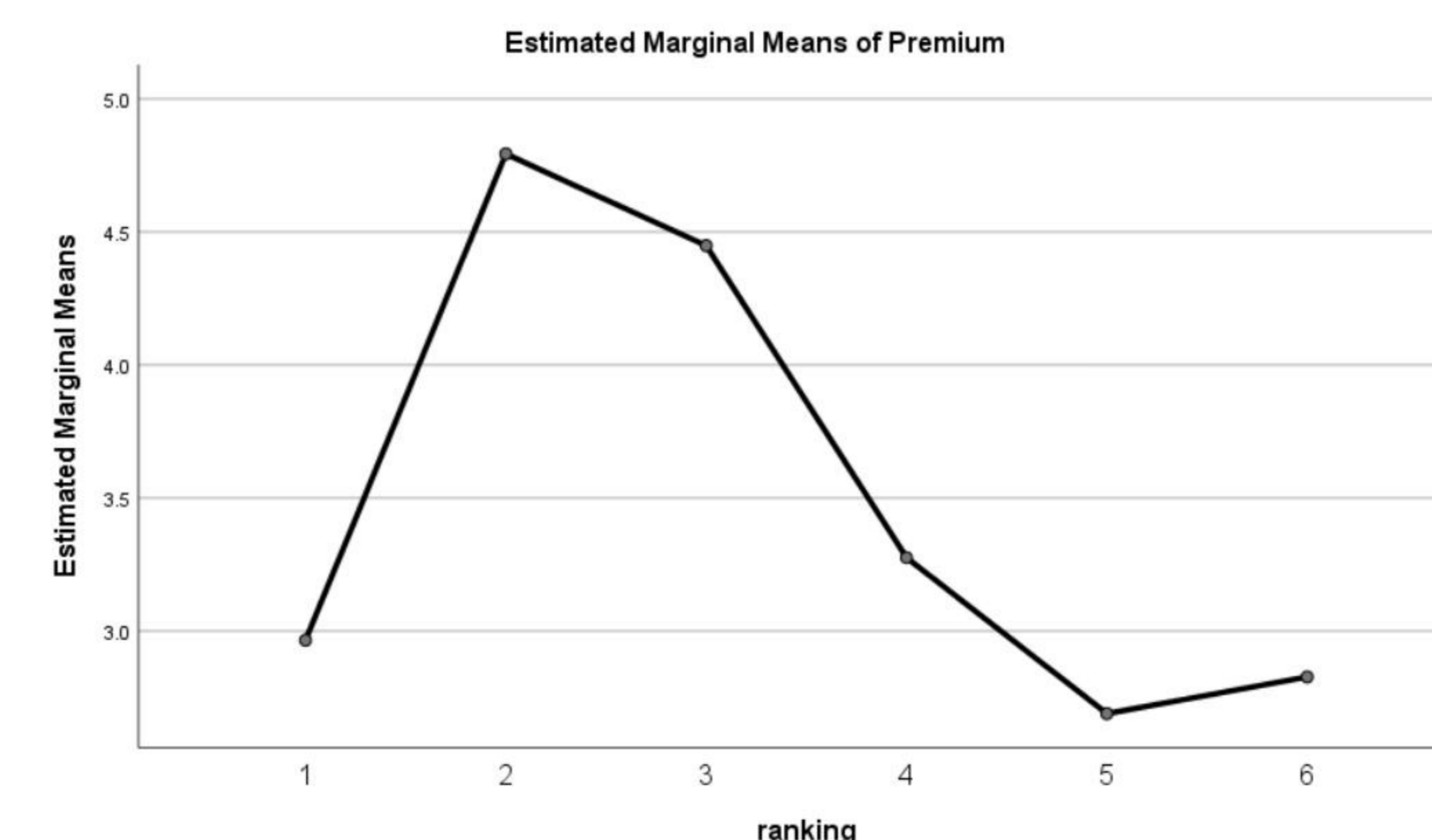
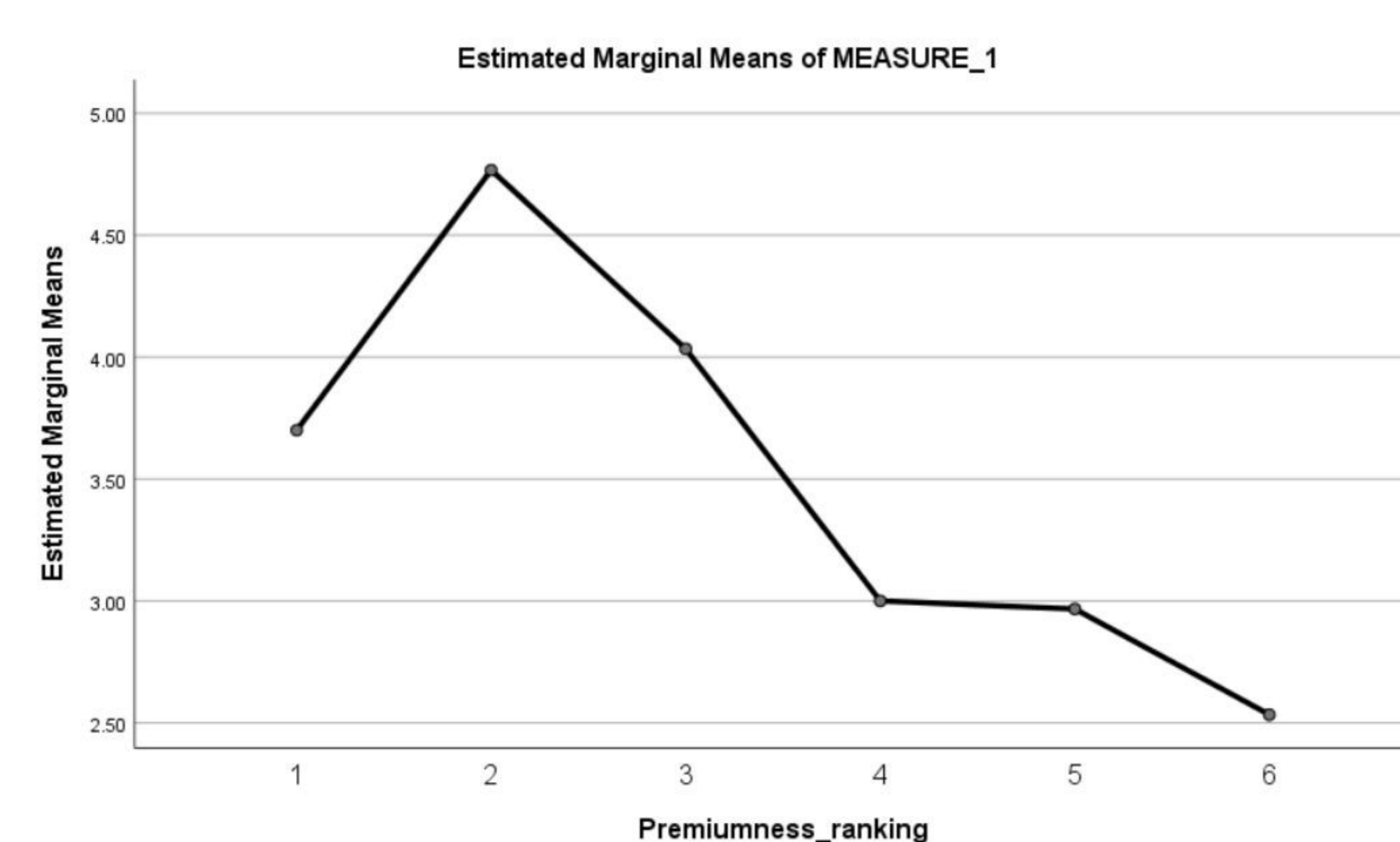


Figure 26: Snapshot of rankings of design 1,2,3,4.

# Appendix F: SPSS outputs for mean differences.

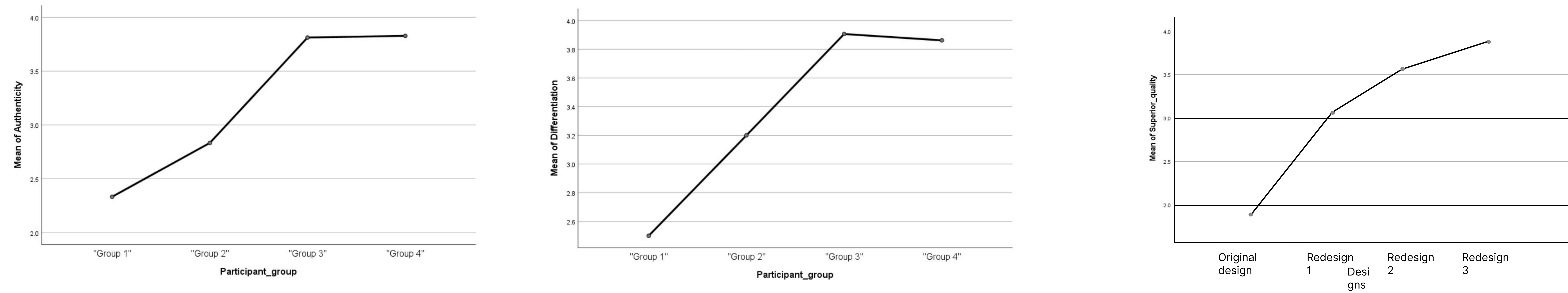


Figure 27: Snapshot of mean differences of authenticity, differentiation, superior quality of design 1,2,3,4.

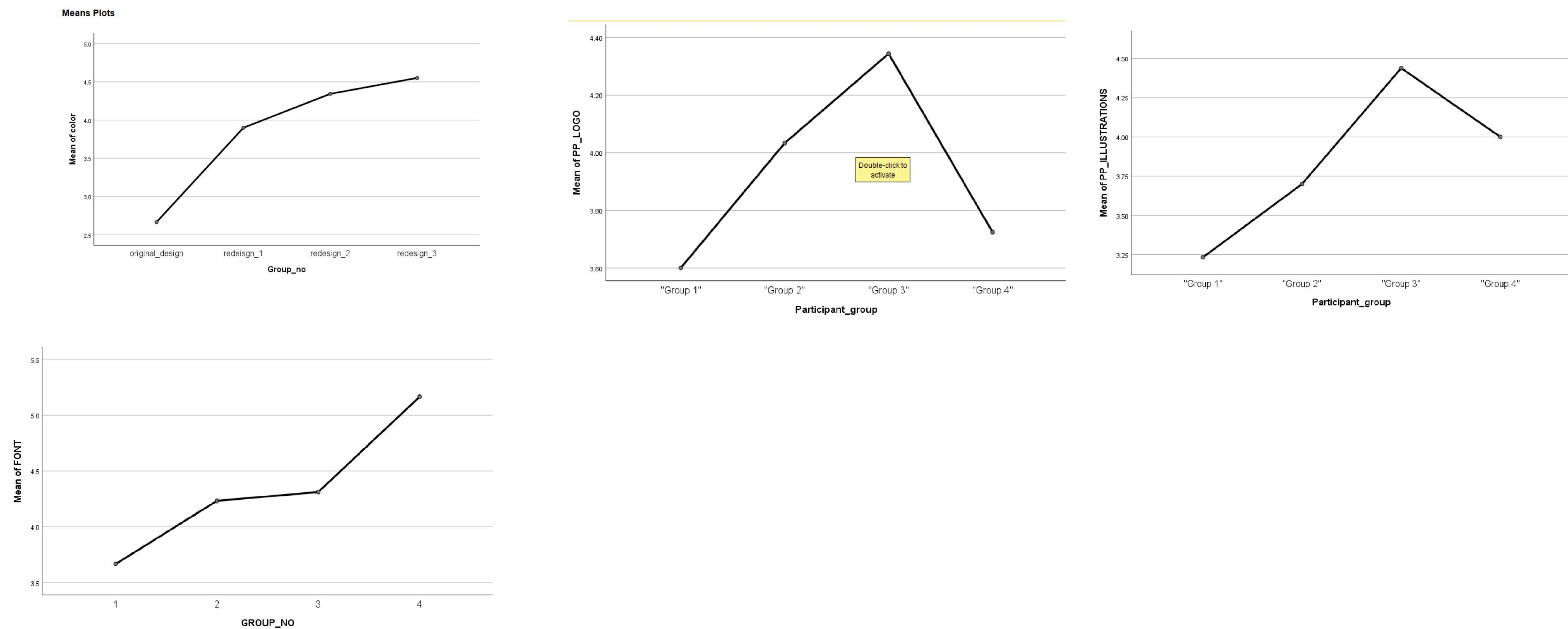


Figure 28: Snapshot of mean differences of brand elements Color, Logo, Illustrations, Font in designs 1,2,3,4.

## Appendix F: SPSS outputs: correlations tables.

		Correlations			
		Price_range	Differentiation	Superior_quality	Authenticity
Price_range	Pearson Correlation	1	.385**	.431**	.436**
	Sig. (2-tailed)		.000	.000	.000
	N	121	121	121	121
Differentiation	Pearson Correlation	.385**	1	.384**	.389**
	Sig. (2-tailed)	.000		.000	.000
	N	121	121	121	121
Superior_quality	Pearson Correlation	.431**	.384**	1	.479**
	Sig. (2-tailed)	.000	.000		.000
	N	121	121	121	121
Authenticity	Pearson Correlation	.436**	.389**	.479**	1
	Sig. (2-tailed)	.000	.000	.000	
	N	121	121	121	121

\*\* . Correlation is significant at the 0.01 level (2-tailed).

Figure 29: Correlation between price range and premium elements.

		Correlations				
		FONT	LOGO	ILLUSTRATIONS	COLOR	PRICE
FONT	Pearson Correlation	1	.392**	.354**	.559**	.372**
	Sig. (2-tailed)		.000	.000	.000	.000
	N	122	122	122	122	121
LOGO	Pearson Correlation	.392**	1	.507**	.443**	.421**
	Sig. (2-tailed)	.000		.000	.000	.000
	N	122	122	122	122	121
ILLUSTRATIONS	Pearson Correlation	.354**	.507**	1	.491**	.337**
	Sig. (2-tailed)	.000	.000		.000	.000
	N	122	122	122	122	121
COLOR	Pearson Correlation	.559**	.443**	.491**	1	.468**
	Sig. (2-tailed)	.000	.000	.000		.000
	N	122	122	122	122	121
PRICE	Pearson Correlation	.372**	.421**	.337**	.468**	1
	Sig. (2-tailed)	.000	.000	.000	.000	
	N	121	121	121	121	121

\*\* . Correlation is significant at the 0.01 level (2-tailed).

Figure 30: Correlation between price range and brand elements in the project.

## Appendix F: SPSS outputs: regression tables.

Model Summary <sup>b</sup>									
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	R Square Change	Change Statistics			Sig. F Change
						F Change	df1	df2	
1	.489 <sup>a</sup>	.239	.233	1.062	.239	37.129	1	118	.000

a. Predictors: (Constant), Authenticity  
b. Dependent Variable: PRICE

ANOVA <sup>a</sup>						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	41.883	1	41.883	37.129	.000 <sup>b</sup>
	Residual	133.108	118	1.128		
	Total	174.992	119			

a. Dependent Variable: PRICE  
b. Predictors: (Constant), Authenticity

Figure 31: Regression of premium elements (Authenticity) and its influence on price perception.

Model Summary <sup>b</sup>									
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	R Square Change	Change Statistics			Sig. F Change
						F Change	df1	df2	
1	.376 <sup>a</sup>	.141	.134	1.146	.141	19.603	1	119	.000

a. Predictors: (Constant), Different  
b. Dependent Variable: PRICE

ANOVA <sup>a</sup>						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	25.740	1	25.740	19.603	.000 <sup>b</sup>
	Residual	156.260	119	1.313		
	Total	182.000	120			

a. Dependent Variable: PRICE  
b. Predictors: (Constant), Different

Figure 32: Regression of premium elements (Differentiation) and its influence on price perception.

## Appendix F: SPSS outputs: regression tables.

Model Summary <sup>b</sup>									
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	R Square Change	Change Statistics			Sig. F Change
						F Change	df1	df2	
1	.511 <sup>a</sup>	.261	.255	1.063	.261	42.074	1	119	.000

a. Predictors: (Constant), Superior\_quality

b. Dependent Variable: PRICE

ANOVA <sup>a</sup>						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	47.540	1	47.540	42.074	.000 <sup>b</sup>
	Residual	134.460	119	1.130		
	Total	182.000	120			

a. Dependent Variable: PRICE

b. Predictors: (Constant), Superior\_quality

Figure 33: Regression of premium elements(superior quality) and its influence on price perception.

## Appendix F: SPSS outputs: regression tables.

Model Summary <sup>a</sup>									
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	R Square Change	Change Statistics			Sig. F Change
						F Change	df1	df2	
1	.468 <sup>a</sup>	.219	.213	1.093	.219	33.451	1	119	.000

a. Predictors: (Constant), COLOR  
b. Dependent Variable: PRICE

ANOVA <sup>a</sup>						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	39.935	1	39.935	33.451	.000 <sup>b</sup>
	Residual	142.065	119	1.194		
	Total	182.000	120			

a. Dependent Variable: PRICE  
b. Predictors: (Constant), COLOR

Figure 34: Regression of brand elements(Color) and its influence on price perception.

Model Summary <sup>b</sup>									
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	R Square Change	Change Statistics			Sig. F Change
						F Change	df1	df2	
1	.421 <sup>a</sup>	.177	.170	1.122	.177	25.653	1	119	.000

a. Predictors: (Constant), LOGO  
b. Dependent Variable: PRICE

ANOVA <sup>a</sup>						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	32.276	1	32.276	25.653	.000 <sup>b</sup>
	Residual	149.724	119	1.258		
	Total	182.000	120			

a. Dependent Variable: PRICE  
b. Predictors: (Constant), LOGO

Figure 35: Regression of brand elements(Logo) and its influence on price perception.

## Appendix F: SPSS outputs: regression tables.

Model Summary <sup>b</sup>									
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	R Square Change	Change Statistics			Sig. F Change
						F Change	df1	df2	
1	.337 <sup>a</sup>	.113	.106	1.164	.113	15.217	1	119	.000

a. Predictors: (Constant), ILLUSTRATIONS

b. Dependent Variable: PRICE

ANOVA <sup>a</sup>						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	20.634	1	20.634	15.217	.000 <sup>b</sup>
	Residual	161.366	119	1.356		
	Total	182.000	120			

a. Dependent Variable: PRICE

b. Predictors: (Constant), ILLUSTRATIONS

Figure 36: Regression of brand elements(Illustrations) and its influence on price perception.

Model Summary <sup>b</sup>									
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	R Square Change	Change Statistics			Sig. F Change
						F Change	df1	df2	
1	.372 <sup>a</sup>	.138	.131	1.148	.138	19.096	1	119	.000

a. Predictors: (Constant), FONT

b. Dependent Variable: PRICE

ANOVA <sup>a</sup>						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	25.167	1	25.167	19.096	.000 <sup>b</sup>
	Residual	156.833	119	1.318		
	Total	182.000	120			

a. Dependent Variable: PRICE

b. Predictors: (Constant), FONT

Figure 37: Regression of brand elements(Font) and its influence on price perception.

# Appendix F: SPSS outputs: Standard deviations.

→ Means

Case Processing Summary						
	Included		Cases Excluded		Total	
	N	Percent	N	Percent	N	Percent
color * Group_no	121	100.0%	0	0.0%	121	100.0%

Report			
color			
Group_no	Mean	N	Std. Deviation
original_design	2.67	30	1.322
redeisgn_1	3.90	30	2.040
redesign_2	4.34	32	1.789
redesign_3	4.55	29	.985
Total	3.87	121	1.737

→ Means

Case Processing Summary						
	Included		Cases Excluded		Total	
	N	Percent	N	Percent	N	Percent
Logo * Group_no	121	100.0%	0	0.0%	121	100.0%

Report			
Logo			
Group_no	Mean	N	Std. Deviation
original_design	3.60	30	1.476
redeisgn_1	4.03	30	1.790
redesign_2	4.34	32	1.428
redesign_3	3.83	29	1.071
Total	3.96	121	1.474

Figure 38: Standard deviation of color(left) and logo(right).

→ Means

Case Processing Summary						
	Included		Cases Excluded		Total	
	N	Percent	N	Percent	N	Percent
Illustrations * Group_no	121	100.0%	0	0.0%	121	100.0%

Report			
Illustrations			
Group_no	Mean	N	Std. Deviation
original_design	3.23	30	1.135
redeisgn_1	3.70	30	1.878
redesign_2	4.44	32	1.501
redesign_3	4.10	29	1.291
Total	3.88	121	1.531

→ Means

Case Processing Summary						
	Included		Cases Excluded		Total	
	N	Percent	N	Percent	N	Percent
Font * Group_no	121	100.0%	0	0.0%	121	100.0%

Report			
Font			
Group_no	Mean	N	Std. Deviation
original_design	3.67	30	1.269
redeisgn_1	4.23	30	1.736
redesign_2	4.31	32	1.749
redesign_3	4.10	29	1.047
Total	4.08	121	1.492

Figure 39: Standard deviation of Illustrations (left) and font (right).

# Appendix F: SPSS outputs: Standard deviations.

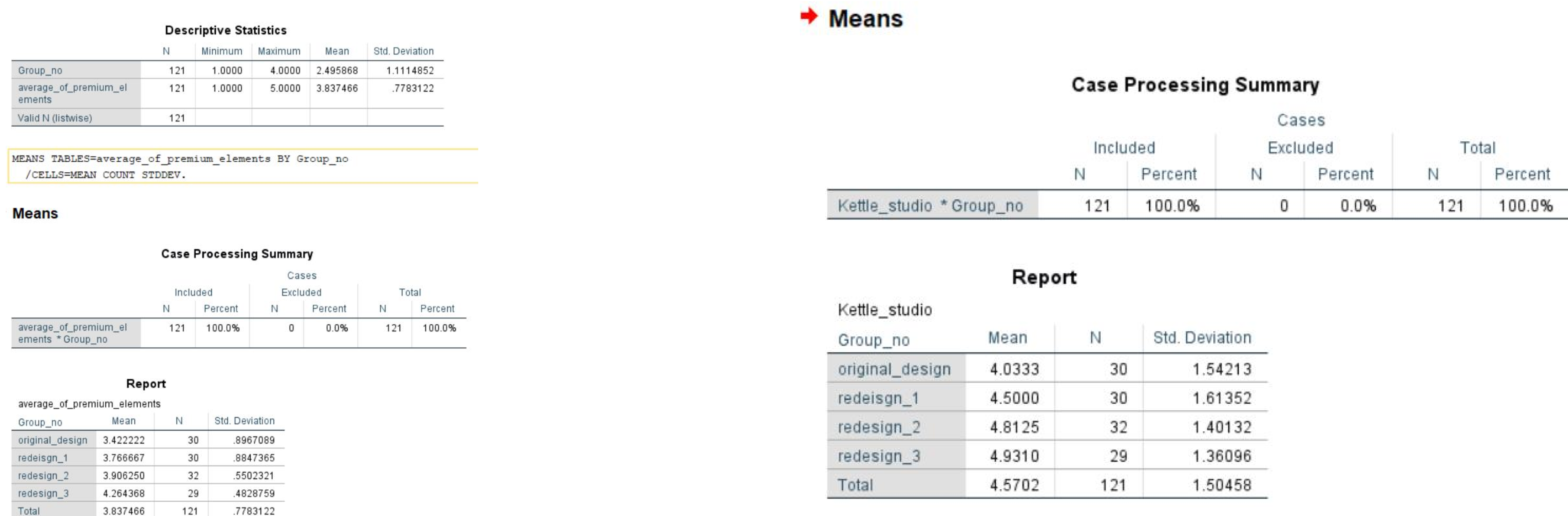


Figure 40: Standard deviation of average of three premium elements across designs (left) and within subjects ranking (right).

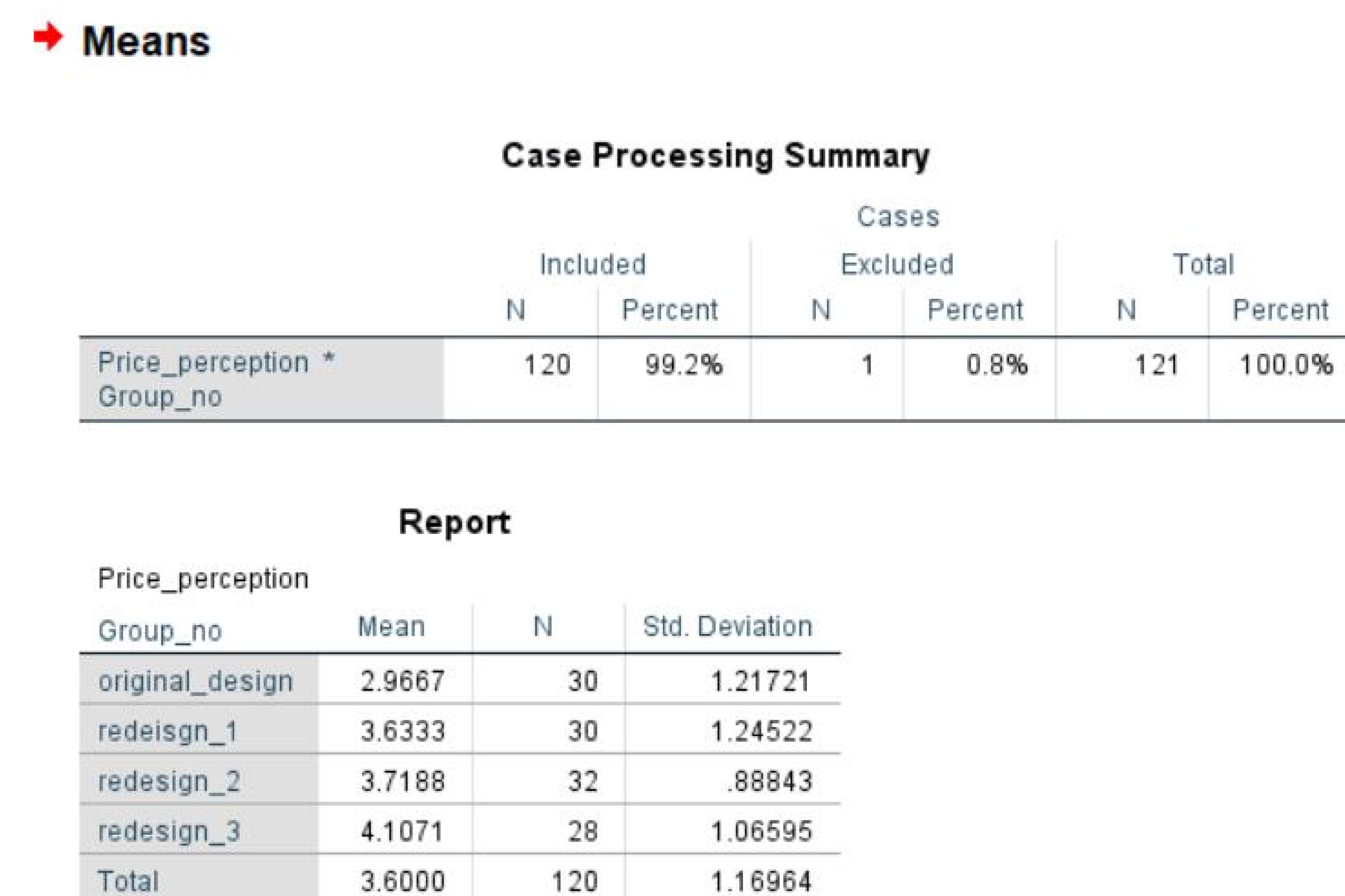


Figure 41: Standard deviation of price perception.